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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
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55	BSO Pops	1932-1933
56	BSO	1933-1934
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58	BSO	1935-1936
59	BSO	1936-1937

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62	BSO	1937-1938
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65	Pops	
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67	Tanglewood	1939-1941
68	BSO	
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69	BSO	1940-1941
70	Tanglewood	1940-1944
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72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
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75	BSO	
	Pops	
	Tanglewood	1945-1946
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	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
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80	BSO	1949-1951
81	Tanglewood	1950-1951
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83	BSO	
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84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
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89	Tanglewood	1955-1956
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95	BSO	1957-1958
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VOL	TITLE	DATES
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98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
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107	BSO	
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116	BSO	
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118	BSO	
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119	Tanglewood	1968-1969
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121	Tanglewood	1969
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	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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REEL 43

Volume78

BSO

1947-1949

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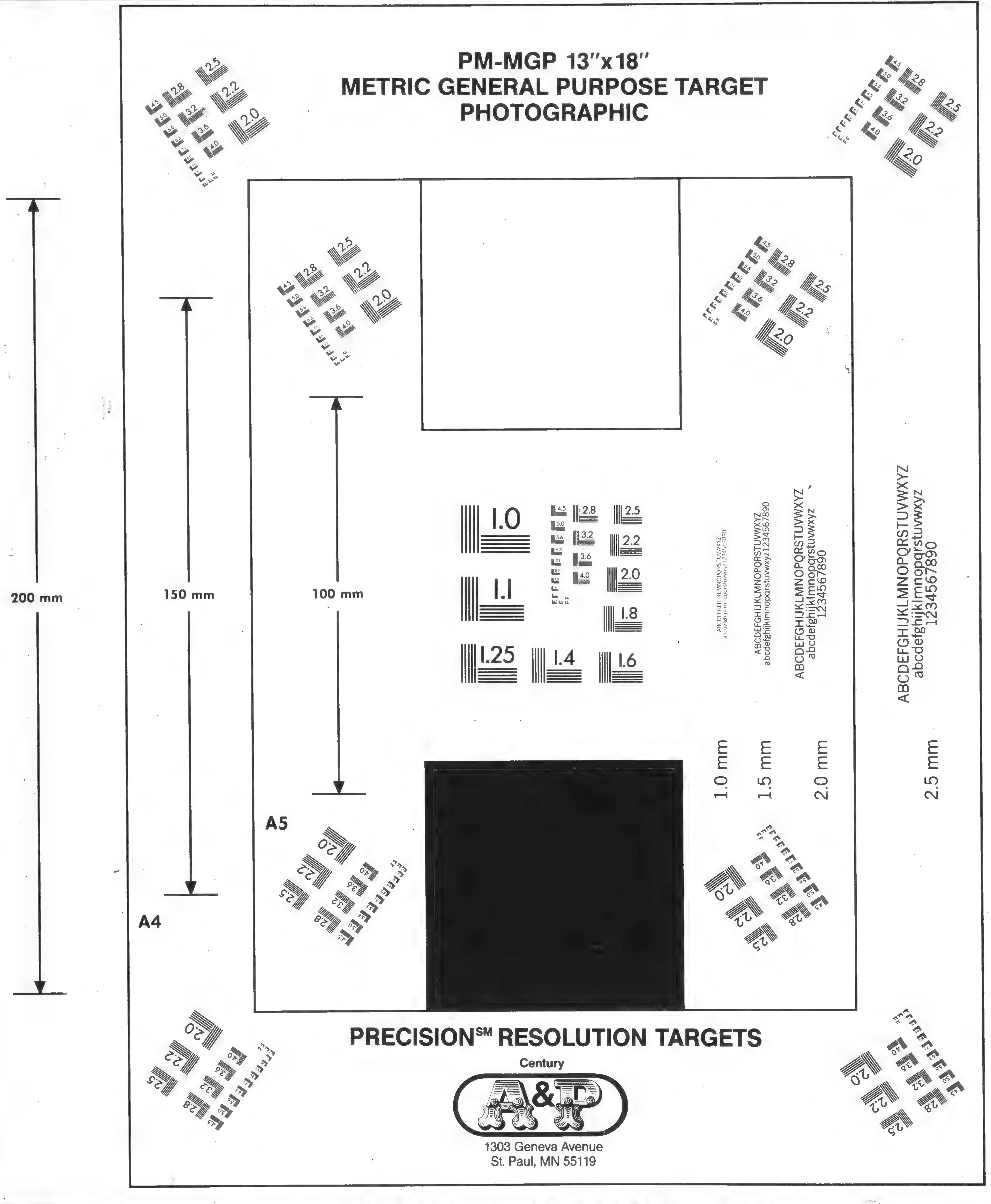
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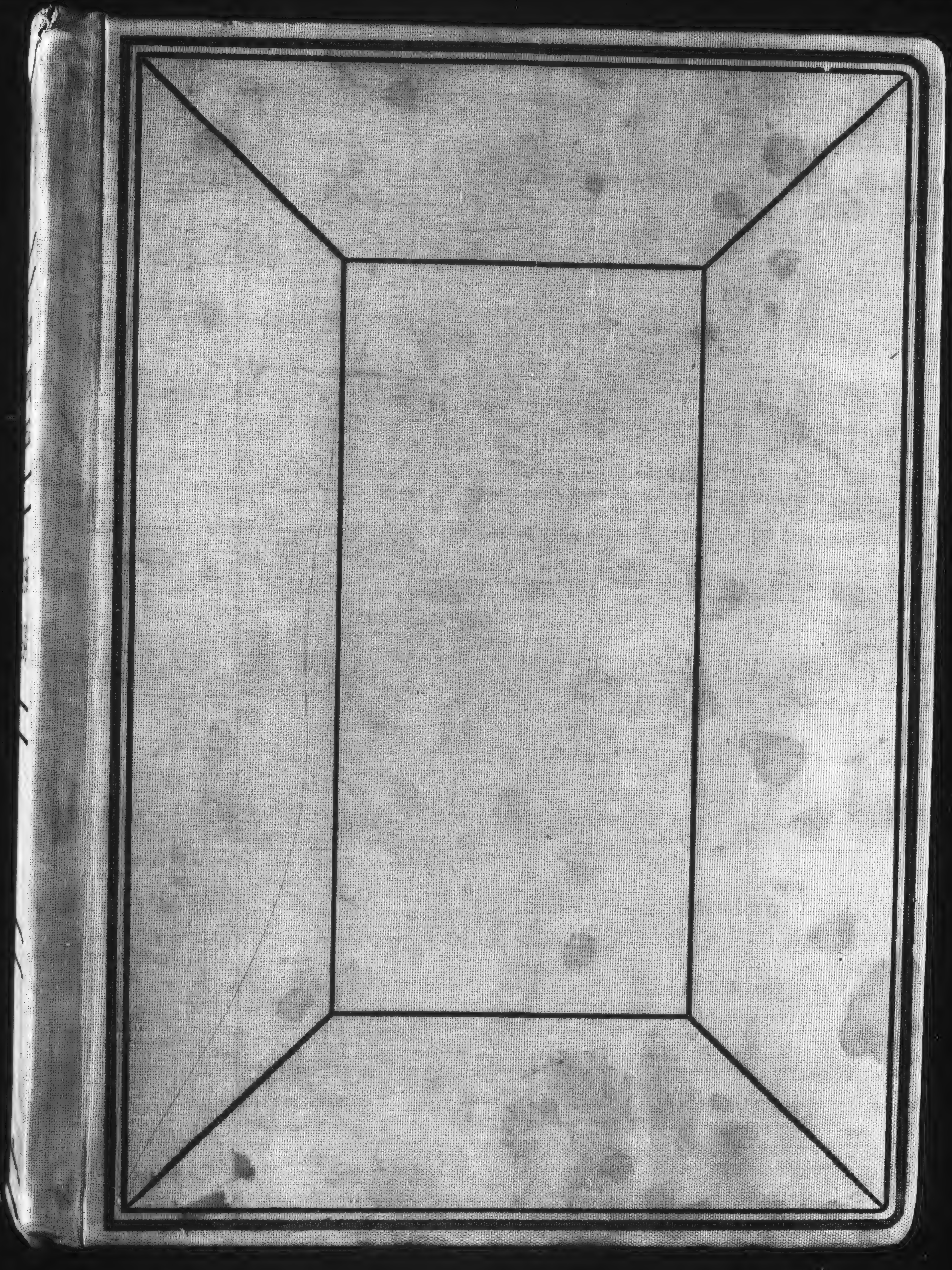
VOLUME 78

BSO

1947 - 1949



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LIBRARY JOURNAL
NEW YORK, N. Y.

SEP 1 - 1947

Bach: Suites Nos. 2 and 3. Boston Symphony Orchestra; Serge Koussevitzky, conductor; Georges Laurent, flute. Victor M/DM-1123, 12", 5 discs, $5.85.

Like his *Brandenburg Concertos* Mr. Koussevitzky's reading of these two suites will not completely satisfy the Bach purists. His way with the third suite, for example, is rather the sort of thing virtuoso conductors have always done with Handel, and we seek in vain in this set for the cleanness and balance which made the recordings of this music by Adolf Busch so outstanding (Victor M-332 and M-339). For all that, these performances are bound to please the conductor's special following, which is a large one. The recording is first rate.

READERS DIGEST
PLEASANTVILLE, N. Y.

SEP - 1947

On Friday afternoons in autumn, Boston is rent by a great schism. The Red Sox are playing the season's crucial games at Fenway Park, the Boston Symphony is giving its opening concerts, and the natives must choose between sports and music. Last year, however, at Symphony Hall the twain met.

On one side of me sat an ill-at-ease young man who quickly identified himself as a prisoner in enemy territory: "I was dragged here by my wife and it's a crime, when I could be seeing the ball game." On my other side was an elderly dowager, in Queen Mary hat, pearl choker and fur tippet, who seemed in her element, leaning forward with a rapt expression. She spoke only once — after the baseball fan had asked me for the third time what I thought the score was.

"Please tell that young man," she whispered, "that the Red Sox are ahead six to two."

I relayed the message. "You're kidding," protested the young man. "How would *she* know?"

The lady nudged me and furtively pointed to a large knitting bag in her lap. In it was a miniature radio, and as Dr. Koussevitzky raised his baton to begin the last number on the program, to my astonishment I caught a muted voice from another world saying, "Here's the pitch. . . ."

—Sherwood Rollins, Jr. (*Boston, Mass.*)

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SEP 1 - 1947

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Septembe

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Llewellyn White is assistant director of the much maligned Commission on Freedom of the Press which is guided by Chicago's Robert Hutchins. With notable exceptions the practitioners—press, radio and movies—have met the commission's criticism with an ungracious civility. They seem to have shown that their hides are thinner than their bankbooks. This book, too, will draw much fire from those in radio.

Technically, Author White takes radio from Marconi through FM and beyond into television. Economically, he reviews the commercial pressures that have beset radio, the struggle with ASCAP and Petrillo, the formation of the National Association of Broadcasters, the tangled development of national networks and the pre-empting of choice frequencies by those who staked out the first claims. Governmentally, he takes us through Hoover's early attempts at regulation, various FCC cases and the recent Blue Book approach. On this point he says that the Blue Book maneuver was "at least superficially successful" if all that it intended was to "throw a good scare into the boys."

Despite its 260 pages, this is a big book. It is worth regretting that its price could not have been held down to a dollar to assure deserved wider circulation. White winds up with an appeal that the public make known its wants. Throughout the pages there is more than inference that the

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MENASHA, WIS.
CRESSET

SEP - 1947

Breaking Lances

SERGE KOUSSEVITZKY: The Boston Symphony Orchestra and the New American Music. By Hugo Leichtentritt. Harvard University Press, Cambridge, Massachusetts. 1947. 199 pages. Illustrated. $3.00.

No one can write an accurate history of music as it has flourished—and sometimes languished—in our land without stressing the achievements—and the shortcomings—of the conductors of our important symphony orchestras. Almost to a man the maestri have been foreign-born and foreign-trained. Some of them have been cold or, at best, lukewarm toward the cause of American music; some have espoused that cause with admirable zeal.

Serge Koussevitzky came to this country in 1924 to preside over the musical destiny of the Boston Symphony Orchestra. He had gained much fame in Europe as a player of the double-bass; he had achieved some measure of renown as a conductor. Boston wanted the best it could get, and the directors of the orchestra, which had seen good days and bad days, decided that Koussevitzky was their man.

Koussevitzky showed unusual acumen in the make-up of the very first program he presented in the United States. He would give the Boston audiences music by revered composers of the distant past. Therefore he

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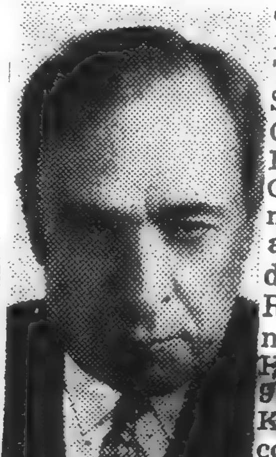
BUFFALO, N. Y.
NEWS

SEP 2 - 1947

Following its patterned-programming policy, ABC network makes Tuesday a "serious" night of discussion and music as of now. Tonight at 8:30, Screen Writers Guild President Emmett Lavery, Ginger Rogers' mother (Lela) and others will discuss "Is There Really a Communist Threat in Hollywood." At 9:30 Dr. Serge Koussevitzky will conduct the Boston Symphony. AFL Secretary-Treasurer George Meany will speak on Labor-USA at 10:30. Town meeting shifts after 12 years on Thursdays.



Dr. Koussevitzky

BUFFALO, N. Y.
COURIER-EXPRESS

SEP 2 1947

Don Tranter's

Radio Comment

Local network outlets have indicated that they will carry President Truman's address from Rio de Janeiro this morning, in live form with one exception—WBEN which has scheduled the speech for rebroadcast at 1 p. m.

Time set for the original broadcast, at this writing, is 9.30 a. m.

America's Town Meeting of the Air takes its new spot at 8.30 o'clock tonight over WKBW, in line with the ABC network's intention to make its Tuesday evening schedule one for programs of a rather serious nature.

Dave Rose

The Boston Symphony concerts will be shifted to 9.30 o'clock and the web is now busily arranging a series of news and comment periods to fill out the list before and after the two hour long features. These include Elmer Davis, the Christian Science Monitor Views and there'll probably be another of similar nature in the 8 o'clock spot when Lum and Abner switch over to CBS and WGR later this month.

What it amounts to is a pitch against NBC's heavy comedy schedule for Tuesdays, ABC figuring to snare the lion's share of non-cemedy listeners.

ALEXANDRIA, IND.
TIMES-TRIBUNE

SEP 2 - 1947

Phonograph Vs. "Live" Orchestra

LENOX, Mass. — (UP) — Pitting a phonograph against a full symphony orchestra and inviting an audience to tell when the orchestra leaves off playing and the phonograph picks up is quite an acoustical stunt.

It was tried out successfully by Dr. Serge Koussevitsky and the Boston Symphony Orchestra during this summer's Berkshire Music Festival at the Tanglewood estate outside Lenox.

The demonstration was held in the big music shed, seating 6,000. Another 1,000 listened on the lawn outside. The occasion was the public introduction of The Berkshire, a new instrument developed by RCA Victor and named in honor of the Tanglewood festival.

This combination radio, television and phonograph set is aimed at making available in the home a wider range of tonal reproduction, bringing out qualities hitherto lost.

The orchestra, in the course of a long program, played the Beethoven "Egmont" Overture. Midway in the performance, the "live" musicians ceased playing and the phonograph took over. The change, under the ideal acoustical conditions of the music shed, was almost imperceptible.

Not For Apartments

Of course, the instrument used as a de luxe model which will retail at $4,000 is over-elaborate for apartment dwellers or small home owners. The price range of the "custom built" line is from $1,800 to $4,000

The phonograph demonstration was part of a day-long program called "Music for All" which traced the development of reproduction by phonograph, radio and television over the last 30 years.

Recordings by the Boston Symphony since that organization first began making records for Victor in 1917 were played on machines of the period, giving a graphic picture of how the tonal range has been more fully captured over the decades.

During the course of events, movies were made of the audience to be incorporated in a forthcoming film by MGM, dramatizing the history and growth of the festival, along the lines of the recent production which glorified Carnegie Hall.

It was announced that the first 200 sets of the new Berkshire instrument line will be sold on a subscription basis, the proceeds to benefit the Berkshire Music Center scholarship fund. A silver plaque, with the customer's name and Dr. Koussevitzky's signature, will be placed in each set.

WALLACE, IDAHO
PRESS-TIMES

SEP 2 1947

Symphony Conductor Marries

(*NEA Telephoto*)

Serge Koussevitsky, noted conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, poses with his bride, the former Olga Noumoof, as they left on honeymoon trip aboard the SS Queen Elizabeth from New York City. She was his secretary for 18 years prior to their secret marriage at Lenox, Mass.

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Breaking Lances

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BUFFALO, N. Y.
NEWS
SEP 2 - 1947

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BUFFALO, N. Y.
COURIER-EXPRESS
SEP 2 1947

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ALEXANDRIA, IND.
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[illegible] IDAHO
PRESS-TIMES
SE

Symphony Conductor Marries

(NEA Telephoto)

Serge Koussevitsky, noted conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, poses with his bride, the former Olga Noumoof, as they left on honeymoon trip aboard the SS Queen Elizabeth from New York City. She was his secretary for 18 years prior to their secret marriage at Lenox, Mass.

LIBRARY JOURNAL
NEW YORK, N. Y.
SEP 1 - 1947 ✓

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—SHERWOOD ROLLINS, JR. (*Boston, Mass.*)

LIBRARY JOURNAL
NEW YORK, N. Y.
SEP 1 - 1947 ✓

Bach: Brandenburg Concertos nos. 2 and 5. Boston Symphony Orchestra; Roger Voisin, trumpet; Georges Laurent, flute; Fernand Gillet, oboe; Richard Burgin, violin; Lukas Foss, piano; Serge Koussevitzky, conductor (recorded at Tanglewood). Victor M/DM-1118, 12", 4 discs, $4.85.

This is the second volume of what may eventually be another complete recording of the six *Brandenburg Concertos;* nos. 3 and 4 were released just a year ago in performances like the present ones made by Koussevitzky at Tanglewood (Victor M-1050). The conductor has quite properly reduced his orchestra to suit the essentially "chamber" character of these works; the special "Bach trumpet" in D-flat is used in the fiendishly difficult part Bach wrote for it; and we are assured by the sponsoring company that this is "Bach played as it should be."

But turning back to the Busch recording of the six concertos (Columbia M-249 and M-250), we sense at once just what is lacking in intimacy as Koussevitzky's admirable forces perform the music. The first movement of the second concerto seems rather driven here and the second lacks serenity. The fact that neither the harpsichord nor the piano is used to realize the *continuo* part is here especially noticeable, for the movement becomes a quartet for flute, oboe, violin and cello.

In the fifth concerto I have always felt some disappointment with the Busch recording because the *tempi* are slower than I like, and the excellent Mr. Serkin lingers inordinately over the details of the long *cadenza.* I prefer the drive of Cortot's performance here (Victor 7863-64) and I find something of the same quality in Mr. Foss. But I do not feel that the new version of the *Affetuoso* hangs together as well as it might, though turning back to Cortot I note that here his *tempo* is too fast. In the final *Allegro* again I like Cortot. Those who insist that the modern piano spoils this work will have to search long and patiently for copies of the recording conducted by Melichar, in which Franz Rupp was the harpsichord soloist (Polydor 15073-76).

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RAY SCHERER

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BUFFALO, N. Y.
NEWS
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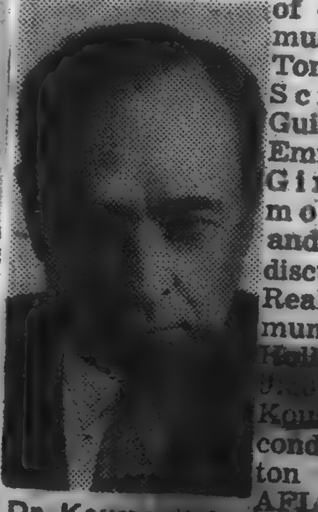

Dr. Koussevitzky

BUFFALO, N. Y.
[illegible]URIER-EXPRESS
SEP 2 1[illegible]

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PRESS-TIMES
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Serge Koussevitsky, noted conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, poses with his bride, the former Olga Noumoof, as they left on honeymoon trip aboard the SS Queen Elizabeth from New York City. She was his secretary for 18 years prior to their secret marriage at Lenox, Mass.

[4]

selected a work from the pen of Antonio Vivaldi. He would listen attentively to the neighing of the sturdy war horses. For this reason he conducted a composition by Hector Berlioz. He would have place on his programs for profundity of expression. Consequently, he included music written by Brahms. He would not eschew novelties of genuine worth. This resolution led him to perform Arthur Honegger's much-discussed *Pacific 231*. He would pay tribute to writers born in his native Russia. So he gave the Bostonians an opportunity to sink their teeth into Scriabin's *Poem of Ecstacy*.

The new conductor had determined to do his part in fostering works composed by Americans. Hugo Leichtentritt points out that he tested the ground cautiously. In those days music of American origin was, for the most part, viewed with condescension and, at times, with more than a little suspicion by most Europeans and, unfortunately, by altogether too many denizens of the United States. Nevertheless, Koussevitzky had made up his mind to break lances for American composers who, in his opinion, produced works of indisputable worth.

Since 1924 Koussevitzky has rendered an invaluable service to music composed in the United States. Dr. Leichtentritt's excellent book deals in detail with the American works which, for more than a score of years, have been presented under the able and exacting leadership of the famous conductor of the Boston Symphony Orchestra. In addition, the learned author analyzes and evaluates the compositions. Profound erudition is reflected on every page of the eminent musicologist's volume. Some of the chapter heads will show how substantially Dr. Leichtentritt discusses the American works performed under Koussevitzky's direction. He deals, for example, with "Two Older Generations of American Composers," with the "Second Phase of American Symphonic Writing," with "French Impressionism and Exoticism in American Music," with the "First Wave of Americanism in Music," with "Illustrative American Program Music," with "Judaism in American Music," with "The Russian-American School—and Others," and with "The New Americanism of the Thirties and Forties." Besides, the book contains a brief biographical sketch of Boston's renowned conductor and chapters devoted to Koussevitzky the artist and Koussevitzky the educator. The following statement is worth pondering:

> Koussevitzky's manifold activities, his international affiliations, and his authority in a multitude of fields are at present unique in America; altogether they represent the maximum of active power and influence ever accorded to a musician in this country.

Dr. Leichtentritt's book is, in sum and substance, a eulogy of Koussevitzky. In a later issue of The Cresset there will be a review of another volume on the famous conductor—a volume which sets forth the greatness of the man and, at the same time, shows that he, like all mortals, has feet of clay.

LIBRARY JOURNAL
NEW YORK, N. Y.
SEP 1 - 1947

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On one side of me sat an ill-at-ease young man who quickly identified himself as a prisoner in enemy territory: "I was dragged here by my wife and it's a crime, when I could be seeing the ball game." On my other side was an elderly dowager, in Queen Mary hat, pearl choker and fur tippet, who seemed in her element, leaning forward with a rapt expression. She spoke only once — after the baseball fan had asked me for the third time what I thought the score was.

"Please tell that young man," she whispered, "that the Red Sox are ahead x to two."

I relayed the message. "You're kidding," protested the young man. "How could *she* know?"

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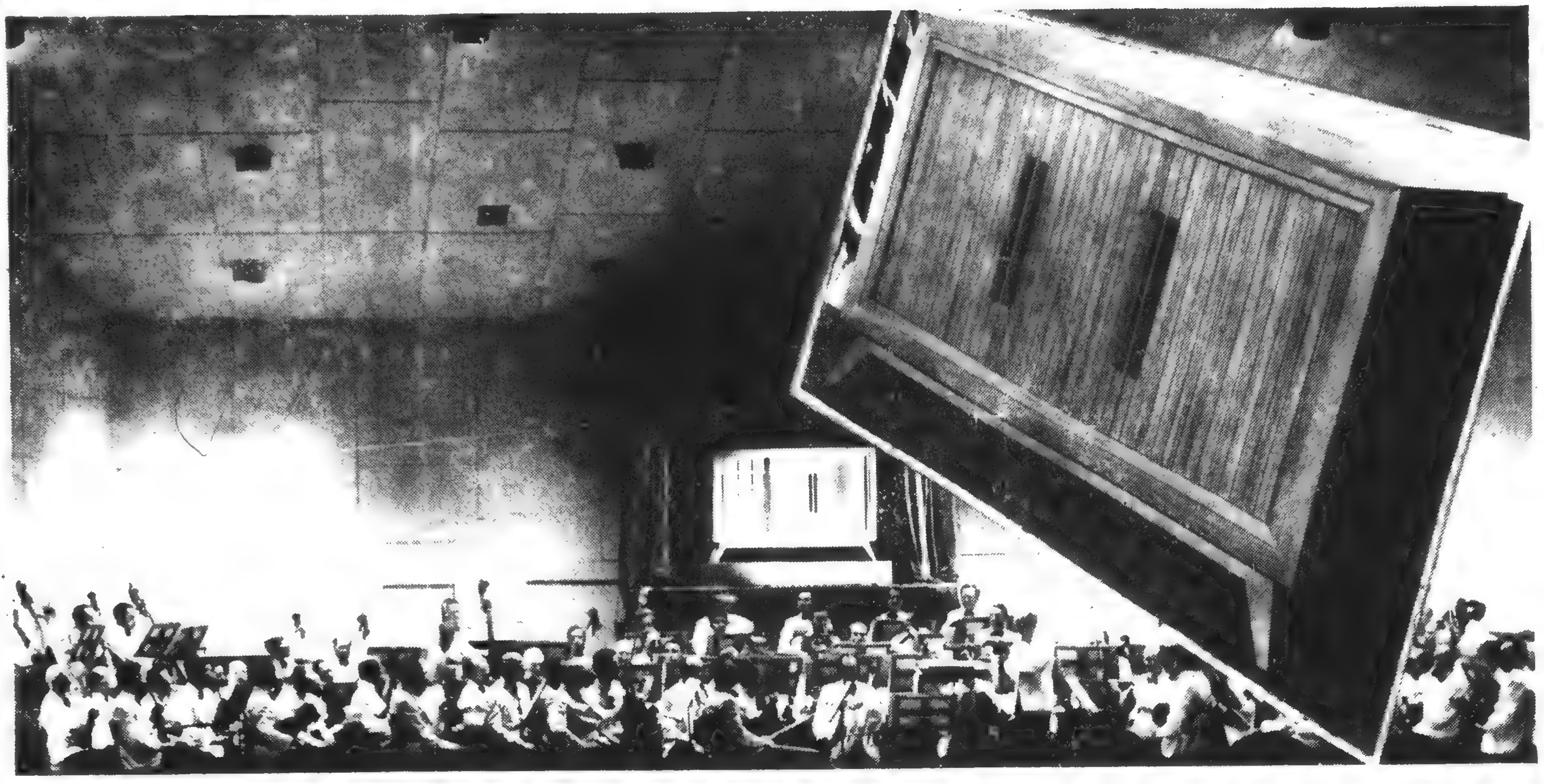

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COLORFUL 'BERKSHIRE' PREVIEW

Trade Press Sees New RCA Model Unveiled at Berkshire Music Festival at Tanglewood, Mass.

USING the Berkshire Music Festival as a colorful backdrop, RCA-Victor introduced its "Berkshire Model" combination radio-television-phonograph to some 6,000 music lovers, music critics, trade press and newswriters at Tanglewood, Lenox, Mass., last month. In a special concert of the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky, the audience was given a dramatic demonstration of phonographic tonal reproduction hitherto unachieved in a home instrument.

Making its world debut in the massive Tanglewood "shed." the instrument was stirringly presented as it continued the orchestra's playing of the first part of Beethoven's Overture to "Egmont." As Dr. Koussevitzky dramatically folded his arms and stopped conducting, the Berkshire radio-phonograph model, spotlighted on a raised platform behind the musicians, continued the concert from a recording and defied the audience to tell whether the music came from the orchestra or "The Berkshire."

This new instrument is the result of more than a year of intensive development, employing for the first time postwar applications of military perfected electronics in the engineering of sound. A new Consumer Custom Products department has been added for the manufacture of these special models, according to Frank M. Folsom, executive vice president of RCA in charge of the RCA Victor division.

Miss Harriett H. Higginson, fashion and merchandising expert, a former executive of Montgomery Ward & Co., heads the new enterprise, which includes designers, technicians and specialist services, "custom selected" to custom build a "Festival" series of high fidelity instruments in the top price range. Essentially a project for custom engineering of music into individual homes undergoing construction, the mechanical components of the Festival Series, of which "The Berkshire" is the first, will also be cabinet styled in period pieces ranging from the large traditional breakfront introduced at Tanglewood to modern pieces.

"The Berkshire" instruments incorporate a de luxe Victrola phonograph of unusual power, a radio providing standard and frequency modulated broadcast and international short wave reception, including a motor-driven electric tuning mechanism perfected for use on military aircraft, and, in certain models, a large screen projection television. The radio phonograph chassis has 30 tubes, plus two rectifiers and two voltage regulators.

One hundred music critics, feature writers, members of the trade press, radio stars and leaders in the field of merchandising and finance were brought to Tanglewood from all over the country aboard a special train from New York. Before the concert, they were given a special demonstration of "The Berkshire" and its television performance, at which James Murray, RCA Victor vice president in charge of record manufacturing, Dr. H. F. Olson of the RCA Laboratories, and Marvin Hobbs, chief engineer of the project, talked informally and demonstrated other components of the new instrument.

Also attending were many RCA Victor dealers and distributors, many by special invitation along with those living in the area.

INDIANAPOLIS, IND.
STAR

SEP 5 - 47

Disc Favorites Of The Day

CLASSICAL ALBUMS

BACH: Brandenburg Concerti Nos. 2 and 3, Serge Koussevitzky—Boston Symphony (V).

MOUSSORGSKY: "Pictures at an Exhibition," Eugene Ormandy—Philadelphia Orchestra (Col.).

VERDI: "La Traviata," Rome Opera Company (Col.).

KHATCHATURIAN: Concerto for Piano, William Kappell, Boston Symphony—Arthur Fiedler (V.)

POPULAR ALBUMS

FRANKIE CARLE: "Carle Comes Calling" (Col.).

DOROTHY SHAY: "Park Ave[illegible]billy" (Col.).

AL JOLSON: "Souvenir" (Decca).

BING CROSBY: "Merry Christmas" (Decca).

TEX BENEKE: "Prom Date" (V.).

POPULAR SINGLES

TEX WILLIAMS: "Smoke, Smoke, Smoke" (Cap.).

DOROTHY SHAY: "Feudin', Fightin'" (Col.).

HARMONICATS: "Peg O' My Heart" (Vitacoustic).

PERRY COMO: "When You Were Sweet Sixteen" (V.).

DINAH SHORE: "Tallahassee" with Woody Herman Orchestra (Col.).

RADIO & APPLIANCE JOURNAL
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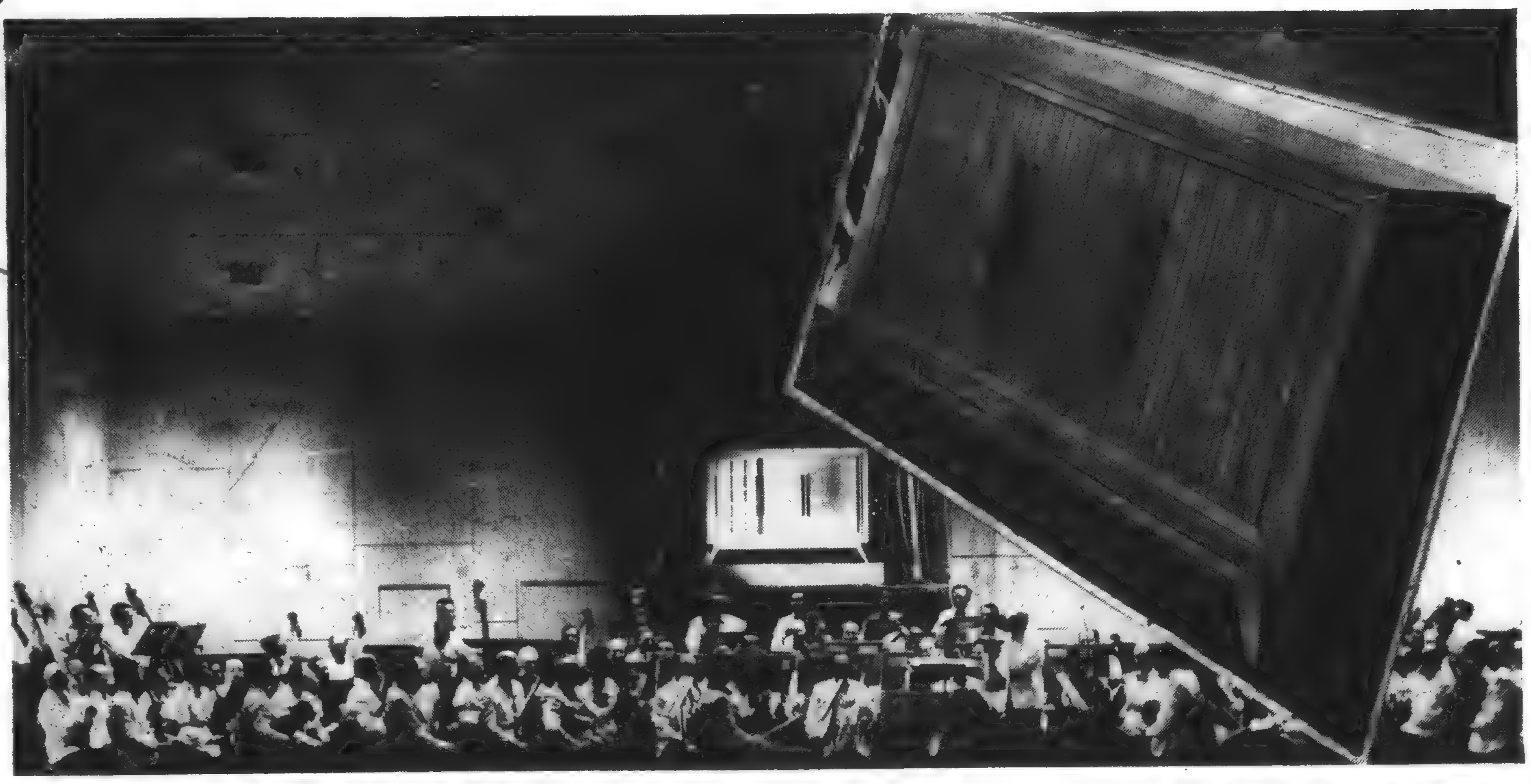

Highlight of the preview was the demonstration put on by the Boston Symphony Orchestra under Serge Koussevitzky to dramatize the tonal fidelity of the Berkshire model shown behind orchestra and in close-up view in inset.

COLORFUL 'BERKSHIRE' PREVIEW

Trade Press Sees New RCA Model Unveiled at Berkshire Music Festival at Tanglewood, Mass.

USING the Berkshire Music Festival as a colorful backdrop, RCA-Victor introduced its "Berkshire Model" combination radio-television-phonograph to some 6,000 music lovers, music critics, trade press and newswriters at Tanglewood, Lenox, Mass., last month. In a special concert of the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky, the audience was given a dramatic demonstration of phonographic tonal reproduction hitherto unachieved in a home instrument.

Making its world debut in the massive Tanglewood "shed," the instrument was stirringly presented as it continued the orchestra's playing of the first part of Beethoven's Overture to "Egmont." As Dr. Koussevitzky dramatically folded his arms and stopped conducting, the Berkshire radio-phonograph model, spotlighted on a raised platform behind the musicians, continued the concert from a recording and defied the audience to tell whether the music came from the orchestra or "The Berkshire."

This new instrument is the result of more than a year of intensive development, employing for the first time postwar applications of military perfected electronics in the engineering of sound. A new Consumer Custom Products department has been added for the manufacture of these special models, according to Frank M. Folsom, executive vice president of RCA in charge of the RCA Victor division.

Miss Harriett H. Higginson, fashion and merchandising expert, a former executive of Montgomery Ward & Co., heads the new enterprise, which includes designers, technicians and specialist services, "custom selected" to custom build a "Festival" series of high fidelity instruments in the top price range. Essentially a project for custom engineering of music into individual homes undergoing construction, the mechanical components of the Festival Series, of which "The Berkshire" is the first, will also be cabinet styled in period pieces ranging from the large traditional breakfront introduced at Tanglewood to modern pieces.

"The Berkshire" instruments incorporate a de luxe Victrola phonograph of unusual power, a radio providing standard and frequency modulated broadcast and international short wave reception, including a motor-driven electric tuning mechanism perfected for use on military aircraft, and, in certain models, a large screen projection television. The radio phonograph chassis has 30 tubes, plus two rectifiers and two voltage regulators.

One hundred music critics, feature writers, members of the trade press, radio stars and leaders in the field of merchandising and finance were brought to Tanglewood from all over the country aboard a special train from New York. Before the concert, they were given a special demonstration of "The Berkshire" and its television performance, at which James Murray, RCA Victor vice president in charge of record manufacturing, Dr. H. F. Olson of the RCA Laboratories, and Marvin Hobbs, chief engineer of the project, talked informally and demonstrated other components of the new instrument.

Also attending were many RCA Victor dealers and distributors, many by special invitation along with those living in the area.

INDIANAPOLIS, IND.
STAR
SEP. 5 - 1947

Disc Favorites Of The Day

CLASSICAL ALBUMS

BACH: Brandenburg Concerti Nos. 2 and 3, Serge Koussevitzky—Boston Symphony (V).

MOUSSORGSKY: "Pictures at an Exhibition," Eugene Ormandy—Philadelphia Orchestra (Col.).

VERDI: "La Traviata," Rome Opera Company (Col.).

KHATCHATURIAN: Concerto for Piano, William Kappell, Boston Symphony—Arthur Fiedler (V.)

POPULAR ALBUMS

FRANKIE CARLE: "Carle Comes Calling" (Col.).

DOROTHY SHAY: "Park Ave-[illegible]lly" (Col.).

AL JOLSON: "Souvenir" (Decca).

BING CROSBY: "Merry Christmas" (Decca).

TEX BENEKE: "Prom Date" (V.).

POPULAR SINGLES

TEX WILLIAMS: "Smoke, Smoke, Smoke" (Cap.).

DOROTHY SHAY: "Feudin', Fightin'." (Col.).

HARMONICATS: "Peg O' My Heart" (Vitacoustic).

PERRY COMO: "When You Were Sweet Sixteen" (V.).

DINAH SHORE: "Tallahassee" with Woody Herman Orchestra (Col.).

SPRINGFIELD, MASS.
NEWS

SEP 6 - 1947

Dinner Parties Popular Events Of Berkshire Hills Fall Season

Stockbridge Resident Is Hostess to Sally Kinsolving Of Baltimore; Pittsfield Art League Exhibition Opens

Special to The Daily News

Berkshire Hills, Sept. 6 Mrs. William Penn Cresson is a dinner hostess tonight at Chesterwood, Stockbridge, in compliment to her house guest, Miss Sally Archer Kinsolving of Baltimore. She is the daughter of Rev. Dr. Arthur Barksdale Kinsolving, retired Episcopal clergyman. Her brother, Rev. Dr. Arthur Lee Kinsolving, was rector of Grace Episcopal Church, Amherst, for six years from 1921. Their mother is Sally Bruce Kinsolving author and poet.

Mr. and Mrs. Walter Hoving (Pauline R. van der Voort) had a dinner party on Thursday night at their summer home on Prospect Hill, Stockbridge. Their guests were Mrs. D. Percy Morgan, Miss Mabel Choate, Rev. Edmund Randolph Laine, Mr. and Mrs. Rodney Procter and Robert Talcott Francis. The Prospect Hill home of Dr. and Mrs. William Morris Carpenter, who are now located near Palo Alto, Cal., is for sale and reports are current that Mr. and Mrs Hoving, next-door neighbors, may be interested in its purchase. Formerly owned by Miss Ellen King of New York City, it was the old home of Rev. Dr. Henry M. Field, a member of the famous Field family of Stockbridge.

The last of two performances of Pittsfield Country Club Follies will be given tonight before an expected capacity house at the club. The show is directed by Frederic Arnold Pease, Jr., and William R. Furey.

Among those who entertained guests at the Labor Day luncheon at the Lenox Club, Lenox, were Robert Talcott Francis, New York City, and Mr. and Mrs. F. Bayard Rives of El Encanto Hotel, Santa Barbara, Cal., who are at the club for the autumn; also Mr. and Mrs. Stephanus Van Cortlandt Morris, who returned later in the week to Washington, D. C.; Miss Anna Remsen Alexandre and her sister, Mrs. Alexandre Hoppin; Mrs. Bruce W. Sanborn of St. Paul, Minn.; Mrs. Caroline Savie Lloyd of Fencefields, Lee; Mr. and Mrs. Harry C. Holloway of Tamarack, Tyringham; Mr. and Mrs. William E. Dodge Stokes, Miss Nancy Thayer Patten, Mr. and Mrs. Henry Howard of Corby Lodge, West Stockbridge; Mrs. Chauncey C. Loomis, Mrs. Ramsay C. Hoguet, John P. S. Harrison, Mr. and Mrs. John B. Swann, Mrs. Henry Hollister Pease, Mrs. Stuart Burghley.

Pittsfield Art League Exhibition

The 26th annual exhibition of Pittsfield Art League was opened this afternoon at Berkshire Museum with a tea from 3 to 5 in charge of Mrs. Arthur J. Langworthy, Mrs. Jacob J. Vienneau and Mrs. DeWitt Clinton Gardner. Mrs. Michael L. Eisner is chairman of the exhibition committee with Mrs. Raymond E. Dresser, head of the crafts committee. On the jury of selection were Stuart C. Henry, director of the museum; Robert Hamilton, Miss Mary P. Hibbard and Thomas Curtin. The exhibition will be open through the 30th.

Baron and Baroness Dolf Bentinck of The Netherlands, who are to be in this country for the UNO conferences at Lake Success, are expected the coming week at the Stockbridge home of her grandmother, Baroness Louisa Bornemisza. Baroness Bentinck will remain here during the six weeks that her husband will be at Lake Success. Baron Bentinck was charge d'affaires of the Dutch legation in Cairo, and more recently has been first secretary of the embassy in London.

Mr. and Mrs. William Felton Barrett were dinner hosts tonight at Sky Farm, North Egremont, for Mr. and Mrs. Clarence A. Warden of Haverford, Pa., who are tenants this season of Mrs. Ralph Pulitzer's summer home, Cliffwood St., Lenox.

Among those who registered this week at Berkshire Garden Center, Stockbridge, were Mr. and Mrs. Philip St. Germain, Agawam; Mr. and Mrs. David I. Blauvelt, Mr. and Mrs. Irving Blauvelt, Westfield; Charles F. Bradley, Wilbraham. Great Barrington Garden club is to have its annual meeting at the Center on Monday, the 29th.

Mrs. Arthur Honegger flew from Paris to La Guardia Field early in the week, to join her husband, the distinguished composer, who has been seriously ill with a heart ailment at the Downs cottage, Lenox. He was stricken during the Tanglewood festival the last of July, when one of his compositions was played by Boston Symphony orchestra. Mr. Honegger has made such good progress under the care of Dr. Edward T. Forsley, Lenox, that he and Mrs. Honegger expect to return to Paris later in the month. While aboard the Queen Elizabeth ~~Dr. Serge~~ Koussevitzky and his bride were kept informed by radio.

CAMDEN, ARK.
NEWS

COSTLY 'CELLO TAKES AIR

Boston (UP)— One of the oldest and most valuable pieces of baggage flown overseas from Logan International Airport was a 'cello owned by Alexander J. Ludwig of the Boston Symphony Orchestra. The 'cello, made in France in 1679, was valued at $25,000.

SPRINGFIELD, MASS.
MORNING UNION

SEP 11 1947

Boston Symphony Played to 800,000

More than 800,000 people heard the Boston Symphony Orchestra in the concerts of its 66th season completed this autumn, a record attendance for a symphony orchestra. At Tanglewood, in addition to the festival concerts, 47 performances were given by the Berkshire Music Center to audiences totalling 50,000. The orchestra is scheduled to give a concert in Northampton this coming season on its road tour.

LEWISTON, ME.
SUN

SEP 12 1947

Boston Symphony Orchestra Has Had Record Attendance

More than 800,000 people heard the Boston Symphony Orchestra in the concerts of its 66th season completed this Autumn—a record attendance for a symphony orchestra. The approximate attendance was as follows: 109 Winter concerts, 300,000; 6 Youth concerts, 12,000; 58 Pop concerts, 135,000; 21 Esplanade concerts, 250,000; 14 Berkshire Festival concerts, 105,000.

These concerts included nine subscription series, seven of which were completely subscribed in advance of the season. At Tanglewood, in addition to the Festival concerts, 47 performances were given by the Berkshire Music Center to audiences totalling 50,000. 45 Tuesday evening concerts throughout the season were broadcast over the ABC Network.

New Season's Activities

Serge Koussevitzky, music director of the Boston Symphony Orchestra, will shortly return from abroad to open the 67th season of these concerts on Oct. 10, in Symphony Hall. The coming season lists as many concerts as last. The Satur-

series in Boston, the series in New York, Brooklyn, Providence and Cambridge are already completely subscribed. Concerts will also be given in New Haven, Hartford and New London, Conn.; Northampton, Mass.; New Brunswick, N. J.; Philadelphia Pa.; Washington, D. C.; Pittsburgh, Pa.; Cincinnati, Ohio; Bloomington and South Bend, Ind.; Chicago; Ann Arbor and Detroit, Mich.; Rochester N. Y.

The soloists are announced for the series of 24 Friday afternoon and Saturday evening concerts. Four will be newcomers to these concerts: Ginette Neveu, the French violinist who is about to make her first visit to America; Isac Stern, the violinist; Nadia Reisenberg, pianist; and Marina Moshetz, soprano. Three pianists who have played with the Orchestra in former seasons are Myra Hess, who is to make a return visit to this country, Witold Malcuzynski, and Arthur Rubinstein.

Guest conductors will be Charles Munch, returning from France, Eleazar de Carvalho, a visiting conductor from Rio de Janeiro, and

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DALLAS, TEX.
NEWS

SEP 7 1947

Program Notes

"Warts and All" Biography Gives Koussevitzky Towering Stature

By John Rosenfield

Serge Koussevitzky, 73-year-old conductor of the Boston Symphony, is the subject of two biographies.

One by Dr. Hugo Leichtentritt (Harvard Press), is "official" and has Koussevitzky's praise. The other by Moses Smith (Allen, Towne & Heath) so incurred the maestro's displeasure that he tried vainly to stop it by injunction.

Koussevitzky's emotional fury at Smith, former Boston music critic, is something of a confirmation of the Smith pen portrait. Posterity, if not the conductor, will be grateful.

Or if he lives long enough in retirement he, too, will be pleased. Smith's picture is the man "warts and all" and a greater man for it.

The moral is that great conductors are not run through a conservatory stamping machine. Immortal achievement in symphonism is invariably an alchemy of personality, character, musicianship, musical politics, musical resources, time and place. It has never happened before and it will never happen again in the same manner.

So it is that Serge Koussevitzky, big man and little, musically intuitive and largely untrained, has made his twenty-three seasons in Boston add up to something colossal in the annals of music. His orchestra is, perhaps, the grandest symphonic instrument the world has ever known. His programs are invariably exciting even when disappointing to the finicky. Of late even these have learned to relax and enjoy themselves.

His propagation of contemporary music, much of it American, has raised the sights and opened the ears of a generation, not only in Boston but throughout America where other conductors are not uninfluenced by the Koussevitzky programming.

◆

Koussevitzky is actually the first long-term conductor of the illustrious Boston Symphony history. His predecessors, of guest or interim status, included such eminent virtuosos and massive musical scholars as Gericke, Muck, Nikisch, Rabaud and Monteux. When Koussevitzky in 1924 had the hardihood to follow in their line he all but tore his well-tailored pants. His repertoire was not only limited but also unbalanced and specialized. Worse, he could hardly read a partitur. There are some musicians to this day, also some in his orchestra, who regard him as a "fake" and "bluffer."

◆

All his critics and foes reckoned without his character—its egotism, drive and stubborness. He was a musician, ill-trained to be sure, but a musician. His solo instrument was, of all things, the double-bass on which he performed with a certain magic. He learned an orchestra score by having it played by a personal pianist, following the music with gestures calculated to draw the music from an orchestra. Later he studied what he should have known, conducting.

◆

Always he has been able to do what he must do. Son of a poor Jewish street musician, he earned his way into the opera and ballet orchestras of Moscow. His first marriage, with a ballet dancer, lasted briefly. His next was with a wealthy woman who placed her sizable fortune at his disposal.

With this Koussevitzky turned grand seigneur of music, hiring his own orchestras, financing tours down the Volga on river boats, combining musical publishing with musical performance.

Somehow he and his wife got much of their fortune out of Bolshevik Russia. Anti-Bolshevik from the start, Koussevitzky made his escape with no great difficulty. He was cherished rather than ill-used by the new regime which tried to enlist him and, failing, permitted him to depart, grabbing only such properties as remained in the realm.

◆

Paris was his home until the bid from America. His wife died five years ago. Not many days ago he married her niece, who was his long-time secretary.

Jealously petty he has been to many colleagues, including Fabien Sevitzky, the vastly underrated conductor of the Indianapolis Symphony, and a nephew whom he first befriended and then practically drove out of Boston. There is no record that he or Toscanini are on visiting terms. On the other hand, Mitropoulos, Bernstein and Burgin have reason to thank him for their places in American musical life. At least fifty contemporary composers owe their vogue to his efforts.

Serge Koussevitzky. . . . Some day he will appreciate candor.

Variety

ABC Symph Poser: Will You Love Me Sustaining As You Did as a Com'l?

6/11/47

Reports that John Hancock Life Insurance Co., which plunked $500,000 into institutional sponsorship of the Boston Symphony concerts on ABC this past season, won't be around when the roll of bankrollers is called next fall, poses a problem for ABC.

Question raised by speculation on Hancock's exit, as it concerns ABC, is whether the net will retain the symphony as a sustainer in the projected back-to-backing of it Tuesday nights with "America's Town Meeting." Web only recently maneuvered the co-op "Town Meeting" switchover from Thursday nights in a move ballyed as building Tuesday nights into a big public service programming feature. Boston Symph was shifted back to 9:30 to slot George V. Denny's forum in the 8:30 period. If ABC can't round up a new sponsor for the longhair stanza, the temptation might be to shift it to a less saleable time, or drop it.

Latter action is considered unlikely inasmuch as the Boston aggregation was retained after Allis-Chalmers, which paid its way a couple of seasons, got into strike difficulties and had to bow out last year. Boston Pops series, a summer edition of the symphony, has been on ABC since Hancock's sponsorship terminated April 22.

WALTHAM, MASS.
NEWS TRIBUNE

SEP 13 1947

day of every month

Boston Symphony Heard by Record 800,000 Persons

More than 800,000 people heard the Boston Symphony Orchestra in the concerts of its 66th season completed this autumn—a record attendance for a symphony orchestra. The approximate attendance was as follows: 109 winter concerts, 300,000; 6 youth concerts, 12,000; 58 Pop concerts, 135,000; 21 Esplanade concerts, 250,000; 14 Berkshire Festival concerts, 105,000.

These concerts included nine subscription series, seven of which were completely subscribed in advance of the season. At Tanglewood, in addition to the Festival concerts, 47 performances were given by the Berkshire Music Center to audiences totaling 50,000. 45 Tuesday evening concerts throughout the season were broadcast over the ABC Network.

NEW ACTIVITIES

Serge Koussevitzky, the music director of the Boston Symphony Orchestra, will return shortly from abroad to open the 67th season of these concerts on Oct. 10, in Symphony Hall. The coming season lists as many concerts as last. The Saturday evening and Tuesday evening series in Boston, the series in New York, Brooklyn, Providence and Cambridge are already completely subscribed. Concerts will also be given in New Haven, Hartford and New London, Conn.; Northampton, Mass.; New Brunswick, N. J.; Philadelphia; Washington, D. C.; Pittsburgh; Cincinnati; Bloomington and South Bend, Ind.; Chicago; Ann Arbor and Detroit, Mich. and Rochester, N. Y.

The soloists are announced for the series of 24 Friday afternoon and Saturday evening concerts. Four will be newcomers to these concerts, Ginette Neveu, the French violinist who is about to make her first visit to America; Isaac Stern, the violinist; Nadia Reisenberg, pianist, and Marina Koshetz, soprano. Three pianists who have played with the orchestra in former seasons are Myra Hess, who is to make a return visit to this country, Witold Malcuzynski and Artur Rubinstein.

Guest conductors will be Charles Munch, returning from France, Eleazar de Carvalho, a visiting conductor from Rio de Janeiro and Leonard Bernstein.

[6]

Music

Tanglewood Tales

At Tanglewood, Mass., Berkshire Music Festival audiences had two surprises this summer.

The first came from Dr. Serge Koussevitzky, Boston Symphony conductor and head of the 210-acre summer school in the Berkshire hills. It was the American premiere of an opera seldom performed even in its native Europe: Mozart's *Idomeneo, King of Crete*.

Masterpiece? Written in 1780 for a Munich court performance, the opera tells of the Cretan King's vow to sacrifice to Poseidon, god of the sea, the first human being he sees after his safe return from a stormy voyage.

Fate makes the King's son, Idamante, the potential sacrifice. Idamante is saved by Ilia, his betrothed, whose devotion and desire to die with her beloved soften Poseidon's heart.

Tanglewood critics, hailing the opera's "vivid emotional persuasiveness" and "astounding choral writing," called it Mozart's greatest operatic achievement. But how other American audiences, familiar only with *Idomeneo's* overture and choruses, will like the whole thing is still a question. It sometimes has been shrugged off as a musical novelty—and too long a one, at that.

Rival. Second surprise came when RCA Victor presented its new "Berkshire" radio-phonograph in world debut under Tanglewood's massive Music Shed. In a performance contest against the Boston Symphony Orchestra, "The Berkshire" set the audience buzzing by practically matching the orchestra itself in tone.

With 30 tubes, two rectifiers, two voltage regulators, a duo cone loudspeaker, and a more efficient noise suppressor, the instrument can reproduce sound on a frequency from 30 to 15,000 cycles—the full range of human hearing. Fly in the ointment is cost: $1,800 to $4,000, depending on cabinet design and type of radio installed in it.

With these two events out of the way, Tanglewood then folded up for the summer, said its 100,000 attendance at 15 concerts had broken all its records, announced that it would open next year again for its 11th Festival season.

H. S. Babbitt Jr.

IS IT ART? Students sang bravely through Idomeneo's long score. (SEE: Tanglewood Tales)

HACKENSACK, N. J.
RECORD

SEP 13 1947

Music News And Views

By DOUGLAS HART

SERGE KOUSSEVITZKY, music director of the Boston Symphony, will shortly return from abroad to open the sixty-seventh season of that orchestra October 10 in Symphony Hall, Boston.

TOUR OUTLINED

The organization will also conduct series in New York, Brooklyn, Providence, and Cambridge, which are already completely subscribed.

Concerts will be given in New Haven, Hartford and New London, Conn.; New Brunswick, N. J.; Philadelphia; Washington, D. C.; Pittsburgh; Northampton, Mass.; Cincinnati; Bloomington and South Bend, Ind; Ann Arbor and Detroit, Mich.; Chicago, and Rochester, N. Y.

Four soloists will be newcomers: Ginette Neveu, French violinist, who is about to make her first visit to America; Isaac Stern, violinist; Nadia Reisenberg, pianist, and Marina Moshetz, soprano. Pianists who have played with the orchestra in previous seasons will be Myra Hess, Witold Malcuzynski and Artur Rubinstein.

Guest conductors will be Charles Munch, Eleazar de Carvalho, visiting conductor from Rio de Janeiro, and Leonard Bernstein.

Over 800,000 heard the orchestra last season. The 109 winter concerts drew 300,000; 6 youth concerts, 12,000; 58 Pop concerts, 135,000; 21 Boston Esplanade concerts, 250,000, and 14 Berkshire Festival concerts, 105,000.

The youth concerts are directed by Wheeler Beckett, Englewood resident.

At Tanglewood, in addition to the festival concerts, 47 performances were given for the Berkshire Music Center to audiences totalling 50,000.

BILLBOARD
CINCINNATI, OHIO

SEP 13 1947

PROKOFIEFF: ROMEO AND JULIET—Boston Symphony Orchestra—Serge Koussevitsky (Victor DM-1129)

Another brilliant and incisive recording by the Boston Symphony, directed by Serge Koussevitsky, of the music from the second *Suite* which Serge Prokofieff made from his full-length ballet, *Romeo and Juliet*. The striking music capturing the mood of Shakespeare's immortal love tragedy, the artful ballet episodes selected for this set of two 12-inch records include the music describing the Montagues and Capulets, Juliet as a young girl, a dance, and Romeo at the Tomb of Juliet. Classical figures illustrating the musical story make for an attractive cover page with notes on the score and story carried on the inside page.

NEW YORK, N. Y.
TIMES

SEP 13 1947

KOUSSEVITZKY TO DO A JUILLIARD CONCERT

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will direct the Juilliard Orchestra in a special concert on May 9 at Carnegie Hall, it was announced yesterday afternoon by William Schuman, president of the Juilliard School of Music, at the convocation exercises held in the Juilliard Concert Hall.

Dr. Koussevitzky's appearance is part of a plan to afford students at the school the opportunity of playing under the direction of celebrated conductors. His concert will be given in addition to the two annual concerts to be presented by the Juilliard Orchestra and the Juilliard Chorus on Feb. 22 and April 5 at Carnegie Hall. The three concerts will be given with the cooperation of Local 802, American Federation of Musicians, and the proceeds will go to the school's Student Aid Fund.

"In accepting our invitation," Mr. Schuman said, "Dr. Koussevitzky once again clearly demonstrates his deep and abiding interest in the welfare of music—not only music of today, but of the music of tomorrow as well. Our students represent part of America's musical future. Playing under Dr. Koussevitzky's direction, they will learn at first hand what it means to perform under the guidance of a master. The significance of Dr. Koussevitzy's generous gesture to the young musicians of our time will not, I feel certain, be underestimated in its far-reaching implications."

NEW YORK, N. Y.
HERALD TRIBUNE

SEP 13 1947

Koussevitzky to Direct

Appears at Carnegie Hall With Juilliard Orchestra May 9

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will direct a special concert of the Juilliard Orchestra at Carnegie Hall on May 9, 1948. The announcement was made yesterday afternoon at the convocation ceremony of the Juilliard School of Music by William Schuman, the school's president. The May concert will supplement the two Carnegie events already announced.

These two concerts, to be presented by the Juilliard orchestra and chorus, are scheduled for Feb. 22 and April 5. All three concerts will be given with the co-operation of Local 802 of the American Federation of Musicians. The proceeds will go to the Student Aid Fund of the Juilliard School.

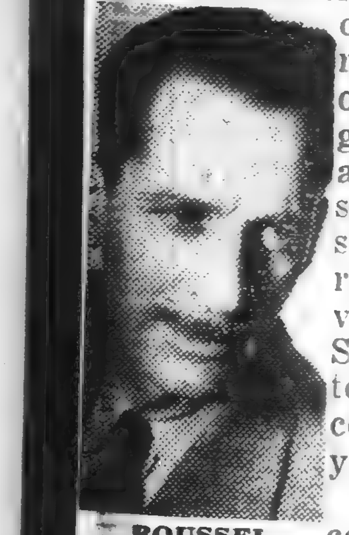
HOUSTON, TEX.
POST

SEP 14

Koussevitzky Subject Of Full-Length Study By Able Biographer

By HUBERT ROUSSEL

SERGE KOUSSEVITZKY, conductor of the eminent Boston Symphony, has been a considerable influence on the Houston Symphony orchestra. His ideas have been felt through Ernst Hoffmann, who headed the local ensemble for more than a decade, and through certain officials of the organization who regard the veteran of more than 20 years on the Boston podium as an oracle of the greatest authority. Because of this fact among others, a new biography of Koussevitzky which has made its appearance should discover some very interested readers in Houston. Entitled "Koussevitzky," the book is the work of Moses Smith, formerly music critic of the Boston Transcript, who knew the Russian conductor at close range for a number of years.


ROUSSEL

Mr. Smith combines the talents of a conscientious reporter with a sound knowledge of music and a cool and poised critical instinct. He presents an excellent portrait of a personality and a firmly organized estimate of Koussevitzky from the strictly professional standpoint. Due to one element or the other, the book received an unusual and perhaps valuable launching. Koussevitzky attempted by legal means to suppress the biography, claiming invasion of privacy and apparently libel as well. The litigation went through a number of courts, resulting in a victory for the author.

✦ ✦ ✦

Extending an Interesting Legend

THIS judgment seems thoroughly founded. It is evident that Smith has written with exemplary care, objectivity and a properly balanced approach. The glory awarded to Koussevitzky is certainly great and impressive. But some artists have curious notions of the function and rights of the critic; and the effort of Koussevitzky to keep from the public a volume which, though granting him such a magnificent record, is not adulatory in nature, is in itself a considerable verification of some of the claims made by the author.

The amount of research that has gone into this book is indeed a tribute of size; it represents perhaps as taxing a labor as any living musician—surely any living conductor—has inspired in one viewing his life. The book is by no means an account of Smith's personal recollections of Koussevitzky, but a full-scale biographical piece. It is firmly buttressed with historical fact, and plentifully furnished with anecdote.

Most of the stories are fresh, and they add much to the legend of "Koussy." We have here, indeed, an anthology of musical Goldwynisms—for Koussevitzky is a gifted inventor of phrase and grammar in English. But in addition to their humorous interest, Mr. Smtih's anecdotes are revealing; they furnish a rich glimpse of the private life of a great symphony orchestra.

It is not likely, however, that any of these more or less innocent tales led to the litigation. Kousevitzky does not lack an appreciation of humor, though his limits in that direction appear modest. What apparently rankled his Olympian ego was the critical counter-theme that is interwoven with this story of a vivid, eventful and amazingly intense musical life.

The tonality of Smith's study is set in his argument that Koussevitzky has become one of the greatest contemporary conductors of music not because of his training, but in spite of his method of preparation. And Smith contends that the signs of a faulty beginning have never been wholly eradicated.

As nearly everyone knows, Koussevitzky began as a player of the double-bass, for which he had an exceptional gift. The son of poor parents and handicapped by his race, he elected this cumbersome instrument because it offered the only means of getting into the school of the Moscow Philharmonic Society. But he conquered it with spectacular ease. After only a year's study he appeared for Tschaikowsky, in 1892, as a master performer, and he made a brilliant career as a virtuoso.

✦ ✦ ✦

Feat of Getting in at the Top

MEANWHILE he had married a ballerina in Moscow, a union dissolved by divorce in two or three years. It was when Koussevitzky then married the daughter of a vastly wealthy importer of tea that he really started his trip to the heights.

He moved to Berlin and there decided to launch into conducting. The author is much concerned with the method he used. According to Smith, Koussevitzky engaged a pianist to play over and over the pieces he desired to present, while he stood with his eyes glued to the scores and worked out the required gestures and motions.

It is Smith's contention that Koussevitzky set out to learn the art of conducting from the top down—that he developed a baton technique and was on his way without properly mastering the fundamentals—especially the fluent reading and translation of scores. In the author's opinion, the cost of the short-cut has been heavy. Koussevitzky's exceptional personality and a truly superb musical instinct made possible the use of the method under ordinary conditions; but Smith argues that when the leader was suddenly faced by the gruelling schedule of the Boston orchestra, he could not hide from the players the uncertainties that grew out of a definite shortage of technique, and indeed he was all but overwhelmed.

That he survived the ordeal, according to Smith, is a testimonial to his great and instinctive musicianship, and to remarkable courage and pride. So much greater the glory. But Smith says in his summing-up: "After those first months of discouragement he set about learning his craft. The cost to himself and the musicians of the Boston Symphony orchestra was enormous. After more than 20 years he has still not learned completely; but only one of superlative gifts would have stuck to so impossible a job and achieved such mastery in spite of the towering obstacles of faulty musical training and a very late start."

Such is the critical vein of the book, and the author's position is backed up by much careful detail. It is understandable that Koussevitzky should be touched in a sensitive spot by some pages, but to find any ground for a charge of bias or impropriety would be a difficult matter indeed. Biography is a form of interpretation; the biographer has certain conventional rights, such as those granted the conductor of music. Mr. Smith is concerned merely with presenting in a straightforward and logical manner his view of the "score."

I found the book an absorbing study of a complex and emotional personality; a fine account of a singular chapter in American music (the history of the Boston orchestra is thoroughly told), and a substantial and persuasive analysis. Mr. Smith writes without heat, in the level tone of "a gentleman from the Transcript," and is a very easy author to read. "Koussevitzky," published by Allen, Towne and Heath, is an interesting literary overture to another musical season.

of the City

SEP 15 1947

All Time Record Made By Boston Listeners

Hartford Times

By CARL E. LINDSTROM

THE BOSTON Symphony Orchestra last season was heard by more people than have ever listened to a symphony orchestra before. These people numbered more than 800,000. The figure does not take into account radio audiences.

It is interesting to note the remarkable growth in the attendance at the Berkshire Festival concerts. Tanglewood set a record of its own this year with a total of 105,000 listeners. Even so, this did not equal the number who heard the Pops and the Esplanade concerts in Boston. There were, of course, more programs in the two Boston series, 58 Pop concerts being attended by 135,000 persons and 21 Esplanade concerts by 250,000.

The 109 winter concerts in the Symphony Hall and on tour attracted a total of 300,000 listeners. There were, besides, six Youth concerts with a total audience of 12,000.

At Tanglewood, not counting the Festival concerts, there were 47 performances given by the Berkshire Music Center before 50,000 listeners.

* * *

THE COMING season—the 67th — calls for as many concerts as previously. There will be the usual tours with concerts in New Haven and New London besides Hartford in this state, and Northampton, Mass., New Brunswick, N. J., Philadelphia, Washington, Pittsburgh, Cincinnati, Bloomington, Ill., and South Bend, Ind.; Chicago, Ann Arbor, Detroit and Rochester.

Among the soloists to be heard are the following newcomers: Ginette Neveu, the French violinist who is about to make her first visit to America; Isaac Stern, the violinist; Nadia Reisenberg, pianist, and Marina Koshetz, soprano. Besides these, Myra Hess, Artur Rubinstein and Witold Malcuzynski will appear as piano solists. Guest conductors will be Charles Münch, Eleazar de Carvalho and Leonard Bernstein.

* * *

THERE IS NOTHING new under the sun except in the field of modern music. And here the ingenuity of composers is inexhaustible. The modern crowd seems to be capable of almost anything except giving a long-suffering and skeptical public something pleasant to listen to.

It is hardly surprising that the latest novelty comes from George Antheil. He has composed a suite entitled "Carnival of the Beautiful Dresses" which is a suite of 13 pieces composed apparently for a style show by the Neiman - Marcus Company of Dallas.

This was given just a week ago, but the pressure of local business made it impossible for your reviewer to attend this historic presentation of Gebrauchsmusik.

Merely a summary of the various sections of this suite will completely satisfy even the most ardent, devotees of modern music.

1. Opening choral (with a hop-skip).
2. A La Valse (with a "romantico").
3. Mexicali (Ed. Note: border Mexican rhythm).
4. Valse Passion (with a dream waltz middle section).
5. Habanera Rumba (for a very soign dress or dresses).
6. Love Affair Waltz.
7. Autumn Fancy (falling leaves, whirling?).
8. Gamin Valse (or music for a beautiful tomboy).
9. Martinique (for the unsophisticate).
10. Grand Climax (where they, the beautiful dresses, all get together—a longish number).
11. Valse of the Female Gamin Who Fell in Love Hopelessly for a Time.
12. Gay American Valse (hale fellows, well met).
13. Finale Rumbetta (what is Rumbetta?)—Why a little tiny rumba not yet full grown.

John Rosenfield in the Dallas Morning News has written of this suite: "Bach wrote cantatas for somebody's birthday. Antheil writes music for a store's birthday.

"Much incidental music has outlived the event that inspired its creation. It is possible that Antheil's "Carnival of the Beautiful Dresses" may be played independent of mannekins. Certainly it should outlast Neiman-Marcus styles which was not supposed to last too long, anyway."

I don't think Antheil or the fashion world have anything to worry about on the ground of permanence.

NEWARK, N. J.
STAR-LEDGER

SEP 16 1947

Disc ties symphony in music test

Acoustical event applauded by Berkshire festival

LENOX, Mass. (U.P.)—Pitting a phonograph against a full symphony orchestra and inviting an audience to tell when the orchestra leaves off playing and the phonograph picks up is quite an acoustical stunt.

It was tried out successfully by Dr. Serge Koussevitsky and the Boston Symphony Orchestra during the recent Berkshire Music Festival at the Tanglewood estate outside Lenox.

The demonstration was held in the big music shed, seating 6,000. Another 1,000 listened on the lawn outside. The occasion was the public introduciton of The Berkshire, a new instrument developed by RCA Victor and named in honor of the Tanglewood festival.

GREATER TONE

This combination radio, television and phonograph set is aimed at making available in the home a wider range of tonal reproduction, bringing out qualities hitherto lost.

The orchestra, in the course of a long program, played the Beethoven "Egmont" Overture. Midway in the performance, the "live" musicians ceased playing and the phonograph took over. The change, under the ideal acoustical conditions of the music shed, was almost imperceptible.

Of course, the instrument used as a deluxe model which will retail at $4,000 and is over-elaborate for apartment dwellers or small home owners. The price range of the "custom built" line is from $1,800 to $4,000.

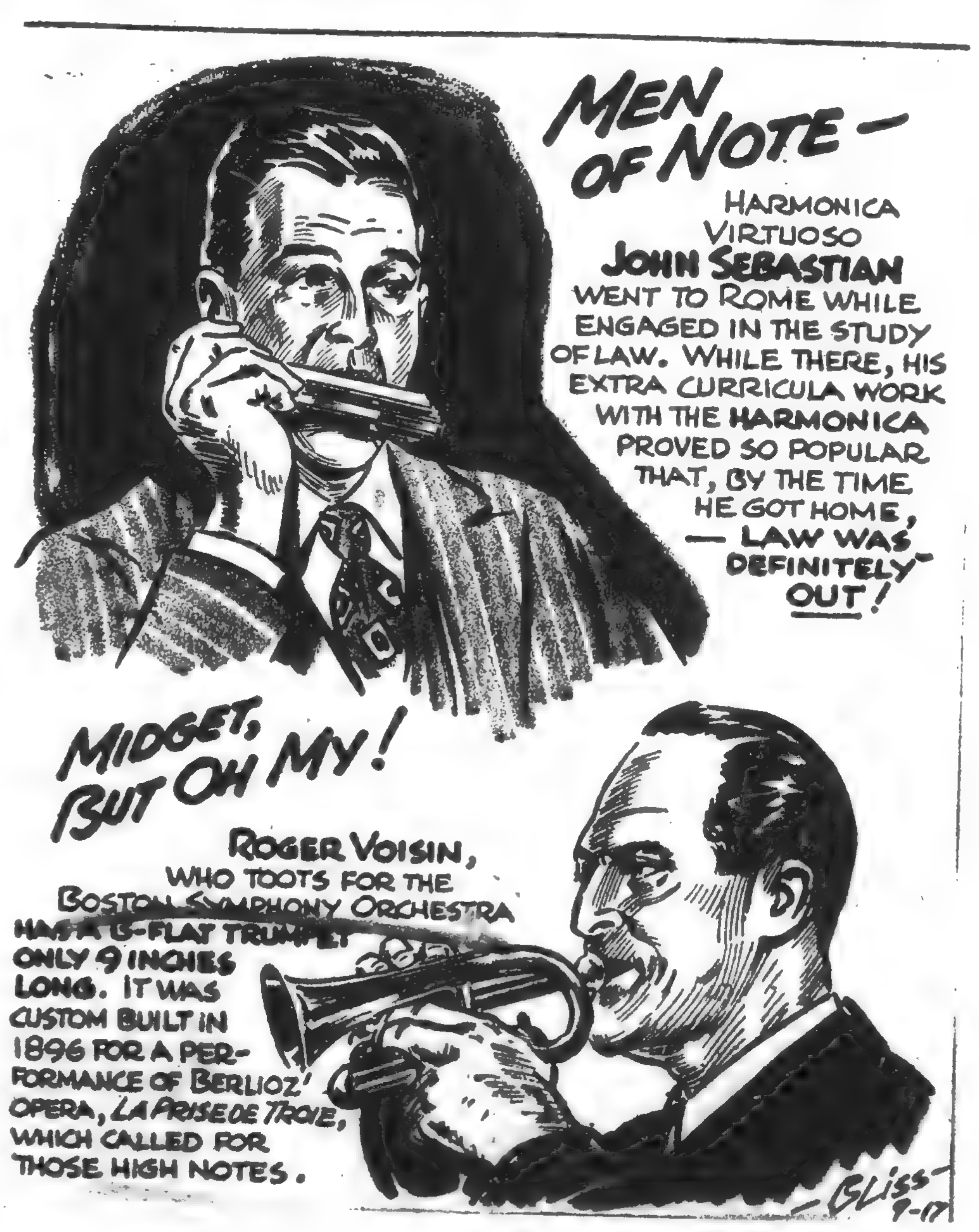
The phonograph demonstration was part of a day-long program called "Music For All" which traced the development of reproduction by phonograph, radio and television over the last 30 years.

Recordings by the Boston Symphony since that organization first began making records for Victor in 1917 were played on machines of the period, giving a graphic picture of how the tonal range has been more fully captured over the decades.

TROY, N. Y.
MORNING RECORD

SEP 17 1947

'RIVATE LIVES By Paul Fo


MEN OF NOTE —
HARMONICA VIRTUOSO JOHN SEBASTIAN WENT TO ROME WHILE ENGAGED IN THE STUDY OF LAW. WHILE THERE, HIS EXTRA CURRICULA WORK WITH THE HARMONICA PROVED SO POPULAR THAT, BY THE TIME HE GOT HOME, — LAW WAS DEFINITELY OUT!
MIDGET, BUT OH MY!
ROGER VOISIN, WHO TOOTS FOR THE BOSTON SYMPHONY ORCHESTRA HAS A B-FLAT TRUMPET ONLY 9 INCHES LONG. IT WAS CUSTOM BUILT IN 1896 FOR A PERFORMANCE OF BERLIOZ' OPERA, LA PRISE DE TROIE, WHICH CALLED FOR THOSE HIGH NOTES.
BLISS 9-17

ANDERSON, S. C.
INDEPENDENT-TRIBUNE

SEP 19 1947

TRAVEL: Sergi Koussevitzky, conductor of the Boston Symphony, wanted to fly his orchestra to Europe, for a tour this month. The bookings were plentiful and there were assurances of exciting receptions. The Board of Trustees of the Boston Symphony refused to permit the flight. "Our orchestra," Koussevitzky was told, "is too prized to have its future entrusted to a plane. One accident—just one—and what would happen to the Boston Symphony?" Mr. Koussevitzky is determined to make the trip next year, even if he leaves the orchestra in Boston and goes aboard with a group of student-musicians.

Bloomington 9/19/47

C Sharp Minor

Music—with a Look-around at Intermissions

By PROF. GUIDO H. STEMPEL
Star-Courier Music Editor

LAST week I mentioned casually a demonstration in Assembly Hall some twenty-five years ago of the Edison phonograph company, comparing records with the viva voce renditions of the recording artists present in person—two or three of them as I dimly remember. A demonstration on a larger scale and of larger significance is reported by Jack Gaver of the United Press. His report follows in full.

PHONOGRAPH RIVALS
"LIVE" ORCHESTRA
AT TANGLEWOOD

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NOT FOR APARTMENTS

Of course, the instrument used was a de luxe model which will retail at $4,000 and is over-elaborate for apartment dwellers or small home owners. The price range of the "custom built" line is from $1,800 to $4,000.

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During the course of events, movies were made of the audience, to be incorporated in a forthcoming film by MGM, dramatizing the history and growth of the festival, along the lines of the recent production which glorified Carnegie Hall.

It was announced that the first 200 sets of the new Berkshire instrument line will be sold on a subscription basis, the proceeds to benefit the Berkshire Music Center scholarship fund. A silver plaque, with the customer's name and Dr. Koussevitzky's signature, will be placed in each set.

ANOTHER UP press release is the following by Harman W. Nichols, under caption:

PULLMAN OF FUTURE
WILL PLAY MUSIC
TO FIT SCENERY

CHICAGO (U.P.) — Say you are traveling from Chicago to the West Coast. Maybe the long ride always has been a big bore as you checked off the miles, hour by hour.

Well, the railroads are planning to do something to help pass the time. More precisely, the Pullman company is.

By music. Wired music, with tunes to fit the locale through which you travel. Ralph Haman, a Pullman designer who was born in a railroad station, is working on the blueprint right now.

For example, Haman is thinking of a symphony arrangement of the "Old Gray Mare" as you roll across the Midwest farm belt. She—the mare—may not be what she used to be, etc., but with a bank of bull fiddles, a lot of brass, woodwinds and a harp—well, she could come pretty close.

Through the cattle country, at the gateway to the West, what's wrong with "Ragtime Cowboy," played real soft and soothing like? Through the Rockies, "Springtime in the Rockies"? "The Desert Song" for the desert? And so forth.

RIGHT COLORS, TOO

Haman thinks that such psychology adds to comfort. The same as it does in the color combinations he is using in designs for the trains of tomorrow.

The right colors in the right cars. Soft colors for places where you rest, and the gaudy colors in the rolling houses of fun, like the club cars.

On the trial run with the wired music (still away in the future) the designer admits he may run into trouble at the end of the line.

"I wouldn't be surprised," he said, "to wind up in San Francisco or Los Angeles and see the music czar, Petrillo, standing there with a club in one hand and a restraining order in the other."

MANCHESTER, N. H.
LEADER
SEP 20 1947

Koussevi[illegible] Will Direct Special Event

NEW YORK, Sept. 20—Serge oussevitzky, world-famous conductor of the Boston Smyphony rchestra, will direct the Juilliard rchestra in a special concert in arnegie Hall on May 9, 1948, it vas announced today by William chuman, president of the Juilliard chool of Music. Mr. Schuman's ramatic announcement came at he conclusion of convocation xercises recently in the Juilliard oncert hall, marking the openng of the 1947-1948 academic year.

Dr. Koussevitzky's concert will e given in addition to the two nnual Carnegie Hall concerts iven by the Juilliard orchestra nd the Juilliard chorus which this ear will take place on February 2 and on April 5 respectively. All hree concerts will be given with he cooperation of Local 802 of the merican Federation of Musicians.

BLOOMINGTON, IND
STAR COURIER
9/19/47

C Sharp Minor

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OKLAHOMA CITY, OKLA
OKLAHOMAN

Koussevitsky Back With New Bride To Aid Symphony

By ALICE HUGHES

NEW YORK—On a recent incoming ocean liner, Boston Symphony conductor Serge Koussevitsky returned from Europe with his recent bride, Olga Naoumoff, who was his late wife's cousin. Because she is a modest, quiet-spoken person few know much about her. The newspapers when reporting the marriage referred to her as "the spinster-like Madame Olga."

My French brother-in-law who fiddles for the Boston Symphony informs me she is indeed quiet, but one of the most indispensible persons in the excitable, executive setup of the famous orchestra. Important details of policy and management fall upon her shoulders.

Koussy's personal finances are her concern. Certainly not his, for he is too much the artist to be a good businessman and his considerable fortune needs expert handling. Pale, Mona Lisa-like the new Mrs. Koussevitsky cuts through red tape, I am told, like an efficiency expert.

Whenever Kousevitsky comes in from abroad, the 105 men in the symphony grow restive for a time. The maestro keeps close touch with them: hears them in daily rehearsal. Now and then to assure himself each man is up to the high standard he sets for his musicians, he gives them a casual but meaningful invitation. "Are you free Friday at 4?" Koussy will ask. "Won't you come and play for me?" Sounds like a nice cozy little musicale, but actually it is a test performance, a command to show proof why the player should retain his coveted place in these exalted musical circles.

On each trip to Europe, the gifted Russian conductor forages about for fresh material, music and musicians. So now that the maestro is back home the 105 men await rather nervously his call to come and play for him, hoping, of course, it won't happen. Firing is not frequent in the BSO. For the most part retirement comes as the consequence of old age. At 65 a musician is disqualified and must retire, but he is given a two-years' notice first.

HEADLESS MAN—These hot Indian summer nights we New Yorkers sit around one another's living rooms, sip cooling drinks, fan ourselves and roam idly over light conversational terrain. Now and then if a guest stops in the middle of a sentence and his eyes are riveted to a point in the distance, it is not rigor mortis that has set in, but probably something someone in the apartment across the way is doing, that can be seen plainly from any apartment within eye-range.

We New Yorkers live too closely together for decency. The other night at the home of respectable friends in the Park Avenue 60s, half a dozen of us were listening to our host tell of a tricky law case he had handled that day.

Across the street the windows parallel to our's were brightly lighted and unshaded. The night was stifling; our windows were up and also free of curtains. Suddenly the host stopped talking. "People on the seventh, eighth and ninth floor are taking shower baths across the street," he announced. We all rushed to the window to see, and indeed they were doing just what we all wished we could do; keep cool. Nothing exhibitionistic about it. It was simply too hot to care about neighbors whom one never recognizably sees.

My Murray Hill apartment faces a narrow inside court and I could almost stretch a board across my window ledge and into my neighbors', and walk over. One of the persons I'd encounter would be Mr. Headless Man who lives in the apartment directly opposite mine, a few floors up. Young, slender and shapely, he wears pale gray shorts and no shirt, shoes or socks. He has good shoulders; reads a good deal sitting up and lying in bed. That's all I know about him except that he is decapitated. I never have seen his head or face, for his window shade is drawn just to reveal him from the neck down.

I have the feeling he sees me just as I see him for each time I walk about my room in stepins and bras, Mr. Headless seems to be doing the same in shorts. Neither of us is indecent. Neither of us has even seen the other's face, I am sure. But one must keep cool these Indian summer nights.

Toronto, September 20, 1947

Magic Maestro From Moscow

Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Bull Fiddle Graduate Has Made Boston A Capital on the World's Musical Map

By JOSEPH WECHSBERG

BOSTON

FORTY years ago, a young man named Serge Koussevitzky, then already a prominent conductor in his native Russia, chartered a steamer and took his own symphony orchestra on a four-month trip along the Volga. When the steamer passed by a little village, Koussevitzky and his 75 musicians would go ashore and set up shop in the middle of the public square. There they would play music by Bach, Beethoven and Tschaikowsky for illiterate farmers who had never heard a symphony orchestra in their life.

"They would come from far away, on their hay-carts and on foot," the maestro remembers. "They would stare in fascination at the musical instruments they had never seen before. There was an incredulous expression on the hardy peasant faces but, as we started to play, they were enchanted . . ."

Up and down the Volga Koussevitzky and his music-making "Volga Boatmen" travelled, over 2,500 miles. They played in hundreds of tiny hamlets, making good music for people. The tour cost over $100,000 but it was such a tremendous success that Koussevitzky and his orchestra repeated it the following two summers.

He became almost a legendary person along the plains of the Volga. People who had once listened to the orchestra were praying that they would come back again. Only when World War I started did Koussevitzky give up his musical expeditions.

Today Serge Koussevitzky is something of a legend in American music. Since 1924, when he became the permanent conductor of the Boston Symphony orchestra, he has been one of the three or four great orchestra leaders of our time. He has made Boston one of the capitals on the musical map of the world. Under his magic baton, the Boston Symphony, once a second-rate organization, became one of the two or three leading orchestras on earth. In this writer's opinion (which he happens to share with a great many music lovers) it is now the world's best orchestra.

What is the secret behind Koussevitzky's magic? There is a story that Koussevitzky as a child never played soldiers or robbers as other children do. He would always pretend that he was conducting an orchestra. He was born in Tver, near Moscow, on July 26, 1874, and at an early age showed so much interest in music that his father gave him his first lessons. When Serge was seven years old, he conducted for the first time one of his own compositions! At the age of 14, he was the regular conductor of a travelling orchestra.

It is not generally known today that Koussevitzky once was a world-famous virtuoso of the double bass, generally considered the most unhandy instrument of all. He was not driven toward the bull fiddle by any strange passion. When he applied for a scholarship at Moscow's philharmonic school, there was only a scholarship for double bass available. Young Koussevitzky was so eager to stay that he accepted.

He graduated with honors and began to give concerts on the double bass throughout Europe. He made a lot of money and a lot of fame but he wasn't happy.

"I guess I've always been only a conductor at heart," he says.

The opportunity came in 1905 when he married Natalie Oushkoff, the child of a well-to-do Russian landowner. She used to come to his double bass concerts and Koussevitzky had been looking at her, while he worked on his bull fiddle. His father-in-law asked him what he wanted as a wedding gift. Koussevitzky had his answer ready.

"I want my own symphony orchestra," he said.

He didn't get the orchestra but he got the money for it and he began to hire 75 excellent musicians, and after a few guest concerts in Berlin, Paris and London, he started rehearsals of his new orchestra in Moscow.

It is interesting that in those days, prior to World War I, Koussevitzky had already shown the same independence of spirit that made him famous in later years in Paris and in Boston. He began to play modern Russian composers against the wishes of his audiences. He pioneered the works of Stravinsky, Moussorgsky and Prokofieff. On Sunday nights he would lend his baton to gifted young conductors. And once a year he would organize a festival devoted to the music of Beethoven, or Bach, or Brahms.

After the revolution he was appointed director of the Russian state orchestras. He was practically in charge of all music in Russia but he felt unhappy in the maze of administrative work. He left Russia in 1920 and went to Paris, where he became a brilliant propagandist for Russian music. Again he founded his own orchestra—Les Concerts Koussevitzky—and performed for the first time Moussorgsky's "Boris Godunov" at the Paris grand opera. Again he gave popular orchestra concerts at reduced prices for those who couldn't afford expensive tickets. Again he went out and conducted good music on public squares and market places.

Ten years later, in 1934, he realized the same dream in the U.S. when he took charge of the Berkshire symphony festival. This festival, which today has become an American Salsburg, started on an estate in Stockridge, Massachusetts, and later moved on to Tanglewood, near Lenox. In 1938 a big open-air shed was constructed. New buildings were erected in which operas and chamber music performances were given. Tens of thousands of music lovers from Canada and the U.S. go there every summer. At the Berkshire music centre, students, teachers, virtuosi and critics began to study music under Koussevitzky.

"We are all here to live and breathe music," he told them. "There will be no fixed hours of study. It will be music from dawn to dawn."

Visitors have been enchanted by the atmosphere of the music centre. Able young conductors are given instruction by the maestro himself. Members of the Boston Symphony lead chamber music classes and string ensembles. Young composers are given a chance to conduct their new works. There are special courses for voice training, lectures on musical history, concerts every noon and evening, opera performances. Last summer Tanglewood heard the first U.S. performance of "Peter Grimes," an opera by the gifted English composer, Benjamin Britten. Once again, Koussevitzky was back on the public square, bringing good music to the people.

There are numerous legends about Koussevitzky and his orchestra in Boston. Rehearsals are as top-secret as the meetings of the chiefs of staffs in Washington. As a conductor Koussevitzky is a despot, to put it mildly. He is a perfectionist and tolerates no horseplay. He has fired musicians for minor mistakes. He does not tolerate any lack of interest. Once he dismissed a wind-player for a minor mistake. The man got up and said, "Nuts to you, Mr. Koussevitzky!"

The maestro, who still speaks with a thick Russian accent and hasn't quite got around to the intricacies of U.S. slang, shouted, "No, no, no! It's too late to apologize. You go."

Once he asked Sibelius for permission to change the tempo of a symphony movement "because that's the way I feel it."

Sibelius wrote back, "The right tempo is as you feel it." Not many musicians can boast of such an endorsement.

DING, PA.
EAGLE
P 20 1947

A Woman's New York

By Alice Hughes

Alice Hughes

ON A recent incoming ocean liner, Boston Symphony Conductor Serge Koussevitsky returned from Europe with his recent bride, Olga Naoumoff, who was his late wife's cousin. Because she is a modest, quiet-spoken person few know much about her. The newspapers when reporting the marriage referred to her as "the spinster-like Madame Olga." My French brother-in-law who fiddles for the Boston Symphony informs me she is indeed quiet, but one of the most indispensible persons in the excitable, executive setup of the famous orchestra. Important details of policy and management fall upon her shoulders. Koussy's personal finances are her concern. Certainly not his, for he is too much the artist to be a good business man and his considerable fortune needs expert handling. Pale, Mona Lisa-like the new Mrs. Koussevitsky cuts through red tape, I am told, like an efficiency expert.

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Headless Man.—These hot Indian summer nights we New Yorkers sit around one another's living rooms, sip cooling drinks, fan ourselves and roam idly over light conversational terrain. Now and then if a guest stops in the middle of a sentence and his eyes are riveted to a point in the distance, it is not rigor mortis that has set in, but probably something someone in the apartment across the way is doing, that can be seen plainly from any apartment within eye-range. We New Yorkers live too closely together for decency. The other night at the home of respectable friends in the Park Avenue 60s, half a dozen of us were listening to our host tell of a tricky law case he had handled that day..

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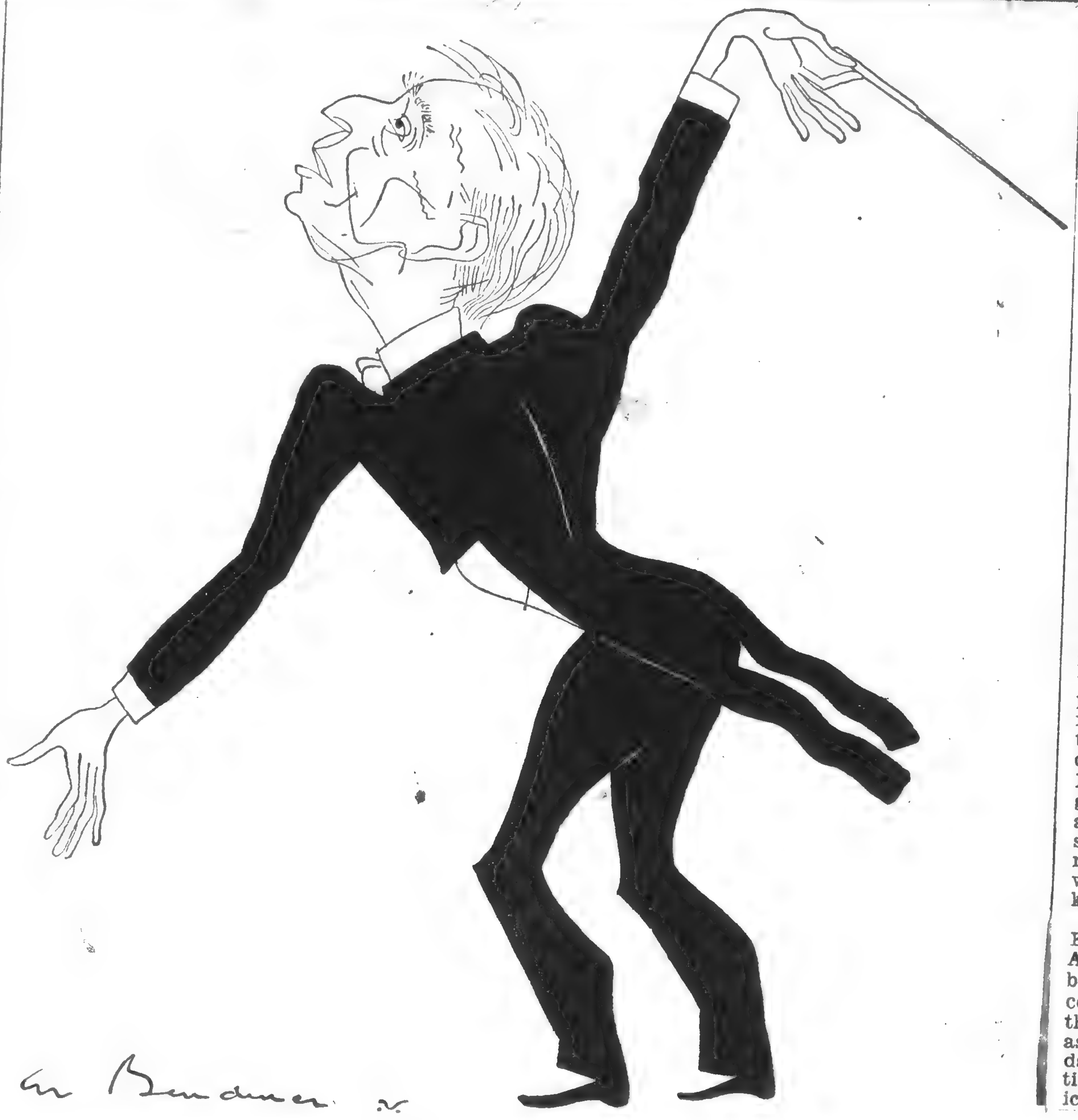
[10]

Music's Leading Men: III

Koussevitzky: He's a Virtuoso of the Baton

By GLENN DILLARD GUNN



SERGE KOUSSEVITZKY: He caters to descendants of the Boston Tea Party.

TO UNDERSTAND Dr. Serge Koussevitzky's position in American musical life one must understand Boston, or at least the traditions that have developed in relation to its support of its symphonic art.

The Boston Symphony, heard last season by 800,000 of the heirs and descendants of the Boston tea party, and believed by all Bostonians to be the foremost of American orchestras, began as an importation. All its members, 67 years ago, from conductor to percussionists, came from abroad. Henry Lee Higginson, its founder, sought to establish in his city a replica of the great orchestras of Leipzig and Vienna which he had heard in his youth.

Boston remained musically a German city until its most beloved conductor, B. K. (before Koussevitzky), Dr. Karl Muck, found himself in a detention camp in 1917, accused of espionage. A revulsion of feeling followed. German music was banned. French conductors, of whom the most important was Pierre Monteux, took over.

Eventually it was Monteux who brought German music back; but it occurred to no one to cease the importation of musicians. Though Boston was fanatically proud of its orchestra, the directors of the institution treated its members as they treated their factory hands and ruthlessly exploited their economic dependence.

♫

THE story of Koussevitzky's Boston career coincides, in point of time, with the eventual Americanization of the orchestra he had been imported to lead. It is not to be assumed, however, that the great Russian believed in the change. In fact he resisted it.

Long after the importation of labor under contract was made illegal he and the trustees of the Boston Symphony continued to practice it.

Koussevitzky proved a harsh and exacting task master, who rehearsed endlessly and showed no consideration for the unhappy economic situation of his players, who, being nonunion according to Boston tradition, could get no other employment.

Endless rehearsal eventually realized Koussevitzky's acoustic ideals. The lovely crystalline tone, the luminous proportions that create a glowing tonal perspective, the tireless repetitions that wrought infinitely varied definition of musical beauty, gradually won the respect of the men who learned to help a conductor struggling against the barriers of two alien tongues—Russian and French. So players and conductor came to understand one another. Mutual respect created mutual pride.

♫

IT WAS economic pressure that stopped the importation of players, however. Though the multitude, from the first, provided sold out houses at home and on tour, the revenues deriving from broadcasting were needed to reduce a growing deficit. Broadcasting is closed to non-union groups. So Koussevitzky and the trustees capitulated. The men got union contracts which make citizenship an obligation. The conductor got one, too. So he is now legally an American.

While he confirmed the artistic discipline of the Boston Symphony, Koussevitzky was himself not, at first, a man of sound orchestral discipline such as his predecessors, Gereke, Nikisch and Muck had been.

He began his musical career as a double bass player in the orchestra of the Bol'shoi theater in Moscow. Seemingly this worm's-eye view of the orchestral acoustic did not acquaint him with the rudiments of the conductor's technique. Toscanini and Kindler, from their less humble places at the cello desks, learned more. Koussevitzky did not want to be a symphonic bassist. He wanted to be a virtuoso on his instrument, a soloist, and this he became—the greatest perhaps in the history of the art; certainly the most renowned.

♫

AS SUCH he acquired soci position in Moscow and co tracted a marriage with th daughter of the fabulous wealthy tea merchant, Konsta tine Ushkov. With millions at his command he blossomed out as a conductor. He was self-taught. While a pianist played the scores Koussevitzky practiced the conductor's pantomime before mirrors.

He so perfected this important factor of his art that players insist his gestures for any given work never change. They are his own. Players sometimes have difficulty in understanding them. But from the first the public has found them persuasive, nor have his harshest critics—there have been some even in Boston—suggested that these gestures lack musical significance.

Koussevitzky used his wealth for patriotic as well as personal advantage. In the long series of symphonic concerts which he conducted in Russia, and throughout Europe, he specialized in modern music, Russian and French. He set up a publishing firm to make new Russian masterpieces available. He continued that practice in Boston, at first to the dissatisfaction of a public steeped in the German classics. He even played the Americans, thus forcing his competitors to do the same. The names of native composers appear 118 times in Koussevitzky's Boston and Tanglewood programs. This may be a record. And he founded a great school for conductors, symphonists, and composers at Tanglewood, the most renowned of its kind in the world.

It would be interesting were Koussevitzky to confirm his Americanism by playing works by some of the 118 American composers in his repertoire in this city where they surely are as appropriate as at home. To date he has never played a native work in the seat of American government.

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HASTINGS, NEB.
TRIBUNE

NO PLANE JAUNT

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WEST VIRGINIAN
[illegible] 1 1947

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DAVENPORT, IOWA
DEMOCRAT & LEADER
[illegible]

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NEWS
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DAVENPORT, IOWA
DEMOCRAT & LEADER
SEP [illegible] 1947

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ADVERTISING AGE
CHICAGO, ILL.
SEP [illegible] 1947

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If the company is pleased with results of the test broadcasts, the program may be expanded to the full network. [illegible] agency is McCann-E[illegible]

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PROVIDENCE, R. I.
JOURNAL
SEP 22 1947

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OGDEN, UTAH
STANDARD EXAMINER
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TIMES
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Born in Czechslovakia, Mr. Rychtarik received early training in architecture and music, but has spent most of his life since then backstage in the theatres of Europe and America as a scenic artist and technical authority.

In this country he worked with Artur Rodzinski on productions in the Cleveland Playhouse, was chief designer for the Cleveland Great Lakes Exposition, designed for the World's Fair and was responsible for the New York production of Shostakovich's "Lady Macbeth of Mzensk" in 1935. Since 1939 he has been the scenic director of the Berkshire Music Center; and has designed costumes and scenery for various Metropolitan Opera productions.

NEW YORK, N. Y.
HERALD TRIBUNE
SEP 24 1947

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BURBANK, CALIF.
REVIEW
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[illegible]
SAN F[illegible], CALIF.
[illegible] 25 [illegible]

LIGHT OPERA FESTIVAL OF MOTION PICTURES CONTINUES

The last three programs of the Festival of Musical Film presented at Vogue Theatre, Sacramento at Presidio, by San Francisco Theatres, Inc., will be the following:

Today and tomorrow will be the last showings of "Existence of Music," the story of and with the London Philharmonic Orchestra, also Walter Damrosch brodacasting the scherzo from a symphony by Glazounow, Werner Janssen's symphony orchestra doing "Toccata and Fugue in D Minor," and the academy award winner, "The Cat Concerto." From Sunday to Wednesday, September 28, 29, 30, and October 1, "The Seventh Veil" with James Mason and Ann Todd will be shown, as well as Mme. Schumann-Heink singing Brahms' "Cradle Song," and Jacques Thibaud in "The Story of the Violin."

From Thursday to Saturday, October 2, 3, 4, "April Romance," with Richard Tauber and Jane Baxter to the music of Franz Schubert will be featured. Also on this last program will be Josef Hofmann playing selections of Rachmaninoff and Beethoven with Don Voorhees and the Telephone Hour Symphony Orchestra; "Melody of Youth" by the California Junior Symphony, and "Holiday for Shoe Strings," a color cartoon.

PETER GRIMES AT STANFORD

The West Coast premiere of the modern opera, "Peter Grimes," by Benjamin Britten, will be a feature of the 1947-48 dramatic season at Stanford, it was announced by Hubert C. Heffner, head of the department of speech and drama, and William L. Crosten, head of the music department.

Written for and produced by the Sadlers Wells Opera Company in England, the production has been an international success, having been presented in 10 countries in eight different languages.

The only time it has been given in the United States, however, was in the summer of 1946 at the Berkshire Music Festival in Lenox, Massachusetts, for an invited audience only, and with music cr ics present from over all the nation. Th consensus was that "Peter Grimes" is most important opera written in Eng and one of the most important of m operas.

The Stanford presentation, in whic departments of speech and drama a music will co-operate, is expected to b second production of "Peter Grim the United States, and the first to the public can buy tickets.

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WEST VIRGINIAN
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DEMOCRAT & LEADER
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REVIEW
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HE ARGONAUT
FRANCISCO, CALIF.
EP 26 1947

OPERA FESTIVAL OF MOTION PICTURES CONTINUES

[illegible]

[illegible] GRIMES AT STANFORD

[illegible]

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NEW YORKER
NEW YORK CITY
SEP 27 1947

MUSICAL EVENTS

Concert Records

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NATION
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BRONX: CASTLE HILL, CHESTER, FORDHAM, FRANKLIN, MARBLE HILL, PELHAM, ROYAL
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"Tense Adventure"—N. Y. Times
YOUNG • SUSAN HAYWARD
JANE GREER • RITA JOHNSON
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'Woman on the Beach'
OAN BENNETT • ROBERT RYAN

QUEENS: ALDEN, Jamaica; MIDWAY, Forest Hills; Keith's FLUSHING; Keith's RICH. HILL; STRAND, Far Rockaway
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TIMES
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NEW HAVEN, CONN.
REGISTER
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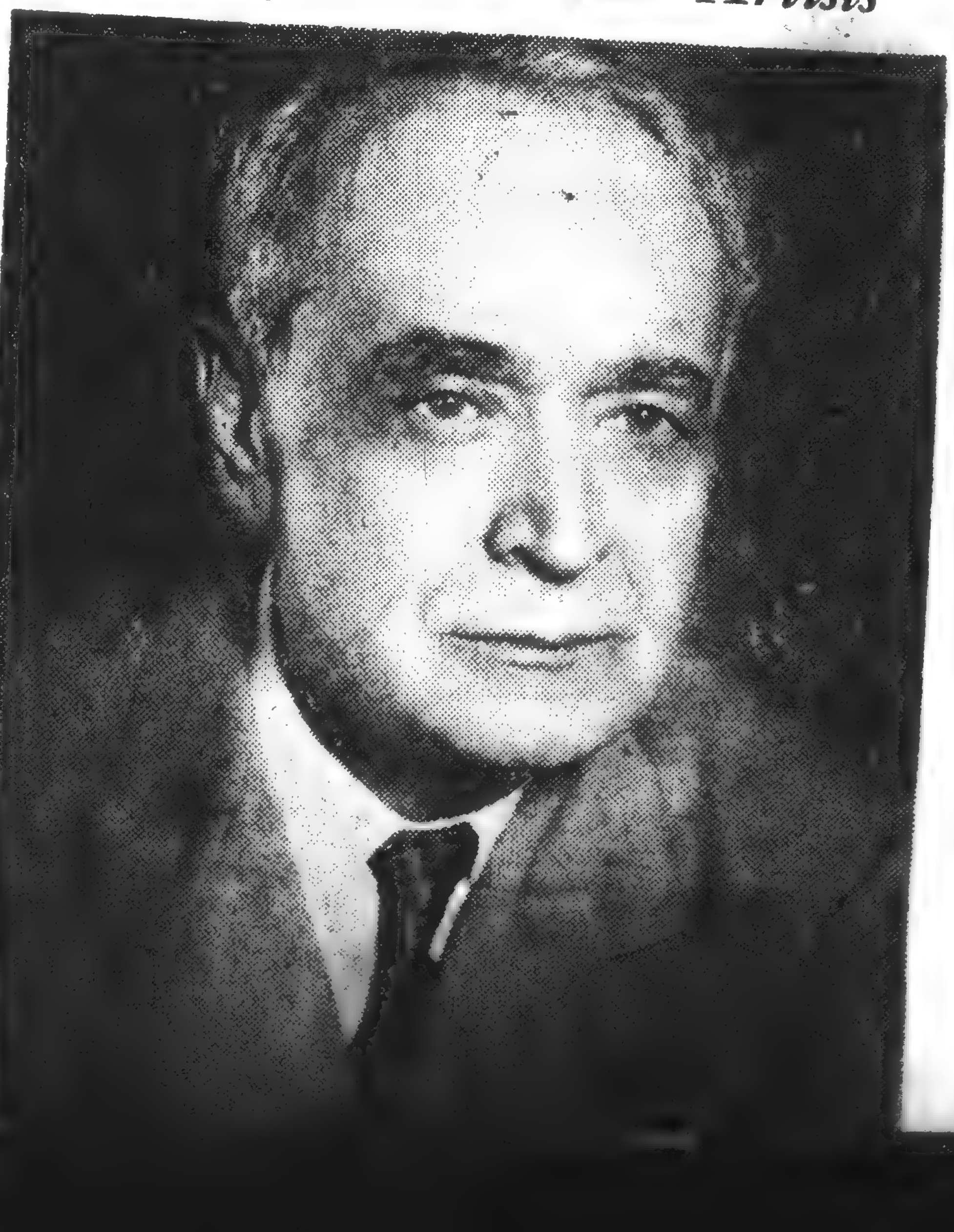

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NEW YORKER
NEW YORK CITY
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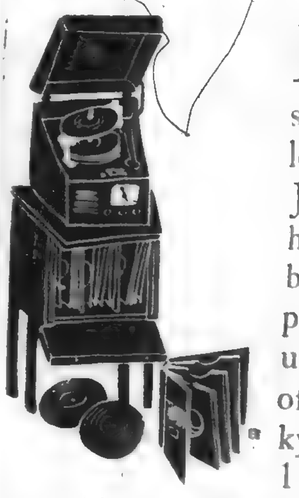
MUSICAL EVENTS

Concert Records



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NEW HAVEN, CONN.
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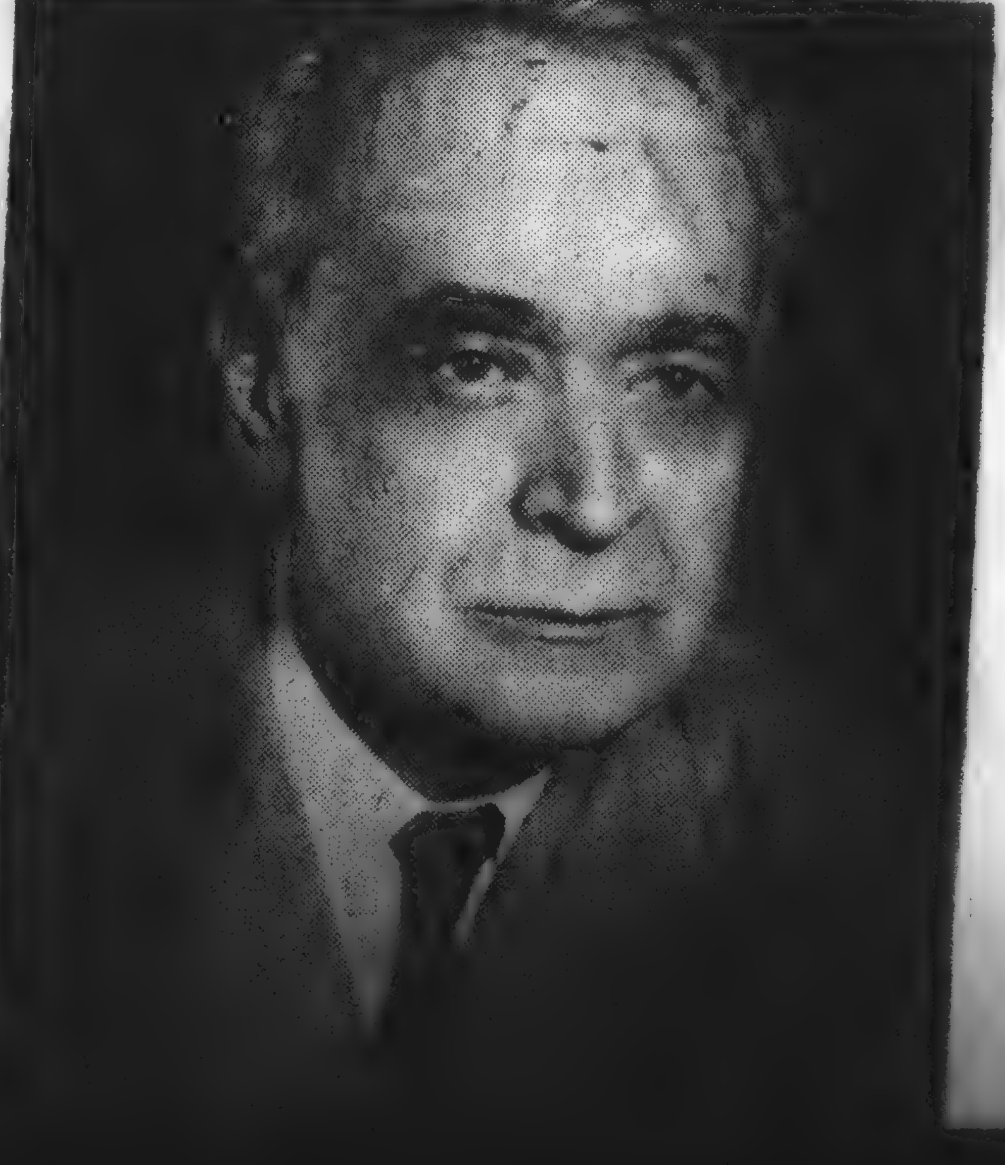

WASHINGTON, D. C.
TIMES HERALD

SEP 28 1947

Music's Leading Men: III

Koussevitzky: He's a Virtuoso of the Baton

By GLENN DILLARD GUNN

TO UNDERSTAND Dr. Serge Koussevitzky's position in American musical life one must understand Boston, or at least the traditions that have developed in relation to its support of its symphonic art.

The Boston Symphony, heard last season by 800,000 of the heirs and descendants of the Boston tea party, and believed by all Bostonians to be the foremost of American orchestras, began as an importation. All its members, 67 years ago, from conductor to percussionists, came from abroad. Henry Lee Higginson, its founder, sought to establish in his city a replica of the great orchestras of Leipzig and Vienna which he had heard in his youth.

Boston remained musically a German city until its most beloved conductor, B. K. (before Koussevitzky), Dr. Karl Muck, found himself in a detention camp in 1917, accused of espionage. A revulsion of feeling followed. German music was banned. French conductors, of whom the most important was Pierre Monteux, took over.

Eventually it was Monteux who brought German music back; but it occurred to no one to cease the importation of musicians. Though Boston was fanatically proud of its orchestra, the directors of the institution treated its members as they treated their factory hands and ruthlessly exploited their economic dependence.

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THE story of Koussevitzky's Boston career coincides, in point of time, with the eventual Americanization of the orchestra he had been imported to lead. It is not to be assumed, however, that the great Russian believed in the change. In fact he resisted it.

Long after the importation of labor under contract was made illegal he and the trustees of the Boston Symphony continued to practice it.

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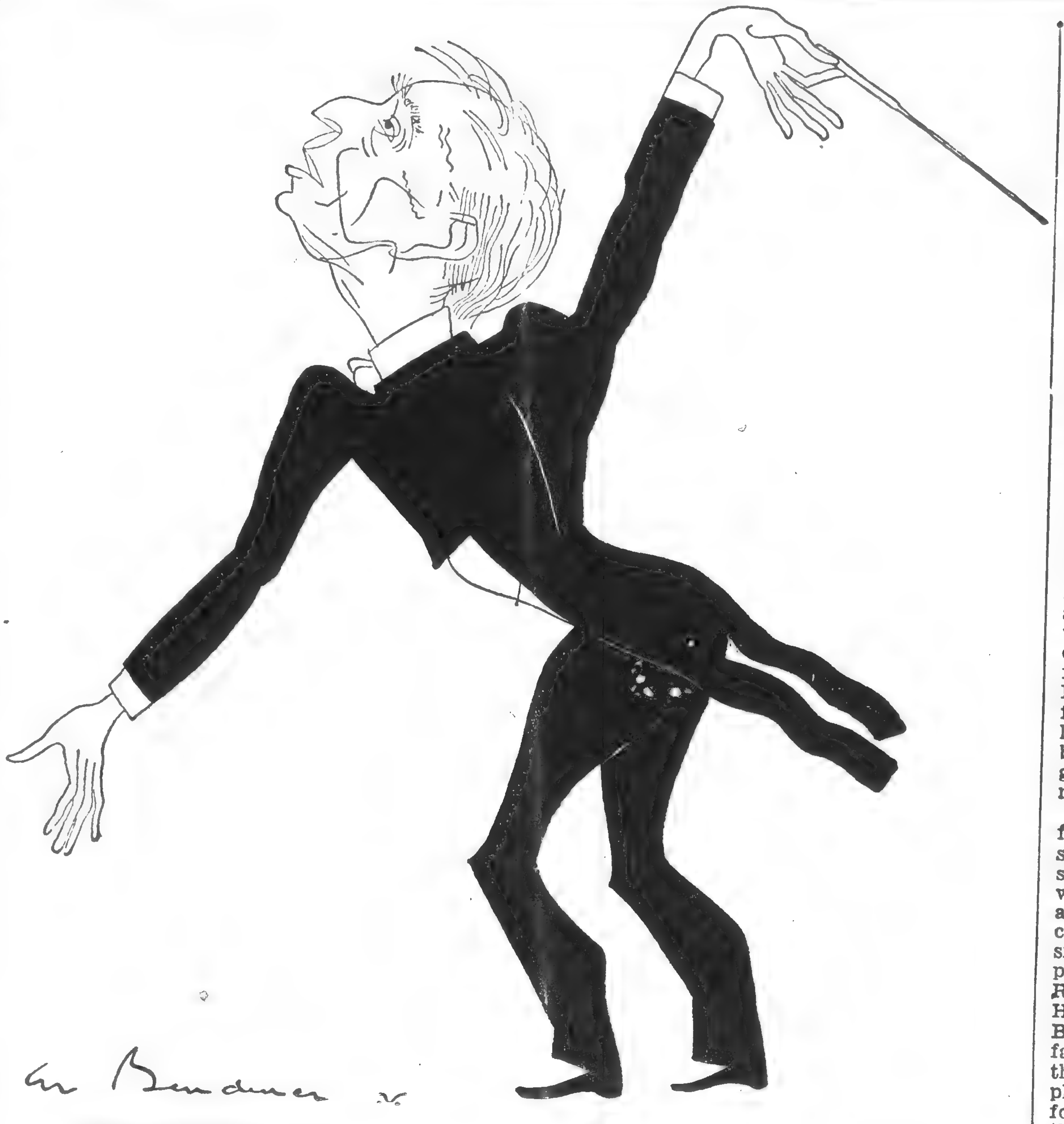

SERGE KOUSSEVITZKY: He caters to descendants of the Boston Tea Party.

Endless rehearsal eventually realized Koussevitzky's acoustic ideals. The lovely crystalline tone, the luminous proportions that create a glowing tonal perspective, the tireless repetitions that wrought infinitely varied definition of musical beauty, gradually won the respect of the men who learned to help a conductor struggling against the barriers of two alien tongues—Russian and French. So players and conductor came to understand one another. Mutual respect created mutual pride.

♬

IT WAS economic pressure that stopped the importation of players, however. Though the multitude, from the first, provided sold out houses at home and on tour, the revenues deriving from broadcasting were needed to reduce a growing deficit. Broadcasting is closed to non-union groups. So Koussevitzky and the trustees capitulated. The men got union contracts which make citizenship an obligation. The conductor got one, too. So he is now legally an American.

While he confirmed the artistic discipline of the Boston Symphony, Koussevitzky was himself not, at first, a man of sound orchestral discipline such as his predecessors, Gereke, Nikisch and Muck had been.

He began his musical career as a double bass player in the orchestra of the Bol'shoi theater in Moscow. Seemingly this worm's-eye view of the orchestral acoustic did not acquaint him with the rudiments of the conductor's technique. Toscanini and Kindler, from their less humble places at the cello desks, learned more. Koussevitzky did not want to be a symphonic bassist. He wanted to be a virtuoso on his instrument, a soloist, and this he became—the greatest perhaps in the history of the art; certainly the most renowned.

♬

AS SUCH he acquired social position in Moscow and contracted a marriage with the daughter of the fabulously wealthy tea merchant, Konstantine Ushkov. With millions at his command he blossomed out as a conductor. He was self-taught. While a pianist played the scores Koussevitzky practiced the conductor's pantomime before mirrors.

He so perfected this important factor of his art that players insist his gestures for any given work never change. They are his own. Players sometimes have difficulty in understanding them. But from the first the public has found them persuasive, nor have his harshest critics—there have been some even in Boston—suggested that these gestures lack musical significance.

Koussevitzky used his wealth for patriotic as well as personal advantage. In the long series of symphonic concerts which he conducted in Russia, and throughout Europe, he specialized in modern music, Russian and French. He set up a publishing firm to make new Russian masterpieces available. He continued that practice in Boston, at first to the dissatisfaction of a public steeped in the German classics. He even played the Americans, thus forcing his competitors to do the same. The names of native composers appear 118 times in Koussevitzky's Boston and Tanglewood programs. This may be a record. And he founded a great school for conductors, symphonists, and composers at Tanglewood, the most renowned of its kind in the world.

It would be interesting were Koussevitzky to confirm his Americanism by playing works by some of the 118 American composers in his repertoire in this city where they surely are as appropriate as at home. To date he has never played a native work in the seat of American government.

Next Sunday: Eugene Ormandy

MUSIC ON THE RADIO

nyc

By B. H. HAGGIN

Sept 28, 47

TOSCANINI ended his special summer broadcast with the N. B. C. Symphony last Sunday by conducting a performance of the Symphony No. 5½ of Don Gillis, who is the producer of the N. B. C. Symphony broadcasts. The work is subtitled "Symphony for Fun," and might also be subtitled "Symphony in a Dither." It is a more robust, rowdy and hectic version of the Morton Gould type of product; and the excessive cleverness is therefore more acceptable and diverting. But the cleverness is, nevertheless, excessive.

The performance of Beethoven's First Symphony and Smetana's "Die Moldau" were familiar matters which gave evidence of continuing powers and promise of great experiences in the months ahead. But their sound as they came out of the radio struck me this time with its unresonant dryness.

A reader who, after the second Tanglewood broadcast, wrote to A. B. C. about the distortion of Mozart's "Jupiter" Symphony on this occasion and similar distortion by A. B. C.'s broadcasts of the Boston Symphony at other times and places, received in reply the explanation that in those instances "there have been unavoidable circumstances which have occurred while the program was being broadcast—so unavoidable that they could not be corrected on the spur of the moment"—and, apparently, could not be prevented from turning up regularly each week.

This reply would seem to be ammunition for the reader who thought it was my duty to demand of A. B. C. why the volume compressor necessary for line transmission had been used at a level which produced the distortion, and why it had not been properly adjusted for subsequent broadcasts when the distortion had resulted the first time. This reader disagreed with my contention that it was for the public to demand those answers of A. B. C.: it was I, he insisted, who must write to the broadcasting companies—as some one they would have to answer. But if I wrote to A. B. C. about the distortion of the Tanglewood broadcasts I would get back the same nonsense about unavoidable circumstances. The only way I can have any effect is to speak out publicly in this column, and thus crystallize the attitudes and opinions of other people and get them to write to the broadcasting companies. True, they will get only effusive nonsense in reply; but if a large enough number write and keep writing they will, I think, have an effect. And as for the Tanglewood broadcasts in particular, it might be a good idea to let Koussevitzky know what they did to his performances.

As it happens I did, last year, as a result of what I wrote here about the defects of the broadcasts of the Frick Collection concerts, have some correspondence with the directors of WNYC and the museum, both of whom assured me of their determination to take steps to change the microphone-placement that was responsible for the defects—and then did nothing. If enough listeners wrote to them about it something would be done, I think.

And there is another thing for the public to write to WNYC about. After a couple of months it has given up its Friday evening series of long programs of the works of one composer (protest against that) and is using the time to rebroadcast a series of the British Broadcasting Corporation's programs of great dramas. I suggest that music-lovers ask WNYC to rebroadcast some of the B. B. C.'s wonderful musical programs of its Third Program—for example, Beecham's performance of the two parts of Berlioz's "Trojans."

BURBANK, CALIF.
REVIEW

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ENQUIRER

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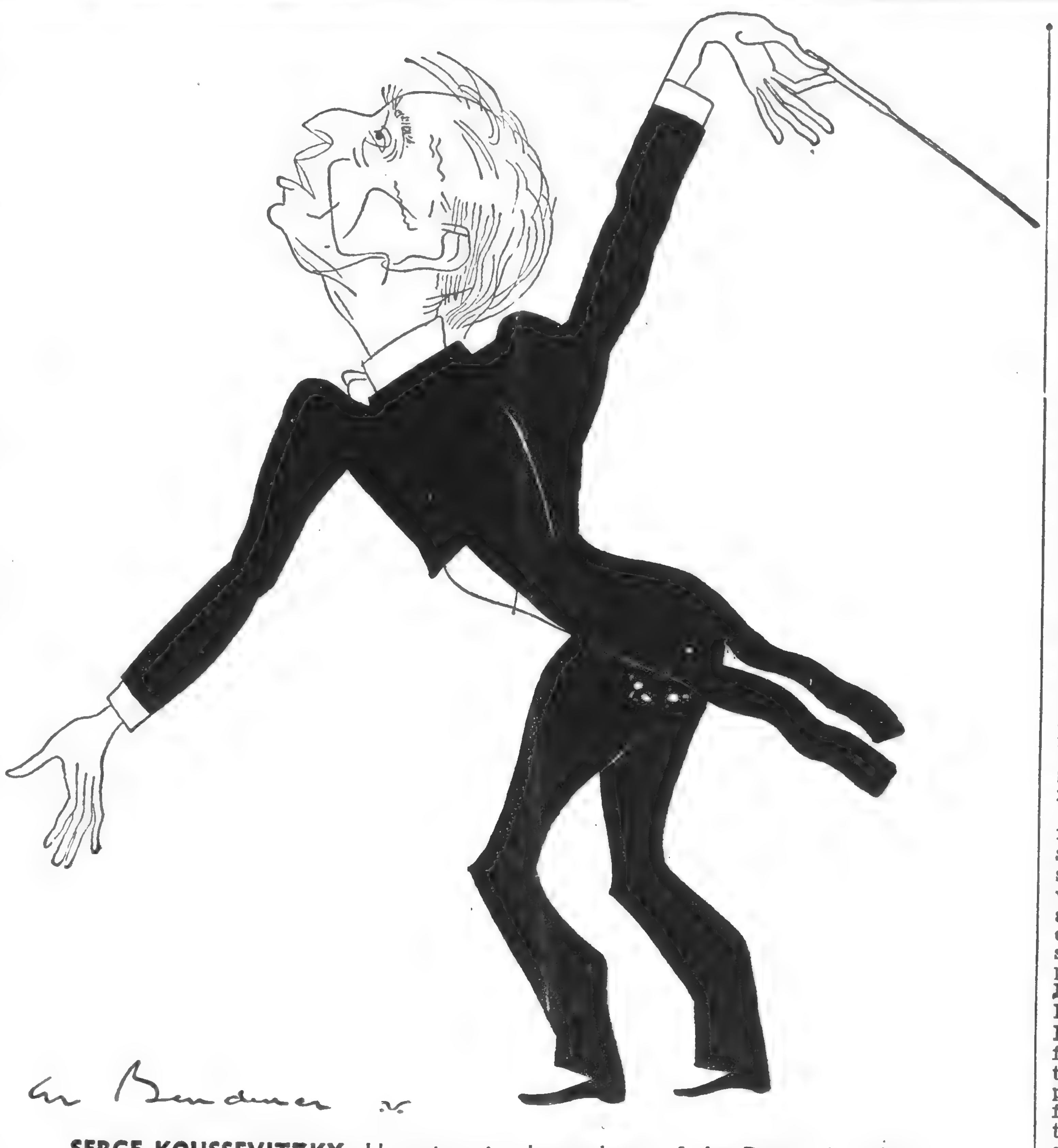

SERGE KOUSSEVITZKY: He caters to descendants of the Boston Tea Party.

Endless rehearsal eventually realized Koussevitzky's acoustic ideals. The lovely crystalline tone, the luminous proportions that create a glowing tonal perspective, the tireless repetitions that wrought infinitely varied definition of musical beauty, gradually won the respect of the men who learned to help a conductor struggling against the barriers of two alien tongues—Russian and French. So players and conductor came to understand one another. Mutual respect created mutual pride.

♫

IT WAS economic pressure that stopped the importation of players, however. Though the multitude, from the first, provided sold out houses at home and on tour, the revenues deriving from broadcasting were needed to reduce a growing deficit. Broadcasting is closed to non-union groups. So Koussevitzky and the trustees capitulated. The men got union contracts which make citizenship an obligation. The conductor got one, too. So he is now legally an American.

While he confirmed the artistic discipline of the Boston Symphony, Koussevitzky was himself not, at first, a man of sound orchestral discipline such as his predecessors, Gereke, Nikisch and Muck had been.

He began his musical career as a double bass player in the orchestra of the Bol'shoi theater in Moscow. Seemingly this worm's-eye view of the orchestral acoustic did not acquaint him with the rudiments of the conductor's technique. Toscanini and Kindler, from their less humble places at the cello desks, learned more. Koussevitzky did not want to be a symphonic bassist. He wanted to be a virtuoso on his instrument, a soloist, and this he became—the greatest perhaps in the history of the art; certainly the most renowned.

♫

AS SUCH he acquired social position in Moscow and contracted a marriage with the daughter of the fabulously wealthy tea merchant, Konstantine Ushkov. With millions at his command he blossomed out as a conductor. He was self-taught. While a pianist played the scores Koussevitzky practiced the conductor's pantomime before mirrors.

He so perfected this important factor of his art that players insist his gestures for any given work never change. They are his own. Players sometimes have difficulty in understanding them. But from the first the public has found them persuasive, nor have his harshest critics—there have been some even in Boston—suggested that these gestures lack musical significance.

Koussevitzky used his wealth for patriotic as well as personal advantage. In the long series of symphonic concerts which he conducted in Russia, and throughout Europe, he specialized in modern music, Russian and French. He set up a publishing firm to make new Russian masterpieces available. He continued that practice in Boston, at first to the dissatisfaction of a public steeped in the German classics. He even played the Americans, thus forcing his competitors to do the same. The names of native composers appear 118 times in Koussevitzky's Boston and Tanglewood programs. This may be a record. And he founded a great school for conductors, symphonists, and composers at Tanglewood, the most renowned of its kind in the world.

It would be interesting were Koussevitzky to confirm his Americanism by playing works by some of the 118 American composers in his repertoire in this city where they surely are as appropriate as at home. To date he has never played a native work in the seat of American government.

Next Sunday: Eugene Ormandy

MUSIC ON THE RADIO

nyo

By B. H. HAGGIN

Sept 28 '47

TOSCANINI ended his special summer broadcast with the N. B. C. Symphony last Sunday by conducting a performance of the Symphony No. 5½ of Don Gillis, who is the producer of the N. B. C. Symphony broadcasts. The work is subtitled "Symphony for Fun," and might also be subtitled "Symphony in a Dither." It is a more robust, rowdy and hectic version of the Morton Gould type of product; and the excessive cleverness is therefore more acceptable and diverting. But the cleverness is, nevertheless, excessive.

The performance of Beethoven's First Symphony and Smetana's "Die Moldau" were familiar matters which gave evidence of continuing powers and promise of great experiences in the months ahead. But their sound as they came out of the radio struck me this time with its unresonant dryness.

A reader who, after the second Tanglewood broadcast, wrote to A. B. C. about the distortion of Mozart's "Jupiter" Symphony on this occasion and similar distortion by A. B. C.'s broadcasts of the Boston Symphony at other times and places, received in reply the explanation that in those instances "there have been unavoidable circumstances which have occurred while the program was being broadcast—so unavoidable that they could not be corrected on the spur of the moment"—and, apparently, could not be prevented from turning up regularly each week.

This reply would seem to be ammunition for the reader who thought it was my duty to demand of A. B. C. why the volume compressor necessary for line transmission had been used at a level which produced the distortion, and why it had not been properly adjusted for subsequent broadcasts when the distortion had resulted the first time. This reader disagreed with my contention that it was for the public to demand those answers of A. B. C.: it was I, he insisted, who must write to the broadcasting companies—as some one they would have to answer. But if I wrote to A. B. C. about the distortion of the Tanglewood broadcasts I would get back the same nonsense about unavoidable circumstances. The only way I can have any effect is to speak out publicly in this column, and thus crystallize the attitudes and opinions of other people and get them to write to the broadcasting companies. True, they will get only effusive nonsense in reply; but if a large enough number write and keep writing they will, I think have an effect. And as for the Tanglewood broadcasts in particular, it might be a good idea to let Koussevitzky know what is did to his performances.

As it happens I did, last yea a result of what I wrot about the defects of the casts of the Frick Collection certs, have some correspo with the directors of WNY the museum, both of wh sured me of their determin take steps to change the phone-placement that w sponsible for the defec then did nothing. If listeners wrote to them something would be done,

And there is another t the public to write to about. After a couple of it has given up its Friday series of long programs works of one composer against that) and is u time to rebroadcast a seri British Broadcasting tion's programs of great I suggest that music-lov WNYC to rebroadcast som B. B. C.'s wonderful musi grams of its Third Prog example, Beecham's perf of the two parts of "Trojans."

BURBANK, CALIF.
REVIEW

SEP 27 1947

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Dr. Serge Koousseviteky, musical director of the orchestra, will open the 67th season at Symphony Hall in Boston on Oct. 10. The number of concerts will be the same as last season. In addition to the Boston concerts ,the usual regular series will be given in New York, Brooklyn, Providence and Cambridge.

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COLUMBUS, GA.
ENQUIRER

SEP 28 1947

SYMPHONY CONDUCTOR EXPLAINS SCORE—Serge Koussevitzky, noted conducter of the Boston Symphony Orch[illegible] score to a young student in an off moment at the Berkshire Festival Concerts at Tanglewood, Mass. The concerts are broadcast over radio station WDAK via the ABC network.

[15]

ELMIRA, N. Y.
TELEGRAM
SEP 28 1947

World of Music

Mendelssohn Anniversary Events Slated

United Press

New York—The New Friends of Music has announced an alluring program for its 12th season of 16 chamber music concerts, to open at Town Hall in New York on Nov. 2.

The concerts will be devoted to the works of Beethoven, Bach, Mendelssohn and Paul Hindemith. To honor the memory of Mendelssohn, the 100th anniversary of whose death falls on Nov. 4, the first program lists one of his great chamber works, the Octet for Strings. The same concert also will include Hindemith's Sonata for Viola d'Amore and Piano, with the composer playing the viola part.

Participating artists in the 1947-48 series will include the Budapest, Gordon, Griller, Guilet and Paganini Quartets; the Albeneri and Busch-Serkin Trios; the Collegiate Chorale directed by Robert Shaw; also Adolf Busch, Hermann Busch, Harry Davis, Joanna and Nikolai Graudan, Paul Hindemith, M. Horszowski, Lotte Lehmann, Ray Lev, K. U. Schnabel, Joseph Schuster, Rudolf Serkin, Joseph Szigeti and Jennie Tourel.

The cornerstone of the series of concerts is the chamber works of Beethoven. All of his string quartets will be performed, as well as most of his piano trios, violin and 'cello sonatas. One concert will be devoted to the lieder of Beethoven and Mendelssohn, sung by Miss Lehmann. The first performance anywhere of the new version of Hindemith's song cycle "Das Marienleben" will be given on Nov. 30 with Miss Tourel. The Collegiate Chorale will present several Bach motets, a Bach cantata, and a Beethoven mass in addition to two groups of Hindemith songs.

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NIAGARA FALLS, N. Y.
GAZETTE
SEP 30 1947

Phonograph Rivals "Live" Orchestra At Tanglewood Musical Symposium

LENOX, Mass., Sept. 30—Pitting a phonograph against a full symphony orchestra and inviting an audience to tell when the orchestra leaves off playing and the phonograph picks up is quite an acoustical stunt.

It was tried out successfully by Dr. Serge ~~Koussevitzky~~ and the Boston Symphony orchestra during this summer's Berkshire Music festival at the Tanglewood estate outside Lenox.

The demonstration was held in the big music shed, seating 6,000. Another 1,000 listened on the lawn outside. The occasion was the public introduction of The Berkshire, a new instrument developed by RCA Victor and named in honor of the Tanglewood festival.

Combination Instrument

This combination radio, television and phonograph set is aimed at making available in the home a wider range of tonal reproduction, bringing out qualities hitherto lost.

The orchestra in the course of a long program, played the Beethoven "Egmont" Overture. Midway in the performance, the "live" musicians ceased playing and the phonograph took over. The change, under the ideal acoustical conditions of the music shed, was almost imperceptible

Of course, the instrument used as a de luxe model which will retail at $4,000 is over-elaborate for apartment dwellers or small home owners. The price range of the "custom built" line is from $1,800 to $4,000.

The phonograph demonstration was part of a day-long program called "Music for All" which traced the development of deproduction by phonograph, radio and television over the last 30 years.

Recordings by the Boston Symphony since that organization first began making records for Victor in 1917 were played on machines of the period, giving a graphic picture of how the tonal range has been more fully captured over the decades.

During the course of events, movies were made of the audience, to be incorporated in a forthcoming film by MGM, dramatizing the history and growth of the festival, along the lines of the recent production which glorified Carnegie Hall.

It was announced that the first 200 sets of the new Berkshire instrument line will be sold on a subscription basis, the proceeds to benefit the Berkshire Music Center scholarship fund. A silver plaque, with the customer's name and Dr. Koussevitzky's signature, will be placed in each set.

Music

B. H. HAGGIN

THE last of the books on my desk for review is Kolodin's new edition of his "Guide to Recorded Music" (Doubleday, $3.50), which I would feel no need of concerning myself with (any more than with the later editions of Hall's "Record Book") if even one of the reviews of the first edition that I saw in 1941 had put on record an adequate description of what I read in the book.

Kolodin's revisions include elimination of inconsequential errors of the kind that are unavoidable in such a compilation (one of the readers whom he thanks for pointing them out might tell him that the Bach Toccata in D recorded by Pessl is the same work as the Toccata and Fugue in D recorded by Landowska). But also eliminated is an erroneous statement of a different and not inconsequential kind. Concerning the Beecham recording of Mozart's Symphony K. 201 Kolodin wrote in 1941: "It has been my reaction, after hearing Beecham's more recent performances of this work, that the interpretation he recorded was a transitional one, tending toward the conception he holds today." I knew of no Beecham performances of K. 201 in this country after the recording; an accidental meeting with Beecham enabled me to ascertain that there had been none; and other inquiries established the fact that neither Beecham nor Columbia had received from England a sample pressing of a new recording that Kolodin might have heard. The statement appeared, then, to be an example of the interesting points a writer can make about imagined material.

Another example was the statement that followed it, in 1941, about Koussevitzky's recording of K. 201—that "Koussevitzky has incorporated many of the virtuous elements of [Beecham's] conception into his performance." This also is not in the new edition; but still present is the similar statement that Beecham's more recent recorded performance of Mozart's K. 338 "is the *authentic* conception of the work, not, as Koussevitzky's seems to me, a duplicate ~~of the previous~~ Beecham recording." It makes interesting reading; but as I observed once, try to imagine Koussevitzky listening to another conductor's performance, if at all, with any thought other than to show how *he* did it; better still, try listening to the Koussevitzky and the old Beecham recorded performances of K. 338. Listen merely to the two statements of the opening phrase of the *Andante* movement—to the sharply clipped staccatos of Koussevitzky, then to the same notes held longer and released without sharp clipping by Beecham (and note that I am talking about such objectively verifiable physical facts, not about subjective evaluations of these facts): they constitute one of the many dissimilarities in the actual styles of the two performances that represent the differences in the two conductors and their feeling about the music—Koussevitzky's style brisk, chirpy; Beecham's slower-moving, spaciously elaborating. And it is such dissimilarities that you will hear, not the similarities of a copy and its original.

Now my reason for discussing these details is that they are especially clear-cut and striking examples of Kolodin's method throughout the book. And I should add that the method is a normal one of Kolodin's writing: his program-notes for the works performed by the New Friends of Music, for example, have been a profusion of points about them which I have had to conclude were mostly churned up in his own mind, since I couldn't discover the things they referred to in the works.

That sort of thing doesn't make for reliable guidance; and Kolodin is an astonishingly unreliable guide even in the simple matter of whether the recorded sound of a performance is natural and agreeable or unpleasantly false or distorted. A reader who in 1941 acquired the Stokowski performance of Stravinsky's "Firebird" that Kolodin described as "carefully defined" by the Columbia recording, or the Stokowski performance of Dvorak's "New World" Symphony that Kolodin described as "splendidly reproduced" by Columbia, would have found himself with two of the horrors of orchestral recording that Columbia perpetrated in those years; and on the other hand if fear of the "weaknesses" Kolodin found in the recording kept this reader from acquiring the Budapest Quartet performance of Mozart's K.499, it would have deprived him of a beautiful H.M.V. recording of the performance. True, Kolodin had been using an Astatic pickup and 12-inch speaker which cut down the range of the reproduction and in this way reduced the defects of the recordings; but his book was going to be read by some people with wide-range reproducing equipment. And now he has a wide-range Brush pickup (but the same limited 12-inch speaker); but it doesn't seem to have made him any more reliable a guide. A reader will discover the realities of "Columbia's skillful reproduction of chamber music" only after he has acquired the defective recordings of the Budapest Quartet that Kolodin praises; that is how he will find out also about the noisy confusion caused by excessive hall-reverberation in the recent Victor recordings of Berlioz's "Harold in Italy," Ravel's "Daphnis and Chloë," and Prokofiev's "Scythian Suite," about which Kolodin's enthusiasm is unqualified; and the learning process won't stop there.

[16]

PROVIDENCE, R. I.
BULLETIN
OCT 1 1947

American Music

What's the matter with American music? Why don't our big symphony orchestras play more of it? Isn't it any good? Aren't our composers any good? Don't American people like American music?

Yes, it's good. Yes, our composers are good. And the American people do like it and would like it even better if they could get tuned to it. But that's quite a story. Here are some figures from the National Music Council's annual survey of the music played by our 25 leading symphony orchestras last season: Altogether they played 1968 compositions, just 152 of which were the works of American-born composers. The Boston Symphony Orchestra, which has a reputation for trying new pieces, stands 21st among the 25 in the percentage list of American-born composers' works which it played last season.

PROVIDENCE, R. I.
JOURNAL
OCT 1

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The American batting average on the Boston list is 3.7. It is little better—4.3—in Cincinnati, another noted music center. In Chicago it was 4.4 and on up the list by way of Philadelphia, where it was 6.7 to Columbus and Indianapolis, where it was 16.7 and 17.3, respectively.

The story is about the same with singers, instrumentalists and phonograph records. Why? Because big music is big business, and the people who run it want to make it pay, so they give the public what they think the public wants (something foreign presumably). And the public just sit there and take it. A lot of them are so soothed by it that they go to sleep. Seldom do they get mad and stomp out.

And that may be sound commercially but it is bad culturally—for us Americans, that is. We have melodies, harmonies, rhythms, memories, a vitality and an individuality distinctly our own. We ought to hear all this in our music. Which may sound pretty long-haired, though these things are as real as hot potatoes, and we'll never come into our own musically until they become real to all of us.

PROVIDENCE, R. I.
BULLETIN
3 1947

Boston to Hear 78-Minute Symphon

Boston, Oct. 3.—(UP)—A marathon symphony which includes 10 movements and runs for an hour and 16 minutes will be introduced by the Boston Symphony Orchestra this year, Conductor Serge Koussevitzky said today.

The symphony was brought back by Koussevitzky from his European honeymoon, and the 73-year-old conductor made immediate plans to revamp the orchestra for its presentation.

"It is a new symphony by a Frenchman," Koussevitzky said. "I think he is the man of the day among composers—Olivier Messiaen."

Koussevitzky said the music called for an "enormous" orchestra and that he would have to increase his percussion section from four to 12 men. In addition he will have to add an electrical instrument called a theremin.

"Usually," he said, "four rehearsals are enough for a new work, but I think at least 12 will be needed for this. For the good of the players and the audience, I think it will be essential to have an intermission after the first five movements."

OCTOBER 2,

SYMPHONY HEAD BACK FROM TRIP

Dr. Koussevitzky and Bride Return From Europe

BY WARREN STOREY SMITH

Accompanied by his bride and former secretary, whom he married on the eve of their sailing in mid-August, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, returned yesterday from his first European trip in several years. The Koussevitzkys landed in New York yesterday—they sailed both ways on the Queen Elizabeth—and came immediately to Boston and their Brookline home, in which they had not been since their marriage.

TELLS OF PRICES

Dr. Koussevitzky and his wife spent their time in London, Paris, Aix-les-Bains and Montreux, in Switzerland. "Switzerland," said Koussevitzky, "is Paradise." He hastened to explain that conditions in France are not as black as they are painted. "If you have the money," he said, "you can buy anything you want, whether to eat or to wear; but you have to pay for it." And then he quoted some of these prices, including the $40 dinner for two—without champagne. His smart-looking overcoat was English, and purchased on the ship. Marriage appears to agree with him. His eyes sparkled; his talk was animated. And the new Mme. Koussevitzky was blooming.

At Providence the Boston music critics joined the conductor in his drawing room on the train. During the greater part of the journey to Boston he discussed his plans for the coming season at Symphony Hall, with especial emphasis on the new works, of which, if all goes well, there will be a considerable number.

Describes Plans

His principal novelty, not yet completed, will be a formidable Symphony by Olivier Messaien, whom he regards as the most promising talent in Europe. The new work runs in 10 movements, with an intermission in the middle, lasts an hour and eight minutes and calls for an enormous orchestra with 12 percussion players.

Other and less pretentious new works will be a piano concerto by Howard Hanson, a 'cello concerto by Khatchaturian, works for soprano and orchestra by Nabokov and Barber, a symphony for chorus and orchestra by Benjamin Britten, the third Symphony of Walter Piston and, if it is ready in time, the Sixth of Prokofieff. The Brazilian guest-conductor, Eleazer Carvalho, will introduce a new piece by his countryman, Villa-lobos, whom Dr. Koussevitzky will represent by a new work for soprano and 'cellos. Leonard Bernstein stands ready to give us yet another novelty, the Fourth Symphony of David Diamond.

This also looks like a symphony season with emphasis on the vocal side. Besides the new works mentioned above there will be revivals of Stravinsky's opera-oratorio, "Oedipus Rex"; Beethoven's "Missa Solemnis," Debussy's "Martyrdom of St. Sebastian" and Lizt's "13th Psalm." Three pairs of concerts will fall to Charles Muench of Paris, favorably received here last year, and of his plans there is no word as yet.

BRIDGEPORT, CONN.
POST
3 1947

Koussevitzky Will Present French 'Marathon Symphony'

BOSTON, Oct. 3—(UP) A marathon symphony which includes 10 movements and runs for an hour and 18 minutes will be introduced by the Boston Symphony orchestra this year, Conductor Serge Koussevitzky said today.

The symphony was brought back by Koussevitzky from his European honeymoon and the 73-year-old conductor made immediate plans to revamp the orchestra for its presentation.

"It is a new symphony by a Frenchman," Koussevitzky said, "I think he is the man of the day among composers—Olivier Messiaen."

NEWBURGH, N. Y.
NEWS
OCT 3 1947

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Dr. Serge Koussevitzky, musical director of the orchestra, will open the 67th season at Symphony Hall in Boston on Oct. 10. The number of concerts will be the same as last season. In addition to the Boston concerts, the usual regular series will be given in New York, Brooklyn, Providence and Cambridge.

Concerts also will be given in New Haven, Hartford and New London, Conn.; Northampton, Mass.; New Brunswick, N. J.; Philadelphia, Washington, Pittsburgh, Cincinnati; Bloominton and South Bend, Ind.; Ann Arbor and Detroit, Michigan; Chicago and Rochester.

Music to be "seen" on the screen as well as heard is being developed by United Artists. Called musicolor shorts, the ten-minute subjects are recorded by Werner Janssen, conductor of the Janssen Symphony Orchestra of Los Angeles.

They are shot in color, with backgrounds from nature to illustrate the moods of the music. The latest release is Mendelssohn's "Fingal's Cave," to have its first showing in Portland, Ore., in November. The background was photographed at Sea Lion Cave on the Oregon coast.

Six unknown young Negro musical artists will have a chance to make their debuts at Town Hall in New York this season as the result of auditions held by the National Negro Congress.

The winners were selected from 150 contestants who were given auditions. They are Allen Brown, pianist, New York; Oland Gaston, pianist, Chicago; Theodore Hines, bass - baritone, Rye, N. Y.; Lawrence Mellon, pianist, New York; [illegible] Parker, contralto, Philadelphia, and Ruth [illegible], mezzo soprano, New York. They will be heard in pairs at Town Hall, one singer and one instrumentalist to a concert.

NEW YORK, N. Y.
HERALD TRIBUNE
OCT 4 1947

New Music To Be Heard

Koussevitzky to Offer Scores He Brought From Europe

Serge Koussevitzky, who returned from Europe last Wednesday, brought with him several new scores which he will introduce during the coming season of the Boston Symphony Orchestra in Boston's Symphony Hall. Among these are a symphony by the French composer, Olivier Messaien, in ten movements, which takes more than an hour to perform, and the Fourth Symphony by the Italian composer, G. Francesco Malipiero. Both symphonies will have their first public performances during the Boston season. A new cello concerto by the Soviet-Armenian composer, Aram Khatchaturian, will also be heard for the first time in this country.

New American works to be presented by the Boston Symphony under Dr. Koussevitzky include Walter Piston's Third Symphony, Henry Cowell's Second Symphony, a piano concerto by Howard Hanson and a work by Samuel Barber for soprano and orchestra. Leonard Bernstein will introduce David Diamond's Fourth Symphony. Other guest conductors during the Boston season, which opens next Friday afternoon, will

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PAWTUCKET, R. I.
TIMES
OCT 3 1947

Boston Orchestra To Play New Work

Koussevitzky Says New Symphony Runs One Hour, 18 Minutes

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"It is a new symphony by a Frenchman," Koussevitzky said. "I think he is the man of the day among composers — Olivier Messiaen."

Koussevitzky said the music called for an "enormous" orchestra and that he would have to increase his percussion section from four to 12 men. In addition, he will have to add an electrical instrument called a theremin.

"Usually," he said, "four rehearsals are enough for a new work, but I think at least 12 will be needed for this. For the good of the players and the audience, I think it will be essential to have an intermission after the first five movements."

Koussevitzky has not heard the symphony, but said he had "read and re-read this complex manuscript until I can hear it plainly in my mental ear.

"It is very, very beautiful."

BRIDGEPORT, CONN.
HERALD
OCT 5 1947

DE PASQUALE NEW BOSTON VIOLIST

When the Boston Symphony orchestra returns to the airwaves over ABC Tuesday, Oct. 14, the ensemble will have a new solo violist, Joseph de Pasquale.

The new first-desk occupant has been heard on several ABC broadcasts and last summer participated in the Berkshire music festival under the baton of Serge Koussevitzky, who personally selected him for his new assignment.

NEW BEDFORD, MASS.
STANDARD-TIMES
OCT 5 1947

New Musical Scores Added By Orchestra

Returing from Europe last Wednesday on the Queen Elizabeth, Serge Koussevitzky, music director of the Boston Symphony Orchestra, brought with him new scores of significance which will figure in the 67th season of the orchestra, opening Oct. 10 in Boston.

The conductor announced his intention of introducing a number of works by our native composers. Dr. Koussevitzky considers the composer of the future in Europe a Frenchman, Olivier Messiaen. He interviewed Messiaen in Paris and examined a symphony for a huge orchestra, which he will give its first performance.

The symphony is in 10 movements and more than an hour in length. Another first performance will be the "4th Symphony" by the Italian composer Malipiero. A new concerto for cello and orchestra by Khatchatourian will have its first American hearing, and Honegger, now in this country, will be represented by his string Symphony and his liturgic symphony.

A—31

Two Whopping New Symphonies Are on Koussevitzky's Schedule

By CYRUS DURGIN

T[illegible] new symphonies, by a [illegible] and a Britisher, [illegible] on Serge Koussevitzky [illegible] the new season [illegible] Symphony Orchestra. One, [illegible] Messaien, will require [illegible] tremendous orchestra [illegible] the other, by Benjamin B[illegible] the most original symphony ever composed."

The Boston conductor, on his way back from a trip to England, France and Switzerland with his new bride and former secretary, Olga Naumoff Koussevitzky, did not hesitate to [illegible] on the superlatives. He settled [illegible] in his compartment seat aboard the Yankee Clipper, between Providence and Boston, and told me.

"[illegible] work is in 10 movements [illegible] take an hour [illegible] 18 [illegible] play. You can make an [illegible] after the fifth movement. I shall have to have at least 12 rehearsals for it, because this symphony is the most difficult music I have ever seen for orchestra. Yet it is of the greatest beauty imaginable. Messaien's harmonic ideas are new and fresh, and even his notation is different.

"He calls for that electrical instrument, the theremin, and 12 percussion players. You know, all sorts of drums, bells, in fact, every sort of percussion.

Britten's Choral Symphony

"Benjamin Britten's symphony is so remarkable because it is for chorus and orchestra, and the chorus is treated just like an instrument. It is very logically worked out. For example, the first theme is for orchestra, the second for chorus. Later on, every time the second theme is brought in you hear it always from the chorus.

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NEW YORK, N. Y.
TIMES
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BOSTON SUNDAY HERALD, OCTOBER 5, 1947

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By ALEXANDER WILLIAMS

SERGE KOUSSEVITZKY, conductor of the **Boston Symphony Orchestra, which opens its 67th season this week at Symphony Hall on Friday afternoon and Saturday evening.**

Some of us local music critics journeyed down to Providence the other day and travelled back on the train bearing Serge Koussevitzky northwards to the Boston Symphony Orchestra and its 67th season which starts this week. The eminent conductor, just back from Europe seemed in excellent spirits, and I have never passed a quicker trip from Providence to Boston than in listening to him expound his views and plans. At first he appeared very gloomy about the state of music in Europe today and the prospect for new and unusual works for the coming season; but if you follow this article with any care I think you will admit that the concerts will be far from stodgy.

The only composer in Europe who seemed to Mr. Koussevitzky to be producing original and outstanding work was the Frenchman, Olivier Messiaen. He has written an immense Symphony in ten movements and requiring an hour and eighteen minutes to play. The score is immensely difficult and would require at least 12 rehearsals to get it in hand. The harmonic idiom, Mr. Koussevitzky says, is fascinating once you get accustomed to it. The orchestration is also on a vast scale, requiring no less than 12 percussion players, a piano, 5 trumpets, 4 trombones, 2 tubas and, strangest of all, a theramin. If the score can be got ready, we shall probably hear it at the end of the season. Mr. Koussevitzky also met Florent Schmitt and Jacques Ibert in France, and a couple of scores are promised from these composers. But the conductor's enthusiasm on the continent was almost exclusively for Messiaen.

He also stopped in England and found that distressed country thinking musically mainly of Vaughan Williams. Not so Mr. Koussevitzky. For him Benjamin Britten is the man of the day, and the next most unusual score that he contemplates is Britten's latest. This is a Symphony for chorus and orchestra. The chorus, however, is treated instrumentally. It sings to no text and is balanced to the orchestra as another instrumental body. For example, the orchestra plays the first theme and the chorus comes in alone with the second. This extraordinary work will also be heard towards the end of the season.

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As a matter of fact all three of our guest conductors have been asked to include a new work on each of their programs. Charles Muench will be with us for one pair in November and two in April, but it is not known what he will offer. Mr. Koussevitzky warmly praised the work of our other two guest conductors, Bernstein and Eleazar de Carvalho. The latter will, of course, bring us one of Villa-Lobos' more than a thousand compositions; and Mr. Koussevitzky will introduce a piece for soprano and celli only.

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Two Whopping New Symphonies Are on Koussevitzky's Schedule

By CYRUS DURGIN

Two whopping new symphonies, by a Frenchman and a Britisher, figure importantly on Serge Koussevitzky's plans for the new season of the Boston Symphony Orchestra. One, by Olivier Messaien, will require "the most tremendous orchestra" ever, while the other, by Benjamin Britten, is "the most original symphony ever composed."

The Boston conductor, on his way back from a trip to England, France and Switzerland with his new bride and former secretary, Olga Naumoff Koussevitzky, did not hesitate to bring on the superlatives. He settled back in his compartment seat aboard the Yankee Clipper, between Providence and Boston, and told more.

"Messaien's work is in 10 movements and it will take an hour and 18 minutes to play. You can make an intermission after the fifth movement. I shall have to have at least 12 rehearsals for it, because this symphony is the most difficult music I have ever seen for orchestra. Yet it is of the greatest beauty imaginable. Messaien's harmonic ideas are new and fresh, and even his notation is different.

"He calls for that electrical instrument, the theremin, and 12 percussion players. You know, all sorts of drums, bells, in fact, every sort of percussion.

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MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Richard Burgin conducts the second program in the "regular" series of concerts by the Boston Symphony Orchestra, due to the continuing illness of Serge Koussevitzky. This program begins with a welcome revival of the Third Symphony by William Schuman, and otherwise consists of "Don Juan" by Richard Strauss; Ravel's "Mother Goose" Suite, and the Fifth Symphony of Jean Sibelius.

The performances yesterday afternoon revealed the able Mr. Burgin at his best. "Don Juan," which he had conducted last Tuesday night, was far more intense and fiery, with firmer outlines. "Mother Goose" was also an improvement over Mr. Burgin's reading earlier in the week.

There was consistent and true Ravellian richness and spirit, together with a greater sense of imaginative play and narration music.

Mr. Burgin also gave the Symphony by Sibelius a salient and persuasive interpretation; not remarkably eloquent, to be sure, but correct in style and poetic to a degree. The texture of this still curious work, with its repeated figures and involuted rhythmic patterns, was very clear. Except when the weight and thickness of the orchestration, notably in the finale, so prevented, you could hear all the instruments. This Symphony is one to stand a cerain amount of interpretive rhetoric; it is more effective that way than when played completely "straight." But Mr. Burgin is not what you would call a rhetorical conductor.

The Third Symphony by William Schuman is both an important step in the creative evolution of its composer and a by no means negligible work in itself.

The scheme of the two movements, each of which divides into two parts, betrays, I think, a young man giving very serious thought to form. The Passacaglia, Fugue, Chorale and Toccata suggest intellectual preoccupation with the theoretical side of composition.

In its length and its oftentimes very thick orchestration, the Symphony probably was over-written. Schuman here does go on and on, and his counterpoint is frequently more arbitrary than expressive. Now and then he seems to be groping, not entirely free in communicating what he has to say.

Even so, this is real music, because it is solid of ideas, and it is imaginative and passionate. Here you find nothing of the dry futility of men who compose according to a system and entirely from the head.

There is no reason whatever why we should not hear this Symphony more frequently than we have in recent seasons. How else are we all to know it well? Let it be done again and again until it is truly familiar.

The program next week will be as follows: Violin Concerto, Brahms (Ginette Neveu, soloist, in her American debut); Symphony for Strings, Honegger; "Short Symphony" (No. 4), Henry Cowell (first performance).

SYMPHONY CONCERT

BY WARREN STOREY SMITH

In the continued, though happily not serious, illness of Dr. Koussevitsky, Richard Burgin is conducting this week's "regular" Symphony Concerts, as he did that of last Tuesday evening. This second program is more agreeably varied than that of the opening pair of concerts and it contains nothing so familiar as the Fifth Symphony of Beethoven, though in the case of Sibelius' Fifth, which serves as closing number, Dr. Koussevitsky has been making up for lost time.

And we have been hearing quite a lot lately of the "Don Juan" of Strauss. The program-book inadvertently informed us that Walter Bruno conducted the performances of last January. Measured by that high standard, and to continue the transposition, Burgin Richard's reading, while admirably proportioned and faithful to the spirit of the music, still lacked a little in emotional warmth. Wholly successful, however, was yesterday's performance of Ravel's "Mother Goose," which along with the youthful Strauss' impetuous tone poem, had had a working-out on Tuesday. Ravel has been called a little master, though he is not always so diminutive as in this particular work. But little or big, this Suite fully merits that overworked adjective "charming." And this is the sort of music in which the Boston Symphony is without peer.

The other composer yesterday was William Schuman, a fourth modern and an American to pit himself against the German, the Frenchman and the Finn. In point of fact, there is nothing recognizably American about his Third Symphony, which the composer dedicated to Dr. Koussevitsky and which had its previous performance here exactly six years ago yesterday. Nor is there anything particularly personal in the music. We can detect various influences, notably those of Mr. Schuman's teachers, Roy Harris, Hindemith and Stravinsky.

Moreover, in choosing such forms as the Passacaglia, Chorale, Fugue and Toccata, which respectively comprise the four divisions of the work, the New York composer is in line with the current trend to go back to the early 18th and late 17th centuries. The technical name for it is neo-Baroque. The year after its Boston premiere, the symphony won the first award of the Critics' Circle of New York. You could hardly say that the award was not deserved. The piece is sound, sober and scholastic, with a sonorous proclamation at the end that yesterday brought the inevitable applause. It is still a work calculated to compel admiration rather than to inspire affection.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Paul Hindemith, the eminent German composer who has become an American citizen, found himself in distinguished company at yesterday afternoon's Symphony Concert. On this opening program of the orchestra's 67th season and his own 24th as its conductor, Dr. Koussevitzky has placed Hindemith's "Mathis der Maler" between Bach's First Brandenburg Concerto and the Fifth Symphony of Beethoven.

"Mathis der Maler" is in reality an opera, as yet heard on the stage only in Zurich, where it had its premiere in 1938. The three orchestral excerpts, now familiar in the concert room and one of the acknowledged masterpieces of our day, were first heard 4 years earlier. Those who have seen "Mathis" on the stage say it is undramatic, and until we are in a position to refute that judgment, we must accept it. There is plenty of drama, however, in the third of the three tone pictures inspired by Matthias Gruenewald's celebrated altar-piece at Isenheim, "The Temptation of St. Anthony." Here Hindemith, modern though he is, has written true program music, portraying the saint's fortitude and his ultimate victory over his tormenters. There is high pictorial content also in the other movements, "Angelic Concert" and "Entombment." In all there is a vitality of invention, a mastery or workmanship, a display of constructive power that place Hindemith in the royal line of German composers. Is he the last? We can only wait and see.

In certain respects yesterday's performance of this remarkable music was elouqent. Yet to one familiar with the recorded performance by the Berlin Philharmonic, with the composer conducting, Dr. Koussevitzky's version might well seem over-soft, unduly romanticized, too flexible of pace. A more rigid, more strongly rhythmed performance would better impart the archaic flavor that Hindemith undoubtedly intended besides giving the music its personal character. Hindemith is Hindemith; he is not Strauss. Tonally the performance was magnificent, and the final "Alleluia" set off a tumult of applause.

The First Brandenburg has been played at Tanglewood but never before in Symphony Hall. The reason for this neglect was made clear enough yesterday. The instrumental setup is curious: two horns, three oboes, a bassoon, a small sized violin, replaced yesterday by the ordinary fiddle, and strings. Bach's horn parts, like his trumpet parts, run high, the common practice with the valveless instruments of the time, but they are not exactly grateful to play or to hear. The three oboes make for decidedly reedy effect, and we are reminded that Bach had little feeling for color, as we now understand it. Moreover, outside the Minuet, the music itself is less appealing than that of the other five concertos of the Brandenburg series. If the Adagio is not devoid of beauty, the Allegros are on the mechanical side—the old contrapuntal mill a-grinding.

ST. CLOUD, MINN.
TIMES

OCT 10 1947

ice of Volume eads Readers

By W. G. Rogers

HE OTHER ~~SIDE~~ OF THE RE ORD, by Charles O'Conr (Knopf; $3.50).

Ormandy, who is short, used wear "elevator" shoes; Fied makes pets of tropical fish; "p tentiousness, snobbism, self-de sion, and capricious temper" ch acterized in part the late Gra Moore; "many critics are unfa some of the them are venal, a most of them incompetent."

These are some aspects of th gossipy, informative and engagin ly written report on the music bu ness, with which O'Connell h been associated over 20 years, mos ly with Victor and, until recentl Columbia Recording.

Chapters are devoted to Pon Kostelanetz, Iturbi, Ormandy, Me chior, Flagstad, Traubel, Monteau Rubinstein, Koussevitzky and others. The Philadelphia group, including Stokowski and Ormandy, and O'Connell, too, is treated handsomely, but some of these subjects, their ire aroused by the author's dogmatism, will want to break their fiddles, batons or pianos over his head.

Some concert goers will deny indignantly that Horowitz's playing is "insufferable brilliance;" some music lovers will be driven to tears by the "minority report" on Toscanini; some readers will be driver to the dictionary by rhotacism, exophthalmic and rhonchisonus; and Victor, which is a money making as well as music-making organization will not be surprised at charge that it wouldn't spend money a O'Connell wanted. But some readers, I hope, will agree that Flagstad and Furtwaengler deserved to be judged on their musical ability not to their politics.

O'Connell's preface seems t promise more than it delivers. Th author "suffered" he says, while ex posed to artistic temperments, ye there is more praise than blame at least his professional association were stimulating enough to be th stimulus for this book and mos readers will be envious. The storie are not unexpected, though many especially about the inside of th recording business, are new outsid the studios. Yet on the whole th is not the other side, but both side of the record.

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ed, besides the part played by the outstanding Saints and Martyrs in the course of the Christian year.

Any Cleric, Sister or Layman reading this book, which is a gold mine of liturgical information, will want to refer to it many times in the course of the church year as the various cycles recur. It is without a doubt one of the finest one-volume books dealing with Catholic worship on the market today. A perusal of it will prove both fruitful and interesting; besides, it reveals several new facets of a subject that has proved rather hazy to the ordinary faithful. People in the pews will find therein many informative explanations of the symbols, customs, traditions and feasts they have been observing for years whose true meaning and purpose they have never heard of before. "With Christ Through the Year" will prove a valuable addition to the library of any Catholic home, school, Convent or rectory. It deserves a cordial reception.—

SERGE KOUSSEVITZKY, one of the world's greatest conductors, again will lead th Boston Symphony one of the greatest orchestras, when it starts a new radio series tonight (WJW, 11:30).

PHILADELPHIA, PA.
NEWS

OCT 1 1 1947

Columbia's contribution is a repressing of the Fifth Symphony, probably the most popular of all the composer's major works. This full score reading is by the Philharmonia orchestra, under the baton of the Polish conductor, Paul Kletski, and was recorded in Europe. Unfortunately there is no comparison between this and the recently released reading of the same work by the Boston Symphony orchestra under the direction of Serge Koussevitsky, for RCA Victor.

A contrast between two RCA Victor piano artists is provided this week with the release of two concertos. Artur Rubenstein, who probably would be the great pianist he wants to be if he would learn to stop pounding the keys, plays Liszt's concerto No. 1 in E-flat with the Dallas symphony orchestra. This is a good test of Rubenstein's virtuosity as a musician, but one wishes for a more delicate playing of certain of the themes, particularly in the final movement. This is a fine recording job from the production standpoint, however, and is worth adding to one's library.—

MUSIC

Symphony Concert

The first concert of the Boston Symphony Orchestra's 67th season was given yesterday afternoon in Symphony Hall. Serge Koussevitzky conducted the following program:

Brandenburg Concerto No. 1 in F major .... Bach
Symphony, "Mathis der Maler" Hindemith
Symphony No. 5 in C minor Op. 97 Beethoven

By ALEXANDER WILLIAMS

Yesterday's concert was certainly one of the most auspicious openings to any season that most of us can recall. Orchestra and conductor were in top, mid-season form. The program was attractive and well-balanced; and the interpretations were glowing with vitality. To take the last first, that old, familiar stand-by, Beethoven's Fifth, was played yesterday as thought it were a new composition to fire the imagination of conductor and musicians. That is to say, it was recreated with a freshness of inspiration that was astonishing when we consider that most orchestras know it backwards. It was a magnificent artistic feat.

Why Bach's First Brandenburg Concerto should have been so long neglected in favor of the other five is a mystery. It is, of course, very difficult for instrumentalists to play, especially the horns and the solo violin; but, equally, that is nothing to faze the Boston Symphony men so that the mystery remains the more impenetrable. At any rate we may all rejoice that Dr. Koussevitzky saw fit to revive it at Tanglewood and to bring it here at last. The music is of enchanting quality with one or two rather startling features, for example the suspended cadence and curious close of the adagio and the two trios with the minuet. The orchestration is remarkable and indeed the whole piece is fascinating to listen to. The performance was beautifully polished.

Between Bach and Beethoven we had a modern German, Hindemith, represented by his "Mathis der Maler" Symphony, which is by now thoroughly familiar to Boston audiences. It would be interesting sometime to hear the opera from which it stems. I can't myself envisage it from this completely symphonic work, with its stunning brazen climaxes in the finale.

The "Mathis der Maler" Symphony is still an impressive work, though it no longer presents any listening difficulties. Perhaps be- [illegible] terms with Hindemith's stylistic tricks it seems as though these were repeated with too much emphasis. The Symphony thus emerges more and more as one of fine purple passages and less as a consistently splendid work. Nevertheless these passages are ample reward for listening to the entire Symphony. Once again Dr. Koussevitzky and the orchestra did a glorious job of presenting the music.

The concert will be repeated tonight. Next week, Dr. Koussevitzky will conduct William Schuman's Symphony No. 3, Strauss' "Don Juan," Ravel's "Me mere l'oye" and Sibelius' 5th Symphony.

THEATERS AND CONCERTS

COLONIAL—"Oklahoma," musical play by Richard Rodgers and Oscar Ha stein, 2nd, presented by the Guild with Ridge Bond, Ann Crowl Dave Morris, Dorothea MacFarland a others; 2:30 and 8:30 P. M.

SHUBERT—"Sweethearts," revival of the Victor Herbert operetta, prese Paula Stone and Michael Sl Bobby Clarke, June Knight, Gateson and others; 2:30 and 8 P. M.

WILBUR—"The Druid Circle," a by John Van Druten, presente fred de Liagre, Jr., with Leo G. Ethel Griffies, Boyd Crawfo Patterson and others; 2:30 and P. M.

PLYMOUTH—"An Inspector C drama by J. B. Priestley, pr Courtney Burr and Lassor H directed by Sir Cedric Hardw Thomas Mitchell Melvill Coo Lloyd, Rene Ray and John master; 2:30 and 8:30 P. M.

SYMPHONY HALL—First concer Boston Symphony Orchestra in season, with Serge Koussevitz ducting Bach's 1st Brandenbu certo, Hindemith's "Mathis der Symphony and Beethoven's 5th phony; 8:30 P. M.

N. E. MUTUAL HALL—"Peer Ibsen's poetic drama, presented Boston Tributary Theater, dir Eliot Duvey; 8:30 P. M.

N. E. MUTUAL HALL—"Ali Ba celebrated fairy tale drama Estelle Ritchie and presented Tributary Theater's children's 2:30 P. M.

SANTA BARBARA, CALIF.
EVENING NEWS PRESS

MAESTRO — Serge Koussevitzky mounts the podium at 6:30 p.m. for the Boston Symphony's 22nd year on the air. KECA is the station.

PROVIDENCE, R. I.
JOURNAL

OCT 12 1947

Boston Winter Season Opens

First of Symphony Concerts Is Signal. — October Ball Held for Debutantes

Special to The Providence Sunday Journal

Boston, Oct. 11. — Friday marked the official opening of the Winter season in Boston. For the Symphony concerts began and from now until Spring, Friday afternoons will be definitely reserved for these important occasions. No Boston hostess would ever think of planning anything to interfere with the Friday Symphony. Luncheon always is early and tea late on that red-letter day, for Symphony tickets are prized highly and are handed down from mother to daughter, along with the family portraits and silver.

There were many familiar faces in the audience which filled Symphony Hall for the first concert of the 67th season and stood to applaud Dr. Serge Koussevitzky as he appeared on the stage. The intermission was like a family reunion with friends greeting friends after the long Summer, and Dr. Koussevitzky's bride receiving a warm welcome.

The October Ball held at the Hotel Somerset Friday evening opened the Autumn social season in Boston. This gala party was a reunion of the debutantes of the last few years, who invited the debutantes of the current season.

Mrs. Tedrowe Watkins was chairman of the committee, which included post-debs of 1943, '44, '45 and '46, as well as Miss Claire Fuller, Miss Florence McKean and Miss Molly Reynolds, who are making their debuts this year.

Miss Gale Smith's coming-out party this evening at the Hotel Sheraton is another event that will make Oct. 11 an important date in her family annals. It was the eighth anniversary of the memorable coming-out party of her sister, Mrs. George Bradford Foote, the former Nancy Putnam Smith, and the birthday of Mrs. Foote's little son, George B. Foote Jr., who is one year old. It is also the birthday of her brother, Mr. Lyman Whitman Smith, who was head usher at the dance.

Miss Smith, whose parents, Mr. and Mrs. S. Abbot Smith of Blue Jay Hill, Westwood, and Edgewood, Manchester-by-the-Sea, gave the dance for her, also was presented at a tea last month given by her parents and her grandparents, Mr. and Mrs. Lyman Whitman Gale of Galands, Temple, N. H., at Blue Jay Hill.

On Tuesday, for the second time this year, Rear Admiral Richard Evelyn Byrd will give a daughter in marriage. On that afternoon at the family home at 9 Brimmer Street, his second daughter, Miss Katharine Ames Byrd, will become the bride of Mr. Robert Garnett Breyer of Los Angeles, son of Mr. and Mrs. Robert S. Breyer of Houston, Tex.

The Rev. Robert G. Metters of Emmanuel Church, who officiated at the marriage of the eldest daughter, Miss E. Bolling Byrd, to Mr. William A. Clarke Jr., of Wallingford, Pa., on June 25, in the Leslie Lindsey Memorial Chapel, will perform the 4:30 o'clock ceremony in the presence of members of the immediate families and a few close friends. A small reception will follow.

The bride-to-be will have her younger sister, Miss Helen Byrd, as her only attendant, and Mr. James Robertshaw of Mississippi will be the best man.

Twelve Amusements THE BOSTON DAILY GLOBE—SATURDAY, OCTOBER 11, 1

Koussevitzky Given Ovation As Symphony Opens Season

By CYRUS DURGIN

The 87th season of the Boston Symphony Orchestra began at Symphony Hall yesterday afternoon. Serge Koussevitzky, beginning his 24th year as conductor, was greeted, as usual on such occasions, with warmth that amounted to affection. Both the orchestra and the audience rose, and thus remained until, with his usual gesture, he bade them all be seated.

The opening program was solidly German: Bach of the First Brandenburg Concerto (hitherto unplayed at these concerts); Hindemith of the Matthias the Painter" Symphony, and Beethoven of the Fifth Symphony. It was played superbly, from first to last, as everyone expected it would be.

And how magnificent the orchestra sounded! The semi-open air festivals at Tanglewood are all very nice, but you have to hear the Boston Symphony in an auditorium like Symphony Hall or Carnegie Hall to experience the full depth and richness of the strings, the complete range of woodwind color and the mellow power of the brass.

First Brandenburg More Varied

Now that Bach's First Brandenburg Concerto has been introduced to the "regular" series, we may all hope for reasonably frequent repetition. It is far more varied and interesting than that old standby among the Brandenburg Concertos—the No. 3—and the horns and oboes of the concertino have a very fetching sound quality. The minuet, with a polacca among the trios, is Bach at his most ingratiating.

After nearly 14 years, there can be little doubt that Hindemith achieved a masterpiece in the symphonic excerpts from his opera "Matthias the Painter." Here you have modern music at its finest: carefully wrought and with no little complication, to be enjoyed by listeners of well developed taste, and yet simple in its effect upon one's emotions.

This is not sensuous music, for Hindemith is almost never sensuous. It is austere, occasionally a little dry, frequently nervous in its [illegible] counterpoint and at all times [illegible] alive. The harmonic [illegible] involve a great deal of strong [illegible]nce, but it is dissonance [illegible] and well-ordered, with never [illegible] of confusion or "wrong-[illegible]mposition."

[illegible] three movements have [illegible], all the same, and [illegible] and feeling within [illegible] Hindemith's artistic [illegible] that we shall [illegible] from any but [illegible], because it can [illegible] only by virtuosi.

[illegible] Among Players

[illegible] Fifth Symphony [illegible] strength and [illegible] me that Mr. [illegible] taking it faster [illegible]. It was not too [illegible] not distorted [illegible]ded, but except [illegible]endos no one [illegible].

[illegible] changes in the [illegible] de Pasquale, [illegible] network radio orchestra, is the new first viola, in [illegible] to Jean Lefranc. Vinal [illegible] over to the tuba [illegible] who has gone [illegible] Norman Carol, a [illegible] who was concert[illegible] Berkshire Music [illegible] last Summer, now [illegible] the late Nicolai [illegible].

[illegible] economic troubles [illegible] season bids fair [illegible] the symphonic [illegible] that most orches[illegible] increases in [illegible] The Boston Symphony [illegible] with the Saturday, [illegible] Tuesday series sold [illegible] a handful of seats [illegible] Friday concerts.

This program will be repeated at 8:30 tonight. Next week: William Schuman's Third Symphony, "Don Juan" by Strauss, Ravel's "Mother Goose" Suite and the Fifth Symphony by Sibelius.

Phonograph Rivals "Live" Orchestra At Tanglewood

LENOX, Mass. (U.P.)—Pitting a phonograph against a full symphony orchestra and inviting an audience to tell when the orchestra leaves off playing and the phonograph picks up is quite an acoustical stunt.

It was tried out successfully by Dr. Serge Koussevitzky and the Boston Symphony Orchestra during this Summer's Berkshire Music Festival at the Tanglewood estate outside Lenox.

The demonstration was held in the big music shed, seating 6,000. Another 1,000 listened on the lawn outside. The occasion was the public introduction of The Berkshire, a new instrument developed by RCA Victor and named in honor of the Tanglewood festival.

This combination radio, television and phonograph set is aimed at making available in the home a wider range of tonal reproduction, bringing out qualities hitherto lost.

The orchestra, in the course of a long program, played the Beethoven "Egmont" Overture. Midway in the performance, the "live" musicians ceased playing and the phonograph took over. The change under the ideal acoustical conditions of the music shed, was almost imperceptible.

Of course, the instrument used is a de luxe model which will retail at $4,000 and is over-elaborate for apartment dwellers or small home owners. The price range of the "custom built" line is from $1,800 to $4,000.

The phonograph demonstration was part of a day-long program called "Music for All" which traced the development of reproduction by phonograph, radio and television over the last 30 years.

Recordings by the Boston Symphony since that organization first began making records for Victor in 1917 were played on machines of the period, giving a graphic picture of how the tonal range has been more fully captured over the decades.

During the course of events, movies were made of the audience, to be incorporated in a forthcoming film by MGM, dramatizing the history and growth of the festival, along the lines of the recent production which glorified Carnegie Hall.

It was announced that the first 200 sets of the new Berkshire instrument line will be sold on a subscription basis, the proceeds to benefit the Berkshire Music Center scholarship fund. A silver plaque, with the customer's name and Dr. Koussevitzky's signature, will be placed in each set.

[illegible], N. Y.
MORNING WALL ST. JOURN[illegible]

OCT 16 1947

Metropolitan Opera—

Metropolitan Opera's 63rd season will open Monday November 10 with Verdi's *Un Ballo in Maschera*. The company has signed 14 new singers for the season.

In addition to the new and ambitious productions of the four dramas that comprise Wagner's Ring Cycle, Benjamin Britten's Peter Grimes, which was originally commissioned by Serge Koussevitzky and given its American debut in August, 1946, at Tanglewood, Mass., will have its first Metropolitan premiere this season.

Waynesville, N.C.
Mountaineer
10/17/47

A report from the Boston Symphony Orchestra says Serge Koussevitzky considers "the composer of the future in Europe" to be the Frenchman, Olivier Messiaen. Consequently, Koussevitzky is introducing Messiaen's symphony. It is for an over-size orchestra in ten movements and more than an hour in length.

Another first performance by Koussevitzky will be the Fourth Symphony of the Italian composer Malipiero. Koussevitzky also will conduct the first American performance of a new concerto for 'cello and orchestra by Khatchatourian.

New music by American composers planned for the Bostonians, will include the Third Symphony of Walter Piston, the Second Symphony by Henry Cowell, a piano concerto by Howard Hanson, a piece for soprano and orchestra by Samuel Barber, and the new Fourth Symphony by David Diamond, to be presented by Leonard Bernstein as guest conductor. Charles Munch will come again from France to conduct the orchestra as guest and also will introduce new works.

HE BOSTON HERALD, SATURDAY, OCTOBER 18,

MUSIC

Symphony Concert

The second concert by the Boston symphony Hall. The program was as ducting, was given yesterday afternoon in Symphony Hal. The program was as follows:

Symphony No. 3 .... William Schuman
"Don Juan," Tone Poem, Op. 20 . Strauss
"Ma Mere l'Oye" Suite .... Ravel
Symphony No. 5 in E flat Op. 82
Sibelius

By ALEXANDER WILLIAMS

It was rather an oddly contrasted program that we heard yesterday and which Mr. Burgin conducted owing to the indisposition of Serge Koussevitzky. Yet the juxtaposition of these strange contemporary bedfellows— for all save Ravel are still alive—proved not unrewarding. Mr. Burgin had the orchestra well in hand, and all in all it was an interesting musical afternoon.

William Schuman's 3rd Symphony had a considerable critical success when it was first played throughout the country in 1941. In form, though not always in spirit, it delves back into the late 17th century, since its movements—Passacaglia, Fugue, Chorale and Toccata—came to their highest development at that period and some years later with Bach. If the Symphony were no more than an ingenious imitation of the musical baroque, however, there would be no special point in repeating it. Mr. Schuman starts strictly enough in both the Passacaglia and Fugue, but soon he wanders far afield, then returns fitfully only to veer off again.

I should say that the Symphony is now less emotionally overpowering than when we first heard it. Its appeal is more to the intellect than the emotions. In the first movement, particularly, the listener is taken up with following the composer's track in the Passacaglia and Fugue. We are more interested in what he is going to do with his material, how he is going to vary it and depart from it on a new tack than we are in the general effectiveness of the material itself. It is how he says it rather than what. The final toccata is more of a display piece for a virtuoso orchestra, but even here it is the manner, not the matter, which holds our attention. The Symphony is obviously difficult and I imagine that Mr. Burgin will be just as glad of this performance yesterday before the composer is himself on hand to hear it tonight.

Strauss' "Don Juan" and Ravel's "Ma Mere l'Oye" are at opposite ends of the artistic pole from each other. The former might perfectly well be the first movement (for it is in sonata form) of some large Wagnerian symphony. It is a gorgeous cataract of sound and is doted on by conductors of first-class orchestras for the tremendous effect, in spite of the quiet ending, which they can achieve with it. Ravel's Suite with its acidulous, modal harmonies and its magically transparent orchestration is lovely sound of a radically different school. You can easily take your pick; and Mr. Burgin and the orchestra gave splendid interpretations of both for the choosing.

Sibelius' 5th Symphony is an old friend at these concerts and is beloved for its resounding finale, a remarkable demonstration of what a composer can do by way of creating his own miracle of the loaves and the fishes. The slow movement I find less and less to my taste. There are disquieting little patches of vulgarity in it and the preceding movement, which you don't mind, in fact crave, in Strauss but which are disconcerting in Sibelius' artistic aim. It may be too that in the last 15 years we have been overdosed with Sibelius in Boston. The chances are that may account for a certain carping spirit about Sibelius which can be noted by any ear close to the ground of the public taste.

Next week's program offers Henry Cowell's Short Symphony, Honegger's Symphony for Strings and Brahms' Violin Concerto with Ginette Neveu as soloist.

NEW YORK, N. Y.
HERALD TRIBUNE
OCT 19 1947

Orchestras to Honor League on Anniversary

Conductors and major orchestras throughout the country will honor the League of Composers on its twenty-fifth anniversary by performing contemporary works that have been commissioned by this organization since its inception. Conductors responding in this way will include Serge Koussevitzky with the Boston Symphony, Bruno Walter and Leopold Stokowski with the Philharmonic-Symphony, Carlos Chavez with the Symphony Orchestra of Mexico, Leonard Bernstein with the New York City Symphony, Artur Rodzinski with the Chicago Symphony, George Szell with the Cleveland Orchestra, Vladimir Golschmann with the St. Louis Symphony, Hans Kindler with the National Symphony, Fabian Sevitzky with the Indianapolis Symphony, Pierre Monteux with the San Francisco Symphony, Howard Hanson with the Rochester Symphony and Thor Johnson with the Cincinnati Symphony. The Vancouver, Fort Wayne, Denver and Baltimore orchestras and the orchestra of the National Gallery in Washington will also honor the league in this way.

PHILA., PA
GERMANTOWN COURIER
9/18/47

Named to Boston Viola Chair

Joseph de Pasquale of 213 E. Cliveden St., Germantown, has been appointed to the first viola chair of the Boston Symphony Orchestra. He will make his first appearance with the orchestra at a rehearsal October 6 under the direction of Serge Koussevitsky.

NEW YORK, N. Y.
HERALD TRIBUNE
OCT 19 1947

Out of Town

Serge Koussevitzky will open the Boston Symphony Orchestra's third pair of home concerts, next Friday afternoon and Saturday night in Symphony Hall, with the first performances of Henry Cowell's fourth (or Short) symphony. Its four movements are titled "Hymn," "Ballad," "Dance" and "Fuguing Tune." Arthur Honegger's Symphony for Strings, which has not yet been heard in New York, will follow. Ginette Neveu, French violinist, will be the soloist in the Brahms concerto.

NIAGARA FALLS, N. Y.
GAZETTE
OCT 20 1947

A report from the Boston Symphony orchestra says Serge Koussevitzky considers "the composer of the future in Europe" to be the Frenchman, Olivier Messiaen. Consequently, Koussevitzky is introducing Messiaen's symphony. It is for an over-size orchestra in ten movements and more than an hour in length.

Another first performance by Koussevitzky will be the Fourth Symphony of the Italian composer Malipero. Koussevitzky also will conduct the first American performance of a new concerto for 'cello and orchestra by Khatchatourian.

New music by American composers planned for the Bostonians, will include the Third Symphony of Walter Piston, the Second Symphony by Henry Cowell, a piano concerto by Howard Hanson, a piece for soprano and orchestra by Samuel Barber, and the new Fourth Symphony by David Diamond, to be presented by Leonard Bernstein as guest conductor. Charles Munch will come again from France to conduct the orchestra as guest and also will introduce new works.

Donating his services for the benefit of the Rachmaninoff fund, Alexander Brailowsky will appear with the Cleveland orchestra under George Szell on November 2 in Cleveland. Brailowsky returned to resume his American tour after a five months tour of Europe.

BOSTON, SATURDAY, OCTOBER 18, 1947 **Art—Music—Theater**

Christian Science Boston

—Burgin Takes Baton at Symphony

Schuman's Prize Work Has Second Hearing

By L. A. Sloper

Richard Burgin took the baton for the second Friday afternoon concert of the Boston Symphony season yesterday, in the forced absence of Dr. Koussevitzky. The program, planned of course by the music director, consisted of William Schuman's Symphony No. 3, Strauss' "Don Juan," Ravel's "Ma Mère l'Oye," and the Fifth Symphony of Sibelius. It was an odd collection, the scheme of which is difficult to discover.

Schuman's so-called symphony, dedicated to Dr. Koussevitzky, had had its first performance exactly six years earlier. It is now having its first revival here since then. But it has been played elsewhere, and has been honored by the Critics' Circle of New York.

* * *

At this performance the impression was renewed that it is a work of great competence and interest. On a second hearing, however, it seemed to have more emotion in it than at first. This may have been due to the reading, but it is more likely that at the first performance one was listening so hard to the form that one missed the feeling.

At all events, the piece sounded on this occasion not only like an orchestral suite but like a suite drawn from an opera. It was surprising how much ardor was projected from behind the façade of Passacaglia, Fugue, Chorale and Toccata, even though it is well known that dramatic tension can be and has been expressed through these classic forms in the lyric theater itself. The composition is good enough to keep in the repertory.

* * *

Mr. Burgin secured a spirited performance of the Schuman symphony, and was rewarded with prolonged applause, which he shared with the players. He also provided a vivid realization of "Don Juan," with its soaring themes and its magnificent orchestral colors. This masterpiece was inevitably the high light of the program, and Ravel's charming "Mother Goose" pieces sounded pale and thin after it—an unfair bit of program making.

But if Ravel seemed tame after Strauss, he served at least as a useful prelude to the Sibelius Fifth, which no doubt would have sounded even more redundant, empty and pompous without its help. We have heard this work almost annually for years. Why not give it a rest of five or six seasons? It might seem less tiresome then, though it never will rank with Tchaikovsky's Fifth, even as a warhorse.

PROVIDENCE, R. I.
BULLETIN
OCT 21 1947

Boston Symphony

Providence tonight welcomes with delight the first in the 1947-48 series of concerts by the Boston Symphony Orchestra, with Dr. Koussevitsky himself as conductor. Over the span of more than half a century, the Boston Symphony has paid its regular visits to Providence in a mutually happy arrangement. During the years the audiences have increased in size, with last year setting "SRO" records. Appreciation of and pleasure in orchestral music among a growing number of people make the actual presence of the Boston Symphony an event of great moment in our lives. The contribution of Dr. Koussevitsky and the Boston orchestra to the love of good music in the whole United States needs no testimony. We are a fortunate community to have a personal tie with this splendid organization for our own enrichment.

PROVIDENCE, R. I.
BULLETIN

[illegible] 2 1947

Music

Boston Symphony Orchestra Concert At Metropolitan

BY RUTH TRIPP

The musical season was brilliantly launched last evening at the Metropolitan Theater. A capacity audience attended the first concert of the Boston Symphony Orchestra series. Serge Koussevitzky was prevented by illness from conducting. His place was taken by Richard Burgin, the associate conductor of the orchestra, who conducted one of the most interesting programs played here by this orchestra in several seasons.

Burgin's conducting has always been our first choice after Dr. Koussevitzky's and in the many times his work has been heard, it has never seemed so inspired and convincing as at last evening's concert. The program:

Symphony No. 5 in C minor,
Op. 67 ....Beethoven
I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro
INTERMISSION
Brandenburg Concerto No. 1,
in F major ....Bach
I. Allegro
II. Adagio
III. Minuet; Trio; Polacca
IV. Allegro
Serenade for Solo Flute,
Harp and Strings .... Hanson
Flute: Georges Laurent
Harp: Bernard Zighera
Symphony, "Mathis der Maler". .Hindemith
("Matthias the Painter")
Angelic Concert
Entombment
Temptation of St. Anthony

Beethoven's "Fifth" was presented in a delightfully straightforward manner. The familiar phrases were interpreted faithfully with what seemed an extra quality of devotion from the strings, especially in the second movement. Burgin's reading was a model of clear exposition. The brasses achieved a splendid balance of tone in the last movement and throughout the work, the musicians seemed to enjoy thoroughly the great music they were privileged to play. This must have been a thrilling performance for young listeners hearing it for the first time, if it could have stirred the seasoned concert goers as it apparently did. The applause was prolonged and hearty.

The Bach Brandenburg Concerto No. 1 gave us the opportunity to hear with the small orchestra, a sextet of solo instruments, a violino piccolo, three oboes and two hunting horns. Perfection of ensemble and delightful rhythmic flow marked the work as one of the most satisfactory of the entire program. There was a decided churchlike quality to the slow section, which came very near to being a solo for pipe organ. It would be hard to match the excellence of this interpretation.

American music came in for a share of attention with the Hanson number. It was interestingly written, sufficiently dissonant but quite understandable. The solo flute, played by Georges Laurent, was a delight to hear. Exquisite tone quality and virtuoso technique combined to bring out the content of the score. The harp played a secondary role to the flute yet Bernard Zighera's playing added brilliance to the ensemble. The audience liked the work.

Hindemith's great symphony, "Matthias the Painter", is a work which would require several hearing before one should express a final opinion about its content. Its combination of voices is fascinating, its changes surprising and frequent and its dissonances powerful. There were passages as interpreted last evening which were very beautiful. The final climax was tremendous. It hardly seemed possible that such tonal volume had been thought out by the modest little man who played a solo viola sonata of his own composing, when first we made his concert acquaintance at a Coolidge Festival in Washington some 10 years ago. His capacity for orchestral composition is astonishing and yet parts of his symphony were most enjoyable.

Providence will probably appreciate more than ever in perspective the importance of last evening's program as Richard Burgin presented it to us. It was interesting fare, delightfully set forth.

NEW YORK, N. Y.
TIMES

OCT 24 1947

Cowell Symphony's Premiere

Henry Cowell's new "Short Symphony," the fourth symphony to his credit, will receive its first performance by the Boston Symphony Orchestra. It will be presented at the regular pair of concerts, this afternoon and tomorrow night, in Boston. Because of the illness of Serge Koussevitzky, Richard Burgin, the orchestra's associate conductor, will direct both concerts and also will conduct Sunday afternoon's program. Dr. Koussevitzky is expected to lead next week's concerts.

Saturday Review of Literature
NEW YORK, N. Y.

OCT 25 1947

Letters to the *Recordings* Editor

Long-Time Believer

SIR: As a regular reader of the *SRL* I feel that I have been awarded a very substantial bonus by the addition of your section. After all, records are just one phase of the publishing business to which we are indebted for a wide distribution of products which otherwise would be inaccessible to most of us. My special reason for writing you is to endorse as strongly as I know how the sentiments of your editorial on the copyright situation. Your clear statement should help hasten the realization of a fair solution of this problem. I have never seen it so well stated.

GEORGE E. JUDD.

Boston, Mass.

EDITOR'S NOTE: *Reader Judd is manager of the Boston Symphony Orchestra, whose Victor records are played on countless broadcasts each year, with no revenue to the organization which made them.*

OCTOBER 27, 1947

phony Under Burgin Baton

Mendelssohn, Hanson, Ravel And Beethoven on Program

The Boston Symphony Orchestra, under the direction of Richard Burgin, presented yesterday in Symphony Hall, its first concert in the Sunday afternoon series. The program produced an agreeable balance, opening with the liveliness of Mendelssohn's "Italian" Symphony; concluding on the power of Beethoven's Fifth, and bracketing in the middle the impressionism of Howard Hanson's Serenade for solo flute, harp, and strings and the ballet rhythm of Ravel's "Mother Goose" Suite.

Except for the Beethoven, of course, Mr. Burgin's responsibility seemed to be to coax grace rather than passion from the music. He succeeded in doing justice to his scores, with especially notable assistance from the strings.

For the "Italian" Symphony the strings—carefully restrained by the conductor from proceeding too fast or with too emphatic accents—produced a delicate, dancing lilt in the first movement. In the second movement the basses were conspicuous for the crisp rhythm they established behind the phrasing of the violins and violas. The brass flourishes seemed a trifle loud in the third movement, jarring its tranquility. But the Saltarello was struck off with vivacity and color.

Howard Hanson's Serenade was first performed by the Boston Symphony Orchestra almost exactly a year ago. Yesterday afternoon George Laurent again played the flute part, and Bernard Zighera the harp. However, the strings were largely responsible for the heavily impressionistic chords, against which the flute was able to sound so fluent.

Mr. Laurent played with virtuosity and dramatic effectiveness, but actually the Serenade offers little opportunity for real expression. As a rather romantic exercise, it remains pleasing enough, principally because Dr. Hanson seems to have known how to exploit the special qualities of the flute.

Ravel's "Mother Goose" Suite succeeded the Serenade without changing the musical mood very radically. Once more the string section was pre-eminent, giving the five pieces, at times, a rich harmony which all of Ravel's tricks with piccolo, triangle, and wood blocks could not undermine. The oboes and English horn also made the most lovely passages in which they anticipate the strings. Mr. Burgin's performance had a special smoothness, even during the oblique Oriental strains of "Empress of the Pagodas."

Perhaps concentration on sprightliness and polish in the first three works of the program left the orchestra emotionally unprepared for Beethoven's Fifth. At any rate, its performance seemed slightly lacking in drive, particularly in the final movement. Nevertheless, the first three movements were conducted with a clean simplicity that had its virtues.

M. M.

Saturday Review of Literature
NEW YORK, N.Y.
OCT 25 1947

Recordings *Reports on Current Releases*

WORK, PERFORMER, DATA	REPORT
Bach: "Concerto in D minor" for violin and oboe. Willem Van den Burg conducting the Pacific Symphonetta, with Manuel Compinsky, violin, and Gordon Schoenberg, oboe. Alco set A-202, $4.00	Familiar enough in its form for two claviers, this alternative use is more successful than one would have expected. The material suits the instruments well, especially in the superb slow section. Fine musical playing, brightly recorded in a dead studio. Plastic surfaces well made.
Beethoven: "Sonata in F minor" (opus 57). Rudolf Serkin, piano. Columbia album MM-711, $4.60	Strong and somewhat rigid performance, far less "Appassionata" than the Rubinstein of last year. Serkin seems bent on remaking his character in the mold of the music, but the results are primarily ugly emphasis and over-statement. Good piano reproduction at medium volume, thin when sound is at maximum power.
Chopin: "Ballade in A flat." Guiomar Novaës, piano. Columbia No. 72345, $1.25	Winsome and womanly playing, an easy enough surmise if one knows who the performer is. Mme. Novaës is a perceptive and fine-grained player, somewhat lacking in the impetuosity for the climaxes of this piece. Her characteristic tone is well suggested.
Haydn: "Symphony No. 94" ("Surprise"). Serge Koussevitzky conducting the Boston Symphony Orchestra. Victor album 1155, $4.05	A welcome replacement for the old Koussevitsky, unavailable for several years. Clean, well-articulated performance, suitable for the black and white effects of Koussevitzky's direction. The orchestra sounds large to me for some of Haydn's writing, but the choice of tempo for the "Surprise" movement is justice itself, as is the *giocosa* spirit of the final. Efficient, broad-range recording.
Massenet: "Mort du Thais." Dorothy Kirsten, soprano, with Robert Merrill, baritone, and orchestra conducted by Jean Paul Morel. Victor No. 11-9792, $1	A bit of a soulful gem from "Thais," amounting to the familiar "Meditation" in its ultimate form for soprano, baritone, solo violin, and orchestra. Fervent singing, excellent recording. With it, Kirsten does an ingratiating "In Quelle Trine Morgide" from Puccini's "Manon Lescaut."
Mozart: "Seraglio" and "Figaro" arias. Eleanor Steber, soprano, with orchestra directed by Jean Paul Morel. Victor album 1157, $3	"Martern aller Arten" (sung in English), "Non So Più Cosa Son" and "Deh vieni non tardar" are the delights of this album, sung with a security and finish which Miss Steber has often approached at the Metropolitan but never achieved. The orchestra could be larger, but it is directed by Morel with notable zeal. The tone and balance of the recording are first rate.
Mozart: "Catalogue" aria ("Don Giovanni"). Joel Berglund, baritone, with orchestra conducted by Leo Blech. Victor No. 10-1346, 75c	Good resonant English recording of an air asking more subtlety and finish than Berglund provides. Leporello would be no companion for the lecherous Giovanni were he so blunt and stolid as this singer's tones paint him.
Mozart: "Quintet in D" (K. 593). Budapest Quartet with Milton Katims, viola. Columbia album 708, $4.60.	Magnificently rich, resonant reproduction of the Budapest-Katims string tone. I do not hear quite the deftness or subtlety of the old Pro Arte (V-Set 350) but there is fine temper in this treatment, ample understanding of Mozart.
Mozart: "Symphony in D" (No. 20). Edvard Fendler conducting a chamber orchestra. VOX album 171, $4.75	Not only a first recording, but also a first experience for most listeners with this product of Mozart's fifteenth year. Brisk, cheery music, with a slow movement of distinction even for Mozart. Fendler leads his little group with a sure hand. The good sound contrived by the engineers is much offset by the dull, unresonant studio.
Ponchielli: "Suicidio" ("La Gioconda"). Emmy Destinn, soprano. Victor No. 15-1014, $2.65	One of the latest in Victor's "Heritage" series and honestly entitled to that prizable word. Destinn's vocal strength and dramatic projection are truly a heritage that any singer of the day might value as a legacy. Note, particularly, the contralto richness of the low tones, the full brilliance of the top ones. For the time (1914) a successful recording. With it is a version of "Un Bel Di" (from "Butterfly") which is impressive if not breathtaking—as the other is.
Schubert: "Symphony in B minor" ("Unfinished") Bruno Walter conducting the Philadelphia Orchestra. Columbia album 699, $4.60	A much more creditable Walter version than his old one with the Vienna Philharmonic. Many fewer "romantic" touches, much more straightforward music. Big, roomy recording, also fine playing by the Philadelphia woodwinds. On balance, a better buy than the Beecham, my previous favorite.
Strauss, Johann: "Mein herr Marquis." Erna Sack, soprano. Radiofunken No. 70045, $2.62	Domestic repressings, on Vinylite, of European originals. Dazzling vocalization, in the "Fledermaus" (or "Rosalinda") spirit, with a high F sharp and G for those who value such favors. "Spiel Ich die Unschuld" is its partner. Both originals were excellent recordings, and the dubbings preserve most of their values. Sack's phenomenal high tones (her special distinction) are vividly audible.
Verdi: Excerpts from "Forza del Destino," sung by Jan Peerce, tenor, and Leonard Warren, baritone, with orchestra conducted by Jean Paul Morel. Victor album 1156, $3	Over-amplified, if impressive, reproduction of "Invano Alvaro," "Ah! Una Suora Mi Lasciati," and the famous "Solenne in Quest' Ora." Hard to believe these singers have so much power, under any circumstances. Much more natural, and attractive recording of "O Mimi" from the fourth act of "Boheme," on which Peerce is outstanding. (Erich Leinsdorf conducts "Solenne in Quest' Ora".)
Vivaldi: "Concerto Grosso" (D minor). Alexander Schneider and the Dumbarton Oaks Chamber Orchestra. Keynote No. 20003, $1.84	Spirited playing of a great work in the "L'estro Armonica" group, but unfortunately compressed on a single twelve-inch record. Consequently, the "Siciliano" is too fast, the final section also undervalued. Superb string tone, but not the desirable item it might be.
Wagner: "Die Meistersinger" ("Am Stillen Herd" and "Preislied"). Set Svanholm, tenor, with orchestra conducted by Frieder Weissman. Victor No. 11-9791, $1	Thick going in "Am Stillen Herd" for Svanholm, who is not lyric enough for the music. However, he delivers a well-phrased "Prize Song," lacking, of course, the required chorus. I. K.

PROVIDENCE, R. I.
JOURNAL
OCT 22 1947

First Nighters Come to Hear Boston Symphony

MISS DELITE GOBEILLE, daughter of Mr. and Mrs. Alfred A. Gobeille of Jamestown, and Miss Jean D. Beasley (right), daughter of Mr. and Mrs. Donald S. Beasley of Groton, Mass., attending the opening concert of the season of the Boston Symphony Orchestra at the Metropolitan Theater. Both are students at Lincoln School.

—Staff Photo by John P. Callahan

MUSIC

Boston Symphony Orchestra Gives Concert at Metropolitan

BY RUTH TRIPP

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MUSIC

BY
WARREN
STOREY SMITH

Falling on the 100th anniversary of the death of Felix Mendelssohn, in his 39th year, Tuesday evening's Symphony concert will be partly devoted to his music. The first number will be the Fourth Symphony of Brahms and after intermission will come the G minor Piano Concerto with Lukas Foss as soloist, the Scherzo from the "Midsummer Night's Dream Music" and the "Italian Symphony." Dr. Koussevitzky's original program was all-Mendelssohn and included the "Reformation" Symphony, which some of us can do without, and the "Midsummer Night's Dream" overture. The last-named will show up on Friday and Saturday to open a program of romantic music, which will also include the Schumann Piano Concerto, with Myra Hess and Berlioz' "Harold in Italy," long neglected hereabouts but now become a seasonal observance.

To commemorate Mendelssohn orchestrally in fitting style it would be necessary to play the "Scotch" Symphony, which some other conductors are doing, the Overture "Fingal's Cave," the undeservedly overlooked "The Fair Melusina" and the Violin Concerto, one of the three best in existence. The "Midsummer Night's Dream Music" also includes the charming Nocturne and the Wedding March, to which Princess Elizabeth will be faithful, though she has announced her intention of replacing the "Lohengrin" March at her forthcoming wedding with one by her countryman, the 19th century Parry.

The "Ruy Blas" Overture has its admirers; and what has happened to that other seascape, once so popular, "A Calm Sea and a Prosperous Voyage," the second part of which used to remind the irreverent Philip Hale of a noisy crowd on the deck of an excursion steamer heaving pop bottles into the water.

* * *

This is an impressive legacy, particularly when you consider that Mendelssohn was the one conservative among the romanticists, the only one who wrote for the immediate present, quite content to let the future look out for itself. It has been said that he tasted of the sweetness that time had brought to the bitterness of things but was unwilling to touch the bitter that would some day become sweet. Contemporary critical wrath never descended on his head, as it did on those of Berlioz, Chopin, Schumann, Liszt and Wagner. Moreover, he himself often berated and underrated his more adventurous colleagues. Of Berlioz he wrote that after reading one of his scores, one should wash one's hands. Toward Schumann he was always condescending. Chopin he liked only in spots, and what he was permitted to hear of Liszt he detested. The only thing he could find to praise in "Tannhauser" (he did not live to hear the greater Wagner but would not have understood him if he had) was a canonic answer in the second finale.

At this juncture the completely uninformed reader might wonder what it was that he did have, since a certain amount of enterprise is considered indispensible to significant achievement. But, as the career of Mendelssohn abundantly proves, a composer can be progressive without being an extremist or a radical, though he will never reach the top rank. The 17-year-old boy who wrote the "Midsummer Night's Dream" overture should, you would say, have become the greatest composer of them all. Even Mozart never wrote anything of comparable importance in his 'teens. We should remember, however, that the most profound geniuses develop slowly. At 17 Wagner had not given the slightest indication that he would make his mark in music, nor had Verdi, who did not hit his real stride until he had passed 70; while if Beethoven had died before he was 25, he would probably have been forgotten.

* * *

But Mendelssohn, who had every other grace and gift, personal and professional, was not profound. Some say it was because he was born into a well-to-do family; never had to fight or struggle for anything; never knew any greater sorrow than the loss of his parents and of his beloved sister, Fanny, whose death undoubtedly hastened his own, brought on by an over-active professional life. That will account for part of his failure to maintain the position freely accorded him in his lifetime, that of peer of Bach and Beethoven. The rest was a defect in his own nature. He was stirred, generally speaking, by externals only, by places rather than by people. That is why he could never find an opera libretto to suit him. Fancy he had in abundance, coupled with an easy mastery of every trick of his trade that sends us to Mozart for fitting comparison. Passion he knew not; the tragic lay outside his scope as artist. Yet in the arts skill counts for more than feeling, unless the two are combined. And so it is that the 100th anniversary of his death finds Mendelssohn in high, if not the highest favor. We are charmed by his address, his imagination. And his best work, most of it orchestral, persuades us to overlook that which, however technically expert and polished, is merely hollow and conventional.

SYMPHONY HALL
Boston Symphony Orchestra
By JOHN WM. RILEY

One hundred years ago last night, Felix Mendelssohn died in Leipzig, cutting short at the age of 38 the bright career, and drawing the shade on one of the most cultivated musical minds the world had seen to that time. Mendelssohn's standing faded quickly, but it has regained its true place in the affections of music lovers.

With true devotion to the memory of a fine artist and sensitive regard for the qualities of his music, Serge Koussevitzky gave over the broadcast portion of last evening's Boston Symphony concert to three of Mendelssohn's most popular works. There were the G Minor Piano Concerto, in which Lukas Foss was the able soloist; the Scherzo from "A Midsummer Night's Dream" and the "Italian" Symphony — three works which miss only two facets of the art of Mendelssohn: his gift as a miniaturist as shown in the "Songs Without Words" and his more Olympian view of "Elijah."

In contrast to the stunning but uncomfortably highly-charged performance of the Brahms Fourth Symphony which began the program, the Mendelssohn works all emerged with their character quite undisturbed. Lyricism at its loveliest; continuous melody in a happy (the name Felix means "happy") frame of mind; delicacy and brightness. Yet there was never depth wanting.

The Scherzo was a beauty of shimmering sound. And the Concerto was a delight. Mr. Foss has a nice feeling for the poetic qualities of Mendelssohn and the slow movement was particularly ingratiating. However, he had a tendency to rush some of the showy passage work. But the overall effect never departed from the spirit of Mendelssohn's intentions. The concert closed with a superbly light performance of the "Italian" Symphony.

MUSIC
SYMPHONY HALL
Boston Symphony Orchestra
By CYRUS DURGIN

Serge Koussevitsky, evidently rid of the cold which has beset him for the past two weeks, returned to the conductor's stand of the Boston Symphony Orchestra yesterday afternoon. The program for that concert (and for tonight) twice was changed, and finally emerged as follows: Honegger: Symphony for Strings; Rachmaninoff: Third Piano Concerto, with Witold Malcuzynski as soloist; Brahms: Fourth Symphony.

The first and last parts of the afternoon were so absorbing that it is a moot question with which to begin. Let 'er go chronologically, then, with the marvelously-wrought Honegger Symphony that was composed in Paris during the first 18 months of the Nazi occupation. This is troubled music, with a good deal of harshness and yet to some degree tender in a delicate style that suggests chamber music more than symphony. Overall, however, is a big sense of structure and intellect.

I suspect that Honegger's Symphony for Strings is going to take quite a while to make its way into public favor, for it is pre-eminently musicians' music. It asks an advanced taste and no fear of dissonance, together with active concentration upon its complications and its lengths.

Yet there is one passage dramatic as lightning, and that is when the trumpet chorale bursts out in the last movement, not only varying the color of the massed strings, but sounding (as I like to think) defiance to the Nazis and confidence in ultimate victory.

Mr. Koussevitzky probably has never conducted a dull performance in his life, but there are times when his fiery temperament takes hold of a familiar piece and makes it awesomely brilliant. That happened yesterday to the Brahms' Fourth Symphony, which was one long crescendo of strength and emotional outpouring. I don't think I have ever heard the andante and the scherzo done with such heat, clear detail or such full-bodied richness of tone.

After a vigorous but not to my mind distinctive performance of the Rachmaninoff D minor Concerto, Mr. Malcuzynski was given a rousing ovation by the Friday subscribers. Technically he again showed himself the virtuoso, but interpretively his work did not show the emotional character or the electrifying brilliance that Vladimir Horowitz gets out of the Concerto.

The program next week: Overture to "A Midsummer Night's Dream," Mendelssohn; Schumann's Piano Concerto with Dame Myra Hess as soloist: Berlioz: "Harold in Italy" (Joseph de Pasquale, viola solo).

SYMPHONY CONCERT
BY WARREN STOREY SMITH

After an absence of two weeks Dr. Koussevitzky has returned to the Symphony Concerts. If his appearance showed a slight trace of his recent indisposition, his conducting was as vital as ever. In its third and final form the current program begins with Honegger's Symphony for Strings, continues with Rachmaninoff's Third Concerto, with Witold Malcuzynski as pianist, and concludes with the Fourth Symphony of Brahms. Some had imagined that after such a dose of Brahms as we had last season, in commemoration of the 50th anniversary of his death, he would be sparsely represented on this year's programs. Yet the Violin Concerto showed up last week, and now it is the Fourth Symphony; two works in four pairs of concerts. What would conductors do without him?

Honegger's String Symphony is a deeply impressive composition. We were aware of that fact when Mr. Muench introduced it to us last December. The fine qualities of the piece were appreciated even more fully when Dr. Koussevitzky began the Berkshire Festival with it last summer, and this process was continued yesterday afternoon. It is something that one can hear and hear again, with pleasure and with profit. Composed in Paris during the German occupation, the Symphony is in a sense programmatic, and the final chorale, which bespeaks the hope of liberation, is one of the most stirring things in contemporary music. It was a happy thought on the composer's part to introduce here the ad libitum trumpet part, and of this opportunity both Mr. Muench and Dr. Koussevitzky have taken advantage.

You might describe Mr. Malcuzynski as the pianist who looks like Boris Karloff, but plays, when need be, like an angel. He can also play with a fire, a sweep, a passion that sets him apart from most of the pianists of the day. He is in our time the ideal interpreter of romantic music, as he abundantly proved when he played Chopin's F minor Concerto on the occasion of his previous appearance at a pair of Symphony Concerts. It was therefore a bit of a disappointment to find him descending from the real thing to the pale imitation. Rachmaninoff knew more about the orchestra than Chopin did. He could make more noise with it and with the piano. But with each passing year his music seems more and more a shadow, a reflection: warmed-over Tchaikovsky with echoes of late German romanticism and an almost indefinable something that is Rachmaninoff, himself. This Third Concerto while inferior to the Second, is undeniably effective, though there are dull stretches between the almost magical opening and the sure-fire close. Mr. Malcuzynski rose to the occasion and the audience gave him a great big hand.

MUSIC
Symphony Concert

The second concert in the series of six Sunday concerts by the Boston Symphony Orchestra was given yesterday afternoon in Symphony Hall. The guest conductor Charles Muench presented the following program:

"Iberia" ("Images" for Orchestra No. 2)	Debussy
Symphony No. 3 in G Minor, Op. 42	Roussel
Suite from Incidental Music of "Pelleas et Melisande," Op. 80	Faure
Symphony in D minor	Franck

By HOWARD WATSON

The program included two compositions repeated from the regular Friday and Saturday concerts, Debussy's "Iberia" and Roussel's "Third Symphony," already commented on in these columns, and two additional works, Faure's Suite from "Pelleas et Melisande," and the Franck Symphony in D Minor.

Once again, Mr. Muench proves himself a highly interesting conductor. He is energetic, but not overly so. He is not only fascinating to watch, but, which is more important, seems to have the great gift of making his men not only work, but thoroughly enjoy themselves while working for him. There is a completely wholesome quality about the man which inspires the orchestra to great heights. He is not a sentimentalist —as proved most clearly by his interpretation of Debussy, in which he chooses to paint little sketches, delicately, yet virilely, rather than engage in fussy extraneous details.

That he possesses nevertheless a deep degree of grace and feeling were illustrated in his "Pelleas et Melisande." The prelude to the Faure music written for Maeterlinck's play, in which the composer in the "Prelude" magnificently expresses the mysterious melancholy of the drama, were interpreted with great finesse and skill. The "Fileuse" and "Sicilienne" movements were performed with rare subtlety, while he achieved the height of pathos in the movement representing the death of Melisande.

There is bound to be considerable discussion among musicians, both for and against the conductor's interpretation of the Franck Symphony which concluded the program. For there will be those who will say it is nothing short of a series of paintings of blacks and whites, and others who feel the increased tempi and the emphasis is entirely effective and a good idea. I find myself in the latter group, for to me it is no more sinful to underline the symphony, than to extend it as conductors have too often been guilty of. It seems to me that the Muench version only serves to enhance the majesty and solemnity of Franck.

The third concert of this series will take place on Sunday afternoon, Dec. 28, with Eleazar de Carvalho conducting.

or Boston —Koussevitzky with Varied Program

Malcuzynski Soloist in Rachmaninov Concerto at Symphony

By L. A. Sloper

K[illegible] received a [illegible] when he returned [illegible] to conduct the [illegible] Boston Symphony [illegible] 31, after an [illegible] weeks. His program [illegible] considerably from [illegible] announced, consisted of Honegger's Symphony for Strings, Rachmaninov's Third Piano Concerto, in D minor, and the Brahms Fourth Symphony. Witold Malcuzynski was the soloist.

Honegger's Symphony for Strings had its first Boston performance, which I unfortunately missed, a year ago under Charles Münch as guest conductor. After its first hearing in Basel in 1945, Willi Reich reported in these columns that the piece, written in October, 1941, "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

This is undoubtedly a just comment, so just that it would not be unfair to describe the work as a tone poem. For Honegger is known less for absolute than for program music—"Roi David," "Horace Victorieux," "Pacific 2-3-1," "Rugby"—and it is not difficult to see the first movement of this symphony as a picture of the despair of Parisians at the Germans' approach. with the march of the invaders to underline it; and the second as an account of the grief and suffering in the occupied country.

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The work is all compact of the less admirable aspects of late nineteenth-century romanticism, and is particularly worthy of the virtuosity of Mr. Horowitz, who has played it three times with the Boston orchestra. But it is not worth the attention of Mr. Malcuzynski, even if he can make it sound better than it has any right to sound. He should be engaged in something more serious.

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TUESDAY SYMPHONY

BY WARREN STOREY SMITH

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MUSIC

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Piano Concerto in D minor
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By ALEXANDER WILLIAMS

Serge Koussevitzky has fortunately recovered from his indisposition and was on hand yesterday to conduct a brilliant concert. Unfortunately he did not have time to prepare properly the Prokofieff 5th Symphony, so that we shall probably have that magnificent work later this month; and meanwhile the Brahms 4th, which we heard only last April, did solid duty in its stead.

Mr. Koussevitzky's faith in Honegger's Symphony for strings was made evident by his opening the Berkshire Festival with it last summer and further justified by his repeating it yesterday. The work grows on the listener with every performance. Its somber and despairing mood, that of a defeated and prostrate country, is relieved only in the end with the trumpets sounding a chorale of defiance and hope.

It was rather a pity that latecomers had to be admitted after the first movement, for the adagio really grows out of it. We need to have our listening faculties intent upon the piece from beginning to end. (On the other hand it would be too much to keep the tardy waiting through the whole symphony.) This music of Honegger's is not easy to listen to, in spite of the clarity of the musical thought and the expertness of the writing for strings; but it well repays a little effort.

Rachmaninoff's Third is not my favorite piano concerto by a long shot, and I have seldom been more bored by it than yesterday. Mr Malcuzynski is an excellent pianist and he certainly worked hard to achieve the utmost. His technical dexterity is remarkable and he is capable of highly sensitive phrasing. But for some reason, which I find hard to put a finger on, the Concerto did not come to life except fitfully. The final grand climax, of course, is sure-fire, so that Mr. Malcuzynski reaped his fair share of applause. But the effort on both orchestra's and soloist's part was too obvious.

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BILLBOARD
CINCINNATI, OHIO
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HAYDN SURPRISE SYMPHONY—Boston Symphony Orchestra: Serge Koussevitsky (Victor DM-1155)

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AMERICAN MERCURY
NEW YORK, N. Y.
NOV - 1947

11

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by HOWARD L. GOODKIND

THE past few months have added many new albums to the already phenomenal collection that is available to the record-buying public. Some have been excellent, more of them good, and a few frankly disappointing. *Handel's Messiah*,[1] *Shostakovich's Ninth Symphony*,[2] Ezio Pinza's *Mozart Arias*,[3] the *Bach Arias*[4] sung by Marian Anderson, *Handel's Great Elopement*[5] and Ravel's recently issued *Daphnis and Chloe Suite*[6] come to mind as the better releases. Among those that could have been improved were Serkin's *Brahms' Piano Concerto No. 1*,[7] the Helen Traubel *Italian Arias*[8] and the little-performed *Second Symphony*[9] of Tschaikovsky.

Out of the entire crop of releases, however, three sets are outstanding: one because of its great scope and contribution to the world of music; another because of the new process employed to record it; and the third, because of the superb quality of the performance.

The first set is the complete collection of *Handel's Concerti Grossi*[10] in three albums, performed by the Adolf Busch Chamber Players. The Columbia people have displayed unusual courage and public spirit in manufacturing a set of this type which, despite its excellence and worth, will probably never make money in the record-stores. Its price is a considerable outlay for the average collector.

The *Concerti Grossi* were composed and put down on paper — rough drafts, final copies, etc. — in the incredibly short period of one month. There are twelve of them, and each is so different from the next that the entire set may be played at one sitting without causing the listener to feel that he is revisiting familiar ground.

The concerto grosso is a form of music which preceded and offered a model for the concerto as we know it today. Instead of pitting a solo instrument against the entire orchestra as does our modern concerto, the concerto grosso contrasts one group of instruments against another. Handel's interpretations of this musical form were never twice alike — some with four movements, some with five, some with six. All vary in character with the master's mood. Some are joyous and bright — others gloomy and pensive. All, however, are carefully thought out and stocked with interesting harmonies and themes, set off by imaginative rhythmic devices.

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This new *Eroica* puts the Bruno Walter, Toscanini and Weingartner recordings out of the picture. From the first, powerful chords that open the symphony to the crashing coda of the last movement, this performance is an endless succession of magnificent effects. French horns sound richer than they do in concert halls. Violins are as thin and fine as spun-glass and the percussion section takes on brilliance and power that must be heard to be believed. Conductor de Sabata here proves himself to be among the world's finest interpreters of Beethoven.

Owners of record-changers that operate on the "knife" principle will find that the discs are one-half inch smaller than our twelve inch records and that they slip through two or more at a time. According to the classical music department at Decca, however, steps have been taken to mold all future sets in the standard American size.

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Especially noteworthy is the third movement of the Second Brandenburg Concerto with its spirited, staccato trumpet solo. Roger Voisin uses a tiny trumpet only ten inches long to perform the passage. The midget, valveless instrument is called a clarino and even experienced trumpeters shy away from it in fear of the flawless technique that it requires.

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SCIENCE MONITOR, BOSTON, SATURDAY, NOVEMBER 1, 1947 **Art—Music—Theater** *11

or Boston —Koussevitzky with Varied Program

Malcuzynski Soloist in Rachmaninov Concerto at Symphony

By L. A. Sloper

Dr. Koussevitzky received a warm welcome when he returned to Symphony Hall to conduct the Friday afternoon Boston Symphony concert of Oct. 31, after an absence of two weeks. His program, changed considerably from that first announced, consisted of Honegger's Symphony for Strings, Rachmaninov's Third Piano Concerto, in D minor, and the Brahms Fourth Symphony. Witold Malcuzynski was the soloist.

Honegger's Symphony for Strings had its first Boston performance, which I unfortunately missed, a year ago under Charles Münch as guest conductor. After its first hearing in Basel in 1945, Willi Reich reported in these columns that the piece, written in October, 1941, "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

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E BOSTON HERALD, SATURDAY, NOVEMBER 1,

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BILLBOARD
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MUSIC

Nov 5

Tuesday Symphony

The second concert of the Tuesday series by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given last night in Symphony Hall. The soloist was Lukas Foss, pianist. The program was as follows:

Symphony No. 4 in E minor Op. 98 .... Brahms
Piano Concerto in G minor..Mendelssohn
Scherzo from "A Midsummer Night's Dream" .... Mendelssohn
Symphony in A major, "Italian," Op. 90 .... Mendelssohn

By ALEXANDER WILLIAMS

The centennial—to the exact day—of the death of Mendelssohn was observed last night by the Boston Symphony in the last and broadcast half of the program. The first part was occupied by the 4th Symphony of Brahms, of which Mr. Koussevitzky and the orchestra give a magnificent interpretation; but since it was heard last Friday and Saturday and also at the end of last season no further comment need be made just now.

Mr. Lukas Foss gave a truly brilliant and spirited performance of Mendelssohn's First Piano Concerto, a work full of charm and the spirit of youth. Oddly enough it has been neglected by the Boston Symphony. Its vivacity and effectiveness cannot be gainsaid, especially in the first two movements. Moreover the recklessly indulgent prettiness of the andante is not too much of a muchness when played with the taste and suavity of phrasing which it had last night. Mr. Foss won a well deserved ovation for his impeccably fluent work. As a matter of fact I infinitely preferred this composition to the more pretentious Concerto of Rachmaninoff which we endured last Friday.

Mr. Koussevitzky then went on to play the ever-delightful Scherzo from the incidental music to "A Midsummer Night's Dream," in which M. Laurent was signalled out for his fine flute playing, and the familiar and amiable Italian Symphony. Mendelssohn's centennial might actually rate a complete program of his music, but at least last night nobody could complain that we listened to inferior examples of his art.

SPRINGFIELD, MASS.
NEWS
NOV 5 - 1947

To pilgrims to Tanglewood, to students of music, and to music lovers in general, "Koussevitzky" by Moses Smith gives insight into the life and mind of the dominant figure in the history of the Boston Symphony Orchestra. Tracing his life from childhood to 1947 Mr. Smith disclose Koussevitzky's ambitions and achievements, including his dream of founding a school for musicians. Notwithstanding Dr. Koussevitzky's objection to this biography, it seems to the general reader to be an authentic and sympathetic study of a most remarkable musician. There are a ver full index and several appendices, including a list of world premieres b the Boston Symphony, composition by American composers presented b the orchestra, and a list of Koussevitzky's recordings (through June 1946).

(Library No. 780 K96S)

JACKSON, TENN
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~~BOSTON SYM~~PHONY

Joseph de Pasquale, 22-year-old American violinist, will make his first radio appearance as solo violinist of the Boston Symphony Orchestra broadcast tonight at 8:30 over WTJS-ABC. The concert will be heard from Woolsey Hall on the campus of Yale University.

De Pasquale, born in Germantown, Pa., and believed to be the youngest solo violinist of any major American orchestra, personally was selected for his post during the summer by Serge Koussevitzky, musical director of the Boston Symphony Orchestra. During the war he served with the Marine band and orchestra, making several appearances at the White House.

Following his discharge, he joined the viola section of the American Broadcasting Symphony Orchestra. A graduate of Curtis Institute, he studied there with William Primrose, Louis Bailly and other noted violinists and teachers.

During the current tour of the Boston Symphony Orchestra, de Pasquale will make several solo appearances. On tonight's broadcast, he will be heard in Berlioz' "Harold in Italy," a four-movement symphony for solo violinist and orchestra. The program will open with Ravel's "Pavane for a Dead Infanta."

URDAY, NOVEMBER 8, 1947

MUSIC

Symphony Concert

The 5th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Dame Myra Hess, pianist, was the soloist. The program was as follows:

Symphony No. 8 in C minor....Bruckner
Piano Concerto in A minor Op. 54—Schumann

By ALEXANDER WILLIAMS

Dame Myra Hess was yesterday's heroine in Symphony Hall, and she was warmly applauded when she came out on the platform and given an ovation when she finished the Schumann Concerto. This was, moreover, no more than her due, for she read this lovely romantic music with an intensity of poetic feeling that was remarkable. We have long known that she has a way with this Concerto. It is not only that she has completely mastered its technical difficulties, which are considerable on the rhythmic side in the finale, but it is also that she seems able, as almost no one else, to reveal to us its inmost meaning.

I had thought that the combination of Dame Myra Hess and the Schumann Concerto would for once put a stop to that irritating creature, the early leaver. But I reckoned without the toughness of the Friday afternoon audience, for there were several who got up in the middle of the finale and headed for the doors. As a sociological note this was the more mysterious in that the concert was not a long one. It is beyond me to conceive how anyone could leave in the middle of yesterday's performance.

Bruckner's 8th Symphony was played last season, and I have not got much to add to what has already been said about it. The important movement is the long adagio, which, I believe, Koussevitzky streamlines to some eight minutes less than its actual length by an ingenious cut. At any rate what remains is quite enough Bruckner for me. In fact, the finale after the adagio always strikes me as an overpowering anticlimax.

The Symphony is a field day for a conductor like Koussevitzky, who has the most delicate ear for sonorities and can, with the Boston Symphony at his command, make the most of the thunderous, brazen fortissimi and the sudden shift to the lightest pianissimi. The many summits of nobility in the music have to be compensation for the evcessive repetitiousness. It is possible, too, to get a surfeit of sonority in the Bruckner 8th, so that there are times when we long for the astringency and the orchestral transparency of a Ravel.

Next week the orchestra will be on tour. For the concerts of Nov. 21 and 22 Charles Muench will be guest conductor. His all-French program offers Rameau's Suite from "Dardanus," Honegger's Symphonie Liturgique, Debussy's "Iberia" and Roussel's Symphony No. 3.

BERKELEY, CALIF.
GAZETTE

News Tonight: Joseph De Pa quale, 22-year-old violist, makes h first radio appearance over KGO 6:30 tonight as soloist with the Bo ton Symphony Orchestra in Be loiz' "Harold in Italy."

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 9 - 1947

MUSIC ON THE RADIO

By B. H. HAGGIN

ONE reader complained after the first autumn broadcast of the Boston Symphony that "the crescendi are still being lopped off"; another wrote that this broadcast was quite good but that in the second there was a sudden loss of volume and high frequencies at one point, with a return to normal after about fifteen minutes, which caused him to think "they have experimenters not engineers [for the] Boston Symphony broadcasts." I did not hear these two broadcasts, but heard part of the third, and noted the leveling off of the first big crescendo and climax in Mendelssohn's "Italian" symphony, but thereafter was aware rather of the lack of liveness and brilliance, caused either by the cutting down of the frequency range in the line transmission or by a limitation of range (which I doubt) in the machine to which I happened to be listening. However, one improvement over the Tanglewood broadcast was unmistakable and welcome: no disintegration of drumbeats and other forceful sounds.

The loss of brilliance in the Mendelssohn symphony spoiled what has always been one of Koussevitzky's finest performances—dazzling in its impetus, buoyancy and radiance, and fabulous in its orchestral sonority and execution. On the other hand, the Scherzo from the "Midsummer Night's Dream" music was a succession of pretty sounds that became almost laughable in its insipidity after Toscanini's excitingly inflected performance on his second N. B. C. Symphony broadcast (of which I will say more later—though I will say right now that N. B. C. omitted its hourly time-signal, which A. B. C. and C. B. S. also should do in such broadcasts).

A reader who agreed with my criticism of the "fancy introductory remarks" on A. B. C.'s Coffee Concerts thought, however, that A. B. C. "deserves much credit for being the only major station (WQXR excluded) which carries a program of live chamber music and also presents it in such excellent performances, as, for instance, the one of the C minor Beethoven Violin Sonata." A. B. C. does indeed deserve credit for putting on that program of chamber music, and additional credit for the opportunity it gives the outstandingly talented young musicians in its orchestra, which makes me reluctant to criticize it for giving only a half-hour at 8:30 Sunday morning, for occasionally filling this half-hour with little bits of things or cutting off a large work before the end, and for occasionally having such a work—Beethoven's Trio Opus 97, for example—played by young musicians who are not equal to it.

Another reader's complaint about Dr. Karl Krueger's "inanities" and "attempts at musicological profundities" on the Sunday Evening Hour led me to listen to the program last Sunday. Since this was the occasion when the winners of the prize competition were to be announced, Dr. Krueger's remarks on the music were few; but he did, nevertheless, achieve a description of Glazunov's Violin Concerto as the work of that brilliant Russian eclectic in which were combined the Tolstoyan idea of atonement and the pleasures of the drawing room (I'm not sure I have every word exactly right), and another of the music of the Viennese academic Franz Schmidt as bringing the epoch of the classic Viennese symphony to a close. But Dr. Krueger contributed only a small part of the pretentiousness that surpasses anything that is to be heard on the air. The program offers the utmost in lack of distinction but to listen to the announcer, to Dr. Krueger, to Dr. Alfred Human, one would suppose the Sunday Evening Hour to be something without precedent, spectacular in its daring, watched breathlessly by the whole world, something that could have been thought up only by the brain of the man who is constantly referred to in hushed and fulsome adoration: Henry—A.—Reichold.

On the other hand, there is what WQXR has thought up: Jacques Fray as radio's first classical disc jockey, saying "Bon soir," offering "music and chit-chat—not for the highbrow—a leetle music for the heart—a leetle for the head—a leetle for the foot," and then doing a Jean Sablon act around the first movement of Mozart's D minor Quartet, what he calls Wagner's "Liebestahd," and Ravel's "La Valse."

The arrangements which the two-piano team of Hambro and Zayde have been playing on WQXR haven't interested me; but when the program last Tuesday was to be a couple of works by Haydn, period, I listened—only to have them turn out to be two-piano arrangements of an Adagio and a Sonata for one keyboard instrument, which I think should be played on one keyboard instrument.

Outstanding among the week's events are WNYC's broadcasts of the three concerts of Ernest Bloch's music at the Juilliard School on Friday at 8:30 p. m. and Saturday at 5 and 8:30 p. m. The Viola Suite and the Quintet for piano and strings will be performed, but not the Violin Sonata, and not "Voice in the Wilderness" for cello and orchestra, which impressed me as one of Bloch's finest works when Rodzinski played it with the Philharmonic and Schuster in 1936 and when I heard it again in 1939 played by the Boston Symphony cellist Tourtelier with Bloch at the piano, and which the Juilliard School might have given us now in place of the always-played "Schelomo."

Also, Toscanini's performance of Tchaikovsky's "Pathetique" with the N. B. C. Symphony next Saturday will provide an opportunity to hear what Tchaikovsky sounds like when played by a musician of taste. And here are some additional programs of the week:

Today—P. M.: Stravinsky's Dumbarton Oaks Concerto, WNYC, noon; Mahler's Symphony No. 2, WBAM (FM), 4; Haydn's Quartet, Op. 76, No. 2, Mozart's "Hunt" Quartet, played by the WQXR String Quartet, WQXR, 6; Schubert's Octet, WQXR, 7; Mozart's Serenade K. 388 and Masonic Funeral Music K. 477, WABF (FM), 9:30; Mozart's Piano Concerto K. 456, Rawsthorne's Symphonic Studies, WQXR, 11; Prokofieff's Piano Concerto No. 5, played by Samson Francois, with the C. B. S. Symphony under Leonard Bernstein, C. B. S., 11:30.

Monday—P. M.: Handel's Concerto Grosso No. 10, WNYC, 7; Haydn's Symphony No. 53, WQXR, 8.

Tuesday—P. M.: Stravinsky's Suite Italienne, a Charles Ives violin sonata, WNYC, 8.

Wednesday—P. M.: Rehearsal of the National Orchestral Association, WNYC, 6.

Thursday—P. M.: Mozart's Symphony in C ("Jupiter"), Debussy's Rhapsody for clarinet annd orchestra, WQXR, 8.

Friday—P. M.: Excerpts from Berlioz's "Romeo and Juliet" (new Toscanini recording), WQXR, 10:30.

Saturday—P. M.: Britten's String Quartet, Op. 36, No. 2, WQXR, 3:30; Haydn's Quartet, Op. 74, No. 2 Schubert's Trio, Op. 99, WQXR, 11.

NEW HAVEN, CONN.
REGISTER

NOV 13

MUSIC

BOSTON SYMPHONY PROVES BRILLIANT AT WOOLSEY HALL

That superb "musical instrument," the Boston Symphony Orchestra, conducted by Serge Koussevitzky, making its first appearance of the season last evening at Woolsey Hall, projected upon the ears of a truly appreciative audience the tonal perfections for which it is justly famous. While the playing o fthe orchestra was noteworthy, which is to be expected, the program was even more so, eschewing for the most part the usual "war horses" in favor of works with more or less modern flavor.

The Boston Orchestra gave the first American performance of Honegger's "Symphony for String Orchestra" about a year ago. By what one may suspect was more than coincidence, it was also the initial work on last night's program.

Some critics are in favor of relegating this composition to the fate of "Pacific 231," another controversial Honegger work, which has disappeared from symphonic repertories, but this reviewer believes that its obvious musical qualities, however dissonant in harmonic structure, deserve a much happier destiny.

The playing of this work last evening exemplified a facet of Koussevitzky's musical interpretations for which he is noted; his uncanny ability to attain a perfection in balancing string sonorities. The viola figures in the first movement as well as the viola ostinato of the second movement were never obscured and the third section was a marvel of precision in execution.

Regardless of its musical substance, which it would be at once presumptuous and patently unfair to evaluate at a first hearing, the work will unquestionably be retained in the symphonic repertoire for some time, if only as a showpiece,. It is definitely in the virtuoso category and the rendition of last evening encompassed superbly its tecnical as well as its dynamic requirements.

The performance of "Daphnis and Chloe," orchestral excerpts, (second suite), which followed, was the highlight of the first half of the program, and in many respects, of the entire concert. The playing of the last movement of Ravel's masterpiece represented the artistry of the orchestra at its zenith, glorifying all of the subtlties in nuance inherent in the composer's marvelous orchestration, with its alternating delicate pianissimos and overpowering fortissimos.

The eminent conductor's tendency to overblow the brasses was most obvious here, though it was likewise apparent in the short and incongruous part for trumpet which intruded in the last movement of the Honegger work.

The second half the program included the Prokofieff "Classical" Symphony and the Symphony No. 4, by Brahms, the most mature and dramatic of the latter composer's symphonic compositions. The observance of all the musical amenities characterized the renditions here, particularly in the Prokofieff work.

While the writer did not time the performance of the Brahm's symphony, he is reasonably safe in saying that Dr. Koussevitzky's flair for the dramatic resulted in a hurrying of tempps throughout though this in no wise detracted from a superlative rendition.

G. E. A.

NEW YORK, N. Y.
POST

NOV 13 1947

Music

Boston Symphony Plays Cut Bruckner Eighth

By HARRIETT JOHNSON

Whether it is legitimate to perform cut versions of composers' symphonies was a problem posed by the Boston Symphony Orchestra's concert last night in Carnegie Hall. Serge Koussevitzky chose to play Anton Bruckner's Eighth Symphony in a considerably cut edition, a procedure that upset Bruckner devotees not a little.

In perusing the published journals of the Bruckner Society of America, Inc., I discovered that Mr. Koussevitzky performed the same symphony in 1939, also in a sliced version, commented upon at that time by various members of the press. Bruno Walter, on the other hand, in 1940 played it with the Philharmonic-Symphony unabridged, with impressive results.

While the technical perfection of the Boston ensemble gave frequent potency to the music, the composition's structure was lopsided. If chunks are cut from something as integrated as a symphony, obviously an unbalance results.

Mr. Koussevitzky's argument may be that unless a deletion is made in symphonies which take over an hour to perform in entirety, they will be left on the shelf too long. It's a dangerous policy nonetheless. Better to get the composer unadulterated, even if less frequently. His work will be intact when we do hear him.

After the intermission, the ensemble played Ravel's "Mother Goose Suite," offered undoubtedly as an antidote to Bruckner's seriousness. The orchestration is colorful and amusing and altogether it added up to pleasant listening. "Daphnis et Chloe" Ballet Suite No. 2 closed the program.

NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 13 1947

Music

Koussevitzky and Bostonians Back

By LOUIS BIANCOLLI.

With marked daring, Serge Koussevitzky and the Boston Symphony opened their first seasonal visit to New York with a performance of Anton Bruckner's Eighth Symphony in Carnegie Hall last night.

Years ago, the mere mention of Bruckner would have brought on a stampede toward the nearest exit. Today the Austrian composer, who has been called half-peasant and half-mystic, is rated by many sound critics as the "Fourth B" of music. Hardly anybody now slips out of the hall between movements.

Mr. Koussevitzky billed the Bruckner Eighth last night with two pieces by Ravel—the cleverly nostalgic "Mother Goose" Suite and the second "Daphnis and Chloe" Suite. Both these glistening spans are naturals for the Boston unit. They accent the orchestra's hallmark of bright, luscious tone.

High-Powered Brilliance.

But the center of gravity—both in weight and quality—was the huge Bruckner symphony last night. Even the half-hearted Brucknerites in the audience had to admit every phrase of the hour-long epic was crammed with high-powered brilliance.

On that point the symphony is almost tailormade for Mr. Koussevitzky's orchestra. Fortissimos come like cloudbursts and the long stretches of scoring for massed strings bring out the band's known flair for unctuous speech. And there are plenty of spots for Mr. Koussevitzky's brass units to go to town on all valves.

There may be room for argument as to whether last night's performance shared every potentiality of the score on the poetic side. A few places called for deeper probing, and one or two passages, deceptively naive and childish, were overstressed, almost inviting the charge of banality often brought against Bruckner.

Worth Waiting For .

Those were small matters beside the over-all effect of the reading. With his known gift for the dramatic, Mr. Koussevitzky managed to pack excitement into all four movements.

The big moments were worth waiting for in the Eighth Symphony—moments like the blunt, square-toed buffoonery of the Scherzo, the eerie crescendo of the Adagio just before the brasses blare out a lush Wagnerian motif, and the piling sonorities of the finale.

Mr. Koussevitzky was in his glory last night, and so was the Boston Symphony. With one or two reservations in point of interpretation, Anton Bruckner was in the same company.

Anyway, you could have recognized the Boston unit last night with your eyes closed. It hasn't changed since last season.

NEW YORK, N. Y.
SUN

NOV 13 1947

Koussevitzky Conducts Bruckner's Eighth

Perhaps in recompense for programming Ravel's "Daphnis and Chloe" Suite No. 2, a piece that has been subjected to excessive work this season, Serge Koussevitzky presented Bruckner's Eighth Symphony on the occasion of the Boston Symphony's first visit of the season to Carnegie Hall. This symphony is rarely played; its orchestration is tremendous, its length forbidding. Koussevitzky retainted the orchestration, while caring for the length by making a few cuts which brought it down to less than an hour's playing time.

To the Bruckner devotees this probably was desecration; to this listener it made the music seem only less overlong. The symphony follows the normal Bruckner course, opening with a string tremolo over which portentous thematic fragments are tossed. On the basis of those fragments, and on a recollection of Bruckner's previous symphonic modus operandi, one was enabled to visualize what was to come, somewhat as a scientist with a fosilized bone makes an accurate reconstruction of an extinct animal. Like all Bruckner symphonies, it has the overpowering sincerity—and volubility—of an evangelist who believes the importance of his words. More than any other composer Bruckner poured out his soul without inhibition, though the outpouring, despite the impressive declamation, resolves into only a few trembling drops.

Koussevitzky labored mightily here, but his most grateful results occurred in Ravel's "Ma Mere l'Oye," which was given an artful, refined performance with some delicate shading in the "Beauty and the Beast" section which will not soon be forgotten.

NEW HAVEN, CONN.
JOURNAL-COURIER

NOV 13 1947

New York Cheers Boston Symphony

NEW YORK, Nov. 12 (AP)—The Boston Symphony, most revered of the major orchestras which come to Carnegie Hall to show off their wares, paid the first visit of its 67th season to this city tonight.

Conductor Serge Koussevitzky and his orchestra, offering a program which looked unusual and sounded grand, received an enthusiastic welcome from the capacity audience, and cries of bravo greeted the performance of the first and principal work, Bruckner's Symphony No. 8.

Only other composer represented was Ravel whose "Mother Goose" pieces for children are on the whole fine for grownups, too, though this time they sounded rather slight, overweighed perhaps by the Bruckner. The program closed with the familiar second suite from the "Daphnis Et Chloc" ballet music, which New Yorkers will start to hum if they hear it many more times.

The somber and rugged Bruckner was cut a little more for this occasion than it had been for Bostonians. It takes a stout audience to sit through the complete symphony, and one of the customers complained because it was "too long-winded," but Bruckner lovers always want the whole works.

NEW YORK, N. Y.
JOURNAL AMERICAN

NOV 13 1947

Koussevitzky At Carnegie

By MILES KASTENDIECK

Koussevitzky and the Boston Symphony Orchestra checked in at Carnegie Hall last night. For their first concert they offered as formidable a work as Bruckner's Eighth Symphony, Ravel's "Ma Mere L'Oyle" and the "Daphnis and Chloe" Suite No. 2. The orchesta appeared in top form.

Bruckner's brooding symphony sounds a bit old-fashioned, perhaps because it was never altogether new. As a monumental work, it calls for the lush treatment it received from the Bostonians. This music, however, has depths which Koussevitzky did not plumb.

It should be stated that the audience was quite engrossed. There was a time when it would have been more restive, but times have changed and Bruckner has grown in favor.

Not to be outdone by the other orchestras playing in Carnegie, Koussevitzky had to include the "Daphnis and Chloe" in his opening program. That performance should now be sufficient for the work which was heard more than any other last year. Three times and out.

* * *

"Manon" Restored

Massenet's "Manon" slipped back into the repertory at the Metropolitan Opera House last night. Its unobtrusive entrance became more important as the performance unfolded. Half way through the evening, it blossomed out with better singing and more dramatic impact.

Raoul Jobin as Des Grieux and Licia Albanese as Manon found themselves midway in the third act. Their respective arias challenged their abilities as nothing had up to that point.

Thereafter Jobin sang as well as he ever has, and Albanese began to sing more like her old self. Until then she had encountered considerable difficulty keeping her top tones focused on one note.

Credit is due Martial Singher for a solid characterization of Lescaut. He appeared in excellent voice. Alessio de Paolis carried through dependably as Guillot.

The rest of the cast, including Melchierre Luise making her debut, were adequate. Louis Fourestier's conducting followed routine. Again the general direction of the whole show lacked the necessary integration.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 14 1947

The Bostonians

Orchestra Presents Bruckner Symphony in First Concert

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall Wednesday night. The program:
Symphony No. 8 .... Bruckner
Ma Mere l'Oye; Daphnis et Chloe, Suite No. 2 .... Ravel

It is always a pleasure to hear the translucently glowing sounds produced by the Boston Symphony Orchestra and Wednesday night's opening concert of the season by this organization under Mr. Koussevitzky's direction in Carnegie Hall gave evidence that its ability to ravish the listener's ear has not diminished in the least.

This writer had been prepared to felicitate Mr. Koussevitzky on his choice of Bruckner's Eighth Symphony to open his series of concerts here; for the great Austrian master's products in this form have been unjustly neglected by most conductors of our major symphony orchestras. But such a performance as that given this stupendous creation on this occasion can only serve to further the false legends spread by Bruckner's detractors during his lifetime and later both in his native land and in this country, that he had no sense of form; that his symphonies were the sprawling effusions of a composer who had noble ideals, but who was unable to master the architectonics of his art.

Mr. Koussevitzky sought to fit Bruckner into a musical bed of Procrustes. Since his Eighth Symphony requires well over an hour to traverse, he committed mayhem upon its structure in order to reduce it to what he evidently considers the right size for a symphony for consumption by the subscribers of the Boston Symphony Orchestra. Only the scherzo was unfolded in its entirety. The remaining three movements, even the matchless, angelically serene adagia, were truncated. Small wonder that the work emerged this time really as a shapeless, patchwork quilt, its colors poorly matched; its material shoddy. The interpretation was, and how else could it be, under the circumstances with approximately a third of its pages deleted, a superficial one. A conductor who has so little regard for a composer can scarcely be expected to interpret his music understandingly. I could only think of Tovey's comment on the performance of excerpts in concert of Wagner's music-dramas: "bleeding chunks of butcher's meat."

A more perceptive account was given of Ravel's poetic "Ma Mere l'Oye" which has been a far less frequent item on Mr. Koussevitzky's programs than the "Daphnis et Chloe" suite, for which he has an inordinate affection.

NEW BRUNSWICK, N. J.
HOME NEWS

NOV 14 1947

Orchestra Under Koussevitzky Gives Masterful Performance

By **ELEANOR BILLMYER**

The concert program of the Boston ~~Symphony Orch~~estra last night in the Rutgers Gymnasium, an auspicious opening to the Rutgers University concert series, summarized the range of musical feeling.

Opening with the classical precision of the Bach "Overture No. 3," the concert offered a contrasting romantic example, Ravel's "Mother Goose" piece, and climaxed the evening with the powerful "Fourth Symphony" of Brahms, combining the intellectualism of a classical approach with great emotion.

The large work of the evening, the Brahms symphony created an atmosphere of strong feeling. Beginning forcibly, the work still progressed to a finale of unrepressed passion. Its most serene moments, in the second movement, were contemplative rather than light, a tone of melancholy, underlying every phrase marked by the emotional pressure of the wind instruments' striving melodies.

In the last movement, all restraint lifted, the music soared into a frenzy of feeling of full, solid tones, leading into the abrupt and mournful finality of the final chord.

The Bach number shows well the qualities of the composer—the amazing interweaving of the different voices, the occasional emphasis on inner parts and the strong precision of the rhythm.

After the poignancy of the "grave" movement in the Overture, the increase of tempo and volume bring the listener gradually to the final "Gigue," a gay and Skillful combining of instruments and parts.

The "Air," difficult in interpretation because of its extreme popularity, still seemed fresh because of the conscientious portrayal and because of its setting with the other movements.

Lighter Number Pleasant

The Ravel selection offered a charming episode, performed throughout with a delicacy that made the number refreshingly dreamy. The mood was a fairytale one, of distant, miniature music. Its gayest passages contained a wistful quality, its most serious ones, a lack of melancholy.

Especially thrilling was the finale of the fourth section, the conversion of the beast into a charming prince, with its resolution of the quavering dissonance into a final chord of ethereal fineness.

Attempting to analyze the performance of the orchestra brings sympathy with the girl in a recent "New Yorker" cartoon, who exclaims, at a symphony program, "Why, they're good!"

The conscientious attention of each player, the unanimity in phrasing, in tone, in levels of volume, in timing, especially in pizzicato passages, all combined to make the music of a great orchestra, under a great conductor.

Serge Koussevitzky showed an abandon to the mood of the music, conducting with a minimum of motion, but the effective use of facial expression and slight gestures of his arms, hands or even fingers, accomplished the polished music that formed the concert.

The second concert in the series, a program by Bidu Sayao, soprano, will be held on December 1 in the Rutgers Gymnasium.

THE NEW YORK SUN, FRIDAY, NOVEMBER 14, 1947.

The Music Makers

By **IRVING KOLODIN**

Neveu Makes Lively Debut With Muench.

Charles Muench, who was the incoming conductor of the Philharmonic-Symphony Orchestra in Carnegie Hall a week ago, was the outgoing one last night. This matched, for symphonic circles, the turn-about record of but twenty-five hours in port recently posted by the Queen Mary. Nevertheless, the conductor managed to unload a valuable cargo, plus the promise of another call in December.

Cargo as distinguished from baggage may be a small matter in shipping circles; but one does not doubt that Ginette Nevue, the youthful French violinist who played for the first time with the Philharmonic last night, would prefer to be called the former rather than the latter. As an even more youthful violinist, she made some appearances here, pre-war; without reference to them, one may grant her a clean slate and inscribe thereon as the first words: "dynamic, incisive, enlivening.

Since the means of earning these adjectives was the Brahms violin concerto, it must follow that Miss Neveu can play her instrument as well as make an impression with it. There were some moments after the beginning—a rough and nervous one—when that judgment hung in the balance, but as competent phrase succeeded competent phrase, it was evident that there was involved, merely, too much effort rather than a lack of skill. The settling process reached firm ground by the time she came to the adagio, which was delivered with fine lyric feeling and a tone that had roundness as well as point. Certainly she is a ranking violinist, who brings to her music the mental fervor that makes for sense, as well as the rhythmic solidity which makes for interest. The Muench accompaniment was sometimes in the spirit of Lalo, but it sufficed.

In a later portion of the program, Muench restored himself to the high point of respect he reached here last season in the Berlioz "Fantastique" with a performance of the Franck symphony that was impelling, lucid and invariably interesting. The secret of his method was not obscure—largely it consisted of faster, less "dramatic" tempos than are usually employed. However, it was the balance and relation of them, plus a superb feeling for the idiom, which made the total impressive, rather than any mere mathematical equating of time values. Something of the same technic—without similar feeling for the idiom—made the opening Handel concerto grosso (A minor, opus 6, No. 4) overstressed and uncertain. The audience had warmth for Miss Neveu's Brahms, ecstasy for Muench's Franck.

Paul Makovsky In Violin Recital

There were several important works on the program of Paul Makovsky, who gave a Town Hall violin recital last night, but the one that stays in the memory is a little piece by Mozart. A short set of variations entitled "Helas! j'ai perdu mon amant," it is rarely played today. Yet it is a more absorbing piece than its Koechel listing might indicate (K. 360) and for sheer beauty mixed with sadness it belongs with the great works of the last period.

Makovsky played it very well, as, indeed, he played Stravinsky's "Duo Concertant" and Bach's Sonata in C minor very well. He is a reliable violinist who plays with consistent purity of tone and intonation. One notices a more vibrant quality than was present in his recital last year, and also a more assured interpretative outlook. In the Bach the dynamic scale sometimes was a little too calculated—abrupt pianissimo tones alternating with rugged fortes—but the sonata was played with musicianship and considerable spirit. Stravinsky's collection of five short pieces, not one of his most successful attempts, was delivered with as much conviction as the music would permit. A Beethoven sonata (in E flat, Op. 12, No. 3) and works by Ries, Watson and Wieniawski also were programmed. Scott Watson was the helpful accompanist.

HAROLD SCHONBERG.

BROOKLYN, N. Y.
EAGLE

NOV 15 1947

Boston Symphony Orchestra Opens Its Season in Brooklyn

By **JOHN BALL Jr.**

The Boston Symphony Orchestra, under the baton of Dr. Serge Koussevitzky, opened its Winter series of Brooklyn concerts last night at the Academy of Music. The program consisted of William Schumann Third Symphony, Mendelssohn's First Piano Concerto and the Beethoven Fifth Symphony.

Of the Beethoven there is little to say. This greatest of all symphonic works received a good reading (great ones are exceedingly rare), particularly in the changed atmosphere of the last movement.

The Mendelssohn work is, of course, a familiar one. Lukas Foss, the Boston Symphony pianist, was soloist and played, we would say, prettily. Mr. Foss' piano tone is a small one; his playing is highly deft but distinctly lacks muscles. This is not too inappropriate to Mendelssohn, with the result that the concerto went well.

His reading was distinctly a surface one. It might be called a whipped cream performance. We would like to call attention to the fact that the audience was enthusiastic and Mr. Foss, together with Dr. Koussevitzky, was called back repeatedly to bow.

The same happy reception, unfortunately, did not greet Mr. Schumann's symphony, despite the fact that the performance Dr. Koussevitzky gave the score was an excellent one and that the music itself has much to recommend it

It was to be expected that the soloist of the evening would attract the major attention. Combine that with the natural charm of Mendelssohn's music and you have good reason for the very fine reception of the concerto.

Mr. Schumann's music is of a different sort. This is not Haydn, Mozart, Mendelssohn or Beethoven. It is, rather, a contemporary, unusually skillful American composer who is expressing himself in a different way.

Listening to a work like this does not consist in waiting for half a dozen pages until the conductor reaches an anticipated melody. The music as a whole paints its own picture.

We have all watched storms gather in Summer. The signs are familiar, the bending of trees to the wind, the rustling of grass, the building up of the clouds, the first signs of darkening, and so on.

We take it all in as a composite picture and let it stir our emotions as it will. This is a good way to listen to less familiar music. There is no point in straining an ear for familiar or catchy melody; it is the entire score with which we are concerned.

When a piece of music such as this much better than average contemporary work (notice that we did not say modern) appears, it invites being taken as a whole, listened to as receptively as possible, and without waiting either for obvious melody or familiar overtones.

Heard in this manner, many such a relatively new score gets another opportunity to reveal itself. Under such circumstances it is the listener who, sometimes to his own surprise, receives an unexpected reward.

NEW YORK, N. Y.
TIMES
NOV 16 1947

BOSTONIANS HEARD IN SUPERB CONCERT

Koussevitzky Leads Brahms, Schuman Symphonies—Foss Plays Mendelssohn Work

The Boston Symphony Orchestra, under Serge Koussevitzky, presented a noble program, resplendently performed, at its concert yesterday afternoon at Carnegie Hall. Mendelssohn's Piano Concerto No. 1, in G minor, with Lukas Foss as soloist, had the central position on the list, which also included William Schuman's Third Symphony and the fourth Symphony of Brahms.

The afternoon of memorable music-making opened with a reading of the Schuman work, which left nothing undone to publish the virtues of that significant and outstanding contemporary American score, which took the first award of the Music Critics Circle of New York in 1942. It is a composition which makes a deeper impression at each rehearing and must be reckoned among the most important native contributions to the orchestral literature.

The symphony is remarkable alike for its transparency of texture imaginative and original coloring, and contrapuntal skill. Furthermore, it numbers among its many merits, genuine eloquence in the knowing development of its thematic material, and that material is both effective and economical.

Dr. Koussevitzky's unfoldment of the opus was noteworthy for richness of tinting, exuberance and deft capturing of the music's wide range of moods. The manifold difficulties of the symphony seemed mere child's play to the orchestra, which overcame them with striking virtuosity.

Especially alluring in the opening Passacaglia was the treatment of the splendid fourth variation with its murmuring figuration in the strings and the climactic final variant. The fugue, led to a particularly powerful close, was as masterly in its handling of the complicated and highly varied content. The chorale, with its melancholy contemplative atmosphere formed a decided contrast to these movements and the final toccata, with its jazz elements, was brilliantly and vitally set forth.

The Mendelssohn Concerto in G minor received a performance that was a pronouncement of unalloyed beauty. The rewarding display-piece is rarely given with so remarkable a realization of its style and character. Mr. Foss played the three movements in a manner that disclosed to the full the scintillating nature of the solo part, and with all the required drive, elegance, refinement and rhythmic charm.

So splendidly did he capture and convey the essential spirit of this lovable creation that one had the feeling Mendelssohn himself must have delivered its message in much the same manner. It was alive with youthful exuberance, had just the right amount of vigor and restraint. The Andante and the other lyric sections were most poetically and tastefully presented, and from start to finish, whether in delicately purling passages, or those requiring corruscating verve, Mr. Foss was always the sensitive and comprehending interpreter.

The support provided by Dr. Koussevitzky in the concerto could not be overpraised for its perfect adjustment and the admirable way in which it brought out the meaning and intentions of the whole. The concert concluded with the conductor's familiar account of the Fourth Brahms Symphony, which he never has led with more expansiveness of feeling or greater tonal glory.

N. S.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 16 1947

The Bohemians

Koussevitzky Will Be Guest at Dinner Dec. 21

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will be the guest of honor of the noted New York musicians' club known as The Bohemians at its annual benefit dinner at the Waldorf-Astoria Hotel on Sunday evening, Dec. 21. The proceeds will go to the Musicians' Foundation, maintained by The Bohemians for aid to musicians in need. Information about reservations is obtainable from Clyde Burrows, 30 West Seventy-second Street.

NEW YORK, N. Y.
WORLD-TELEGRAM
NOV 17 1947

Chaim Weizmann Testimonial Nov. 25

Dr. Chain Weizmann, former president of the Jewish Agency for Palestine, will be honored on Nov. 25 when Serge Koussevitzky will bring the Boston Symphony Orchestra to New York to play in the Waldorf-Astoria Hotel.

The affair, for which guests will pay $250 per plate, the funds going to the Weizmann Institute, will mark both Dr. Weizmann's 73rd birthday and completion of the physics and chemistry building of the Weizmann Institute of Science. The American Committee of the Weizmann Institute, headed by Edmund I. Kaufmann, is sponsoring the event.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 16 1947

Boston Symphony

Afternoon Series Opened With Schuman Work

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, first afternoon concert of its New York series yesterday in Carnegie Hall. Soloist, Lukas Foss, pianist. The program:

Symphony No. 3..............William Schuman
Piano Concerto No. 1, in G minor, Op. 25 Mendelssohn
Symphony No. 4, in E minor...........Brahms

The Boston Symphony Orchestra, under Serge Koussevitzky's conductorship, began and ended yesterday afternoon's concert in Carnegie Hall with a passacaglia. Brahms, indeed, did not call the finale of his fourth symphony a passacaglia, although its form is unmistakable, as well as its imposing musical eloquence. The passacaglia that opens William Schuman's third symphony is a notable example of the effective use of a classic form in music which is modern in character as well as in date.

It has often been said that rehearings are as important as premieres, or more so, in obtaining recognition for worth-while contemporary American works. In regard to his third symphony, the talented president of the Julliard School of Music has been fortunate; Dr. Koussevitzky introduced it to New York six years ago, and, at intervals of two years, it has also been played here by the Philharmonic and the New York City Symphony. It deserves repetition, on account of its musical ideas, their formal treatment and the skill shown in Mr. Schuman's orechestration.

One can note that a sense of variety within a particular movement is not always accompanied by one of over-all broad contrasts of mood in the symphony as a whole; there is an occasional suggestion of preoccupation with the deftly wrought structure of the work. But it has much expressive force as well as structural skill, and the composer was called to the stage to acknowledge warm applause.

Lukas Foss, the Boston Symphony's official pianist, is already well known, at the age of twenty-five, both as a composer and an interpreter. Mendelssohn's G minor concerto fared well under his skillful fingers in a performance that gave an impression not only of a notably well developed technique, but also of interpretative sensitiveness. Fluency was accompanied by unerring clarity, and the momentum of his playing never became mechanical. In certain passages marked mainly by lightness and display, the musical and appealing tone quality seemed slightly on the sober side, but the performance as a whole told of the pianist's essential musicianship and his understanding of this particular concerto. He won fervent applause.

The conductor and orchestra did their best for the American work and the Mendelssohn concerto, and closed the program with a satisfying interpretation of Brahm's familiar music.

NEW YORK, N. Y.
TIMES
NOV 17 1947

Honor for Weizmann By Boston Symphony

The Boston Symphony and its conductor, Serge Koussevitzky, will give tomorrow night in the Waldorf-Astoria Hotel a program in honor of the seventy-third birthday of Dr. Chaim Weizmann and the Weizmann Institute of Science in Rehovoth, Palestine. The orchestra will open the concert with the "Star-Spangled Banner" and Kurt Weill's orchestration of "Hatikvah."

The event, which will forego the usual speeches and banquet proceedings in deference to the musical program, is sponsored by the American Committee of the Weizmann Institute, whose patrons include Dr. Albert Einstein, former Governor Herbert H. Lehman, the former Secretary of the Treasury, Henry Morgenthau Jr., and William S. Paley. Guests will pay $250 per plate for a midnight supper, the proceeds to go to the institute.

NEW YORK, N. Y.
JOURNAL AMERICAN
NOV 17 1947

2 American Works Offered

By MILES KASTENDIECK

Two American works graced the orchestral concerts of the week-end. Koussevitzky played William Schuman's Third Symphony with the Boston Symphony on Saturday afternoon. Muench gave the first hearings of Earl George's Introduction and Allegro with the Philharmonic-Symphony at both its weekend concerts.

The Schuman wears well on repeated hearings. The vitalized performance it received emphasized its rhythmic life, thereby somewhat minimizing its melodic content. The music has strength which is more than that of a well-constructed score. Its proportions are impressive.

While Mr. George's piece is nothing startling, the music is quite alive. There is talent here beyond an obvious grasp of technical matters.

Two pianists were soloists: Lukas Foss in the Mendelssohn G Minor Concerto with the Bostonians; Jacques Abram in the Beethoven G Major with the Philharmonic - Symphony. Mr. Foss emerged as a concert pianist with this performance.

Both acquitted themselves brilliantly! The brilliance, however, belonged more to the Mendelssohn than to the Beethoven. The latter is a more personal work than Mr. Abrams sought to make it.

Muench terminated his fortnight with the Philharmonic with two notable performances of French Music: Faure's Suite from "Pelleas and Melisande" and Ravel's "La Valse." The Ravel was electrifying.

* * *

Poor "Tosca"

One of those performances where good intentions bog down came at the Metropolitan Opera House Saturday afternoon. The season's first "Tosca" followed a singularly undistinguished course. Occasionally it had dramatic possibilities, but these smolderings never broke through into what "Tosca" can and must be.

Elen Dosia's debut in the title role was disturbing. Young and attractive, she sang unevenly. Some strange hollow sounds suggested complete lack of support. Though she showed acting ability, her self-conscious movements often appeared school-girlish. She was not ready for Tosca on this occasion.

Jan Peerce fared adequately as Mario. Francesco Valentino was earnest, but hardly scratched the surface of such a character as Scarpia. Mr. Antonicelli conducted too deliberately and let the orchestra play too loud. The afternoon was not a happy one.

* * *

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 17 1947

Weizmann Birthday Party to Aid Jews; Boston Symphony to Play

Serge Koussevitsky and the 107-man Boston Symphony Orchestra will come to New York to play a full concert at a birthday party for Dr. Chaim Weizmann at the Waldorf-Astoria on Tuesday night, Nov. 25.

Dr. Weizmann, the world's most famous Zionist and one of its best-known scientists, will be seventy-three on the following Thursday, Thanksgiving Day.

The American Committee of the Weizmann Institute of Science in Rehovoth, Palestine, sponsors of the affair, in announcing the plans yesterday, said that 2,000 persons are expected to pay $250 each to attend the party, which will also mark the completion of the physics and chemistry building at the institute. The committee expects to gross $500,000 from the party, net proceeds of which will go to the institute. Among the sponsors is Dr. Albert Einstein.

Will Play as a Benefit

The Boston Symphony, according to its manager, George Judd, is playing the concert as a benefit performance and will receive only its traveling expenses. The second half of the concert, from 9:30 to 10:30 p. m., will be broadcast as the regular Boston Symphony program from the stage of the Waldorf's Grand Ballroom over WJZ and the American Broadcasting Company network, Mr. Judd said.

He added that the Boston Symphony regularly plays two or three benefits a year. When the institute committee approached them on the matter, he said, "Everybody wanted to do it."

Guests at the party will hear only one address—from Dr. Weizmann. Before the concert at 8:45 p. m., Abraham Feinberg, chairman of the Reception Committee of 100, will make a brief introductory statement. The concert will open with "The Star-Spangled Banner," and a special orchestration of "Hatikvah," the Jewish national anthem, by Kurt Weill.

Mr. Judd said that the concert program was not completed yet, but that he thought the first half would be all Mendelssohn, and the broadcast portion all Beethoven.

Morgenthau to Talk

After the concert, Henry Morgenthau jr., former Secretary of the Treasury, will introduce Dr. Weizmann. Following his talk, a buffet supper will be served.

Among other patrons of the dinner are former Governor Herbert H. Lehman, William S. Paley, chairman of the board of the Columbia Broadcasting System, and Mr. Morgenthau. Edmund I. Kaufmann is chairman of the American Committee of the Weizmann Institute.

Mr. Judd said that the Boston Symphony had never played at the Waldorf before, and that it was "a lucky thing that it's an all-classical program not requiring an augmented orchestra."

He explained that the Grand Ballroom stage is only a foot less in depth than the stage of Symphony Hall in Boston, but has rounded corners at the back, whereas Symphony Hall doesn't.

"It'll be tight, but all right," he said, "and I think we can fill the hall—with sound, I mean."

[30]

PROVIDENCE, R. I.
JOURNAL

NOV 17 1947

Symphony Guest May Be Next Conductor

BETWEEN REHEARSALS: Charles Muench (left) and Dr. Serge Koussevitzky fraternize over a box of graham crackers in the latter's backstage studio at Symphony Hall. Muench will conduct the Bostonians here Tuesday night.

WHEN tall, broad-shouldered Charles Muench walks from the wings of the Metropolitan Theater Tuesday night and mounts the podium before the Boston Symphony Orchestra, Providence music-lovers may be getting their first look at the next permanent conductor of that famous organization.

Ever since Muench, who had acquired a large reputation as a musician in France, appeared as guest conductor of the Bostonians last season, he has been regarded as the probable successor of the aging Dr. Serge Koussevitzky when the latter decides to retire.

On Friendly Terms

Muench's return engagements with the Boston organization this season are taken as further evidence that he is being groomed for the place. If that is really the program of the Symphony's backers, and Koussevitzky is aware of it, he must approve because he and Muench are on excellent terms.

Whatever the future holds in store for Muench, he has had a brilliant past. He was born in 1895 in Strasbourg in Alsace where his father was founder of the Saint Guillaume Choir. As a lad, under his father's stern and able guidance, he studied the violin, harmony and singing.

Before World War I, Muench went to Paris and studied with the violinist-composer Louis Lucien Capet. In 1919, the year after the war ended, he was made professor at the Strasbourg University and later became conductor of the orchestra there. He

Charles Muench Will Lead Orchestra at Concert Tuesday

gained further experience working with Wilhelm Furtwangler at the famous Gewandhaus Concerts in Leipzig.

After several busy years in Strasbourg, he returned to Paris and there in 1930 founded the Orchestra de la Societe Philharmonic. Seven years later, he succeeded Philippe Gaubert as conductor of the Societe Concerts du Conservatoire.

Appeared Last Season

His first important engagement in this country was with the Boston Symphony last season. He appeared at three concerts in Boston and later made his New York debut with the Philharmonic-Symphony which he is now conducting.

Muench is a 6-footer with the build and the grace of an athlete. His hair is iron-gray; his voice is deep. He bears a striking resemblance to the Belgian writer, Maurice Maeterlinck.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Where do these conductors get their energy? As though guiding a hundred men through the intricacies of a modern score were not enough to do, they must needs put on an act that may be described as a cross between a workout in a gym and interpretative dancing. One of the busiest of these podium athletes is Charles Muench of Paris, who yesterday returned to the Symphony Concerts. When Mr. Muench appeared here a year ago he made a favorable impression which, in these particular ears, was not strengthened yesterday.

There was on this later occasion no re-creative feat comparable to what Mr. Muench did last season with the C minor Symphony of Saint-Saens, nor was there anything in the new music he had to offer as arresting as the String Symphony of Honegger and the Suite from Rousel's "Ariadne and Bacchus." Both of these composers were, in fact, represented yesterday, the former by his Third Symphony, "Liturgique" (new to Boston) and the latter by his Third Symphony, written for our orchestra's 50th anniversary. The other numbers on the current list are a suite from Rameau s
another local novelty though more than two centuries have passed since the opera was written, and Debussy's "Iberia."

The music of Rameau has an old-world charm, but there are plenty of composers of the same period, or even earlier, whose music offers something more than that today. Few commissioned pieces turn out very well. Certainly, Roussel's Symphony is not standing up. There is next to nothing in the first movement. The adagio has its points, but it can't make up its mind whether it is that or an allegro agitato; the scherzo is pleasantly inconsequential; and the finale, except for a pleasing slow interlude, comes close to being plain silly.

One of Latest Works

The Symphony of Honegger was also commissioned (by the Swiss) and is one of its composer's latest works. The three movements are entitled "Dies Irae," "De Profundis Clamavi" and "Dona Nobis Pacem." There is considerable drama in the music and there are passages of great beauty, but you cannot escape the feeling that the work is too long for what it contains and that in the more strenuous passages the composer has fallen back upon well-used tricks of rhythm and dissonance.

The serene conclusion, however, puts one in the mood to forgive and forget and the audience's reception of the piece was decidedly cordial. We have heard more imaginative performances of "Iberia" from conductors who are not French. Mr. Muench was disposed to coarsen the first and last movements, though happily all the poetry of the second did not escape him.

The program will be repeated this evening, and tomorrow afternoon. Mr. Muench will offer the Debussy and Honegger items, adding to them Faure's "Pelleas and Melisande" music and the Symphony of Franck.

PROVIDENCE, R. I.
JOURNAL

NOV 19 1947

MUSIC

Boston Symphony Under Charles Munch Plays Concert at Met

BY RUTH TRIPP

The Boston Symphony Orchestra played the second concert of the season last night at the Metropolitan Theater, with Charles Munch as guest conductor. The program was devoted to music by Debussy, Roussel, Faure and Franck. The orchestra played with its accustomed virtuosity and responded implicitly to the directions of Mr. Munch, who conducted the entire concert without a score.

The program:

Debussy .... "Iberia"
("Images" for Orchestra, No. 2)
I. Par les rues et par les chemins
(In the streets and byways)
II. Les parfums de la nuit
(The fragrance of the night)
III. Le matin d'un jour de fete
(The morning of a festival day)
Roussel. Symphony No. 3 in G minor, Op. 42
I. Allegro vivo
II. Adagio
III. Vivace
IV. Allegro con spirito
Intermission
Faure Suite from the Incidental Music to Maeterlinck's Tragedy, "Pelleas et Melisande," Op. 80
Prelude quasi adagio
"Fileuse," Andantino quasi allegretto
Adagio
Sicilienne
Franck .... Symphony in D minor
I. Lento; allegro non troppo
II. Allegretto
III. Allegro non troppo

Power and vigor are two elements of the exhilarating style of conducting employed by Mr. Munch. Yet he has at his command an extraordinary capacity to create effects of extreme delicacy. To this listener, a most exciting effect was obtained after a huge climax of tone had been piled up with accelerated tempo. The sustained deliberation of the resolutions of phrases was measured in beautiful proportions. And incidentally, when Mr. Munch increases a tempo, he really goes about it with dispatch. He had a way of pouncing on a sforzando accent that doubled its value.

The "Iberia" had not been heard here too recently. Its interpretation was pure Debussy and the delicate pastel colors of the second section were exquisite sounds. Rhythms were gay in the festival scene and altogether, this number seemed to serve well to warm up both the orchestra and the audience to what it was to hear in the Roussel.

This symphony brought most devoted attention from both conductor and players. French musicians are eternally writing or paying "homage a" some other French musician. It is a beautiful custom and the playing of the Roussel 3rd was another such gesture. The work has moments of very interesting writing. It stays within the limits of one's comprehension and is not controversial music. It is too soon to say that it is great music but portions of it as Mr. Munch interpreted them, were very moving.

There are not words enough to describe the Faure "Pelleas et Melisande." It is enough to say that from the virtuoso instrumentalists of the Boston Symphony, something of a special tribute to this great Frenchman was offered as they responded to the suggestions of Mr. Munch. Throughout this fascinating score, there was created an atmosphere of magical effect. One almost wondered if the music had really been heard, it was so delicate in spots. The playing of the violins in the "Fileuse" defies description.

Certainly everyone present last evening has heard a traditional interpretation of the Cesar Franck Symphony in D. minor. It is safe to say that they have never heard from such an interpretation, the nobility and optimism which was evoked by the vitality of Mr. Munch's reading of the last movement. Parts of the first movement were new in thought also. It was thought-provoking. There should be dinner conversation for several evenings about last evening's program.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Changed programs have been the rule at the Symphony Concerts this season. Those who expected to hear yesterday Berlioz' "Harold in Italy" and Mendelssohn's Overture to "A Midsummer Night's Dream" got instead the Eighth Symphony of Bruckner. The Schumann Piano Concerto with Dame Myra Hess as soloist kept its place, though it was moved from the middle of the program to the end.

Bruckner is always good for a debate, an argument, or even a first class row. When Sir Adrian Boult was last here he made the not entirely original suggestion that Bruckner's music could not be successfully transplanted. It was all right in Linz (the Austrian master's birthplace and once the scene of an annual Bruckner festival) but no go in London. In point of fact, Bruckner's music can be transplanted, but only a conductor entirely sympathetic to his music, his peculiar style and idiom, can do the job. Dr. Muck was such a one and so is Bruno Walter, who last year gave us an unforgettable performance of the Ninth. Dr. Koussevitzky's Bruckner is up and down. When he revived the Eighth a year ago last month he hit it off better than he did yesterday, when his interpretation tended to be hysterical; and the Bruckner brass, which should be nobly sonorous, became mere brazen blare, so that what should have been the glory of the Symphony became its worst blemish.

Then there is the matter of the considerable and wholly unwarranted cut in the great Adagio. Dr. Koussevitzky's excuse last year was that by this excision he did the composer a service. To deprive any work of its most beautiful portion is not some people's idea of service. And if the length of the Symphony is such an obstacle, it were far better to discard the finale entirely, since after the Adagio, this labored movement is only an anti-climax.

Dame Myra's performance of the Schumann Concerto has long been familiar to us. Moreover, it has been preserved on the records for the benefit of future generations, who are not likely to hear a more poetic version of this most poetic of concertos than hers. The only flaw in her performance is to be found in the final movement. Here, and here only, is there opportunity for virtuoso display, and technically and temperamentally Dame Myra hasn't got it in her. She was rapturously received by the audience, which had already warmed to the Symphony of Bruckner.

NEW YORK, N. Y.
TIMES

NOV 20 1947

PALESTINE MUSICIANS VIE FOR SCHOLARSHIP

The Esco Foundation for Palestine is holding a competition, open to Palestinian composers, for a scholarship, the winner of which will be brought to the Berkshire Music Center at Tanglewood, Mass., next summer for post-graduate studies. The contest will be judged by committees in Palestine and New York.

Palestine-born or naturalized Jews, Arabs, or Christians, and Palestinian composers now in the United States may enter the contest. The scholarship includes transportation to and from the Center, room and board during the six-week session, tuition cost for the composition course, and admittance to all concerts, lectures and general activities at the Center.

Leonard Bernstein, composer-conductor, heads the United States committee of judges. Other members of this committee are Henry Cowell, Frederick Jacobi, Wallingford Riegger and Stefan Wolpe, composers, and Ethel S. Cohen, musicologist. Dr. Peter Gradenwitz, composer, heads the Palestine committee. Dr. Judah L. Magnes, American-born president of the Hebrew University in Jerusalem, has offered the facilities of that institution as administrative center for the competition.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

For reasons which he has not [illegible] to the public, Serge Koussevitzky changed the program for [illegible] Boston Symphony Orchestra [illegible] Symphony Hall [illegible] The [illegible] Mendelssohn [illegible] make [illegible] Bruckner's Eighth Symphony [illegible] Schumann Concerto [illegible] forms [illegible] Dame Myra [illegible]

[illegible] Bruckner [illegible] remains [illegible] later [illegible] to [illegible] viola, [illegible] solo [illegible] romantic [illegible]

[illegible] Hess [illegible] regarded [illegible] one of the [illegible] form [illegible] She has always [illegible] Boston but seldom [illegible] Symphony Hall resounded [illegible] The audience [illegible] last [illegible] the music. [illegible] performance [illegible] brilliant [illegible] showing off, although Miss Hess could do so if she chose. But she is too good a musician for mere fireworks. The [illegible] of her work lay not only in [illegible] mastery but in the way she made the concerto "sing" and the beautiful and subtle interplay between piano and orchestra. That is the highest type of virtuosity.

In these days it probably is necessary to make cuts in the monumental scores of Bruckner, with their long sequences and what Felix Weingartner called "terraced progression." Mr. Koussevitzky accordingly does make cuts in three movements, leaving only the scherzo intact. But why does he find it essential to cut out anything of the adagio which, to make a very unoriginal observation, is the finest movement of the four? Surely no audience would grow restive while music of such celestial beauty was going on!

Yesterday's performance was indeed a miracle of orchestral magnificence, with all intricate details, wealth of counterpoint coming out in superlative clarity and detail. As in the Schumann Concerto, everything "sang" all the way. The brass sections, which are the foundation of Bruckner's orchestra, covered themselves with glory—and, probably, exhausted themselves at the same time, for the Austrian composer demanded a lot of hard blowing. The quality of the four "Bayreuth tubas," especially, was rich and poised.

Next week the orchestra makes its first trip to New York. Two weeks hence, Charles Muench, the first guest conductor, will offer this program: Rameau: Suite from the opera "Dardanus"; Honegger: "Liturgical" Symphony (first times in Boston); Debussy: "Iberia"; Roussel: Third Symphony.

BOSTON DAILY GLOBE—SATURDAY, NOVEMBER 22,

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

BY CYRUS DURGIN

Charles Muench, gifted and impressive Alsatian, conducts the Boston Symphony Orchestra concerts this week as first guest of the season. As on the occasion of his American debut here a year ago, his program is all-French, bringing Rameau's Suite from the opera "Dardanus"; Honegger's "Liturgical Symphony; "Iberia" by Debussy and Roussel's Third Symphony.

Once again Mr. Muench showed that he is a conductor of enormous technical skill, athletic gestures, excellent taste and high sensitivity. His delicate "echo" effects in the little "Sleep Rondo" of Rameau's Suite (new to these concerts) were almost unearthly. Yet he can whoop up the full orchestra, as in Honegger and Roussel, to terrific volume which is yet always musical. He insists upon grace of phrase and the purest of tone. When he returns later in the season I hope he will show us his prowess with non-French music.

Honegger's "Liturgical" Symphony, dedicated to Mr. Muench and new to Boston, runs in three movements named after sections of the Mass, "Dies Irae," "De Profundis Clamavi" and "Dona Nobis Pacem." What is further signified remains for the composer to tell. The first movement and much of the last are [illegible] and powerful, as if all the Furies were let loose at once. The orchestra is made to snarl and bark, with some of the abrupt rhythmic tricks and off-beats of Honegger's once famous "Pacific 231." The Symphony is probably much too long, and apart from a tender slow section at the end, uncompromisingly dissonant. It will take repeated hearings to figure out what it is all about. Yet, as aforesaid, the main impression is one of unusual power.

Debussy of "Iberia" was nicely done, not too fussed up, and Roussel's polished, well-proportioned and heavily orchestrated trivialities had a good advocate in Mr. Muench. But Roussel coming on top of Debussy and Honegger made too much spice for my taste. A cooling touch of Brahms or something like that would have been better.

SPRINGFIELD, MASS.
NEWS

Tanglewood Award Is Established for Palestine Composer

[illegible] Foundation for Palestine [illegible] scholarship [illegible] composer [illegible] Berkshire [illegible] wood, it was [illegible] This will [illegible] and [illegible] next [illegible] Tanglewood [illegible] Boston Symphony [illegible] Berkshire Festival [illegible] the winner [illegible] judged by [illegible] and New [illegible] composers [illegible] naturalized in [illegible] to accredited [illegible] now in the

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DAYTON, OHIO
NEWS
NOV 20 1947

SYMPHONY AND THE RADIO

To the Editor of The News:

Why is it that local radio stations will not devote one hour a week to a symphony program? The Boston Symphony and the New York Philharmonic are heard no more. Not even a crumb of great music can be found on the menus of local stations. Why?

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Dayton. O. D.

PROVIDENCE, R. I.
BULLETIN
NOV 19 1947

Music

BY RUTH TRIPP

The Boston Symphony Orchestra played ~~the second concert of~~ the season last night at the Metropolitan Theater, with Charles Munch as guest conductor. The program was devoted to music by Debussy, Roussel, Faure and Franck. The orchestra played with its accustomed virtuosity and responded implicitly to the directions of Mr. Munch, who conducted the entire concert without a score.

The program:

Debussy .... "Iberia"
("Images" for Orchestra, No. 2)
- I. Par les rues et par les chemins (In the streets and byways)
- II. Les parfums de la nuit (The fragrance of the night)
- III. Le matin d'un jour de fete (The morning of a festival day)

Roussel .. Symphony No. 3 in G minor, Op. 42
- I. Allegro vivo
- II. Adagio
- III. Vivace
- IV. Allegro con spirito

Intermission

Faure .. Suite from the Incidental Music to Maeterlinck's Tragedy, "Pelleas et Melisande," Op. 80
- Prelude quasi adagio
- "Fileuse," Andantino quasi allegretto
- Adagio
- Sicilienne

Franck .... Symphony in D minor
- I. Lento; allegro non troppo
- II. Allegretto
- III. Allegro non troppo

Power and vigor are two elements of the exhilarating style of conducting employed by Mr. Munch. Yet he has at his command an extraordinary capacity to create effects of extreme delicacy. To this listener, a most exciting effect was obtained after a huge climax of tone had been piled up with accelerated tempo. The sustained deliberation of the resolutions of phrases was measured in beautiful proportions. And incidentally, when Mr. Munch increases a tempo, he really goes about it with dispatch. He had a way of pouncing on a sforzando accent that doubled its value.

The "Iberia" had not been heard here too recently. Its interpretation was pure Debussy and the delicate pastel colors of the second section were exquisite sounds. Rhythms were gay in the festival scene and altogether, this number seemed to serve well to warm up both the orchestra and the audience to what it was to hear in the Roussel.

This symphony brought most devoted attention from both conductor and players. French musicians are eternally writing or paying "homage a" some other French musician. It is a beautiful custom and the playing of the Roussel 3rd was another such gesture. The work has moments of very interesting writing. It stays within the limits of one's comprehension and is not controversial music. It is too soon to say that it is great music but portions of it as Mr. Munch interpreted them, were very moving.

There are not words enough to describe the Faure "Pelleas et Melisande." It is enough to say that from the virtuoso instrumentalists of the Boston Symphony, something of a special tribute to this great Frenchman was offered as they responded to the suggestions of Mr. Munch. Throughout this fascinating score, there was created an atmosphere of magical effect. One almost wondered if the music had really been heard, it was so delicate in spots. The playing of the violins in the "Fileuse" defies description.

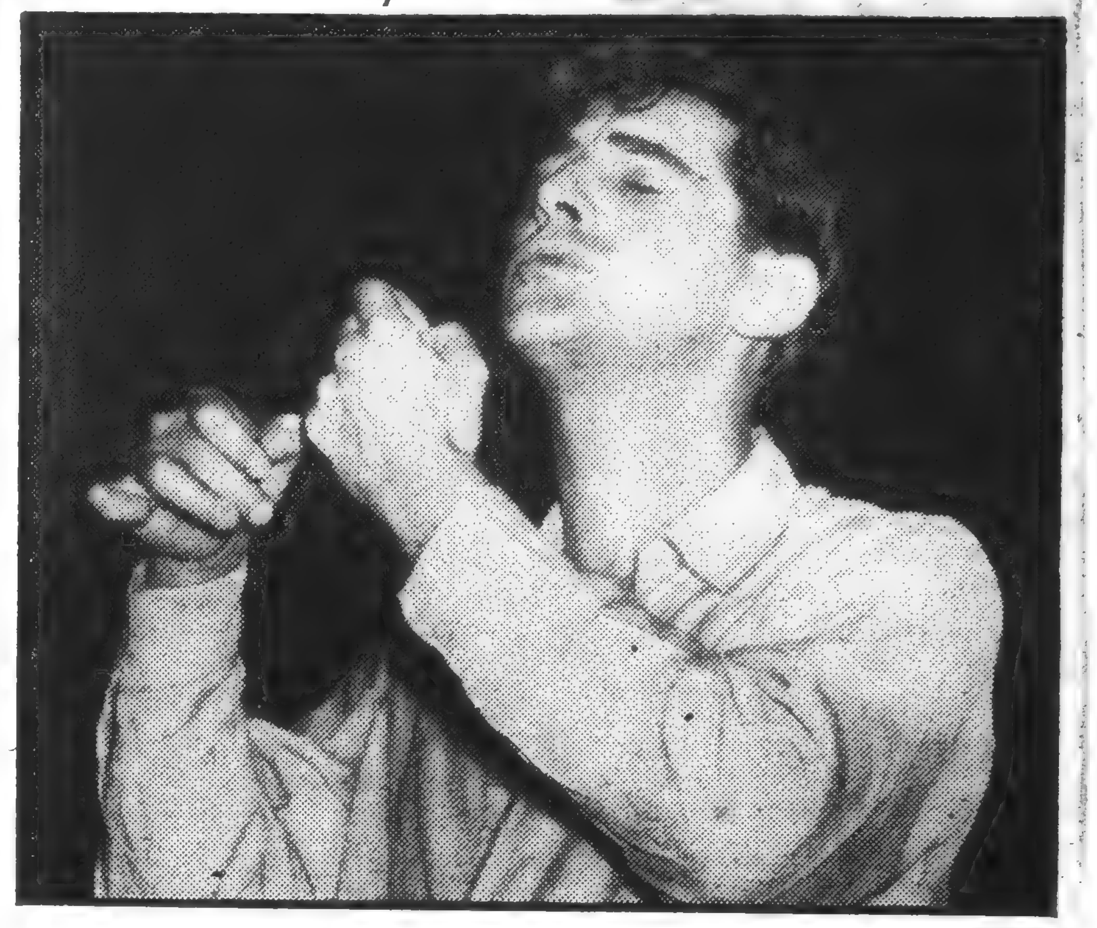
Certainly everyone present last evening has heard a traditional interpretation of the Cesar Franck Symphony in D. minor. It is safe to say that they have never heard from such an interpretation, the nobility and optimism which was evoked by the vitality of Mr. Munch's reading of the last movement. Parts of the first movement were new in thought also. It was thought-provoking. There should be dinner conversation for several evenings about last evening's program.

NEW YORK, N. Y.
MIRROR
NOV 23 1947

ONLY HUMAN

Do Re Mi—But No Dough

By SIDNEY FIELDS



As a conductor, composer, or pianist Leonard Bernstein shakes music from himself as a bird shakes a song from its throat. His enthusiasm is endless. He's like the young musician who just got a steady job and will never cease being elated about it. At 29 he already has a remarkable record of achievement and could easily earn fabulous sums anywhere. But for the past three years he's practically given up all work everywhere to direct the New York City Symphony—without pay.

IT was at a rehearsal and his secretary, Miss Helen Coates, explained that "Lennie" was preparing a piece by Vaughan Williams. Miss Coates taught Bernstein piano when he was 14 back in Boston, and everybody from the newsdealer to the 80 men and women in the orchestra always call him "Lennie." During a lull one violinist queried a passage in the score . . .

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He's medium height, stocky, fiery, and handles his muscular arms and eloquent hands like an expert fighter—no wasted motion. He never uses a baton. But he also loves boogie-woogie, is expert in rhumba and conga, and his versatility as a composer makes you breathless. His symphony "Jeremiah" won the 1944 N. Y. Music Critics Circle Award. He wrote two ballets, "Fancy Free" and "Facsimile," and the musical, "On The Town."

After the rehearsal he wiped the sweat from his face, threw a sport coat over his shoulders, and stopped long enough to settle a score of little aches and problems of his musicians. Then we went down to his office. Miss Coates reminded him of a dozen odd details he had to look after for a dinner concert that same night, and he tried to answer his phone, arrange for the week's program, and talk to me all at once.

He comes from Boston and Harvard, and his father wanted him in his beauty parlor equipment business . . . "I even worked in the shipping room one Summer and hated it." At ten his Aunt Clara stored her upright piano in the Bernstein home. Lennie looked, touched it . . .

"It made pretty sounds, and I screamed, 'Ma, I want piano lessons'."

He's never been away from music since. After a degree in music at Harvard he spent two years at the Curtis Institute, studied under Fritz Reiner. Koussevitzky taught him conducting at Tanglewood, scene of the Berkshire Festivals. Bernstein is now a teacher at Tanglewood. At 23 he wrote, published and premiered his first work, a clarinet sonata. Rodzinski then hired him as an assistant conductor for the N. Y. Philharmonic.

One night, with Rodzinski away, guest conductor Bruno Walter took sick. Bernstein just had one hour talking to Walter about the program, stepped in, and vaulted to fame overnight.

He's very unhappy when he's not composing, and the light he follows is to make music in every conceivable way. But he hasn't composed anything since he took over the City Symphony three years ago. It's always been a struggle. There's always a deficit and no generous private citizens to make it up . . .

"Everyone thinks the City Symphony is supported by the city. It isn't. They try to make up the deficit by renting the place for ballet and other things. It's a real estate business."

There's no manager so he assumes the duties, persuades friends like Rose Bampton, Jennie Tourel, Sampson Francois, Joseph Szigeti to appear as soloists for free. Last year when he returned from Europe he went to teach at Tanglewood, thereby cutting himself out of the fattest fee ever offered a conductor at the Hollywood Bowl. This year he cancelled his entire European tour, refused one for South America and Australia. He'll just spend some time in Boston, Houston and Minneapolis, and then he'll conduct the Palestine Philharmonic for six weeks with no salary . . .

"But I've put aside next April, May and June just for composing. It will probably be something for the theatre."

When he wants to conduct while playing a solo from the piano at City Center he can't move the piano from the stand in the rehearsal hall to the floor. The stagehands want $70 for that. So he has to do it all from the piano stand. One piece calls for 12 violas, he has only eight. He stays up all night rearranging it.

"And we have to merge our orchestra with the opera orchestra. Some men can play 'Traviata' backwards with their eyes closed, but they can't read two notes of a symphony. Then the critics want to know why we don't sound like the Philharmonic . . . Hey, I've got another rehearsal for the dinner concert tonight. Miss Coates, will you have my tux ready, please?"

"Lennie, you should wear a white tie and tails," Miss Coates said firmly.

"Nonsense," he said, pulling on his raincoat. "Wouldn't think of wearing that at a dinner concert. Tails are silly for a Mozart sonata. The tux, please."

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

[illegible] to make cuts in the monumental scores of Bruckner, with [illegible] long sequences and what Felix [illegible] called "terraced progression." Mr. Koussevitzky accordingly does make cuts in three ovements, leaving only the scherzo tact. But why does he find it sential to cut out anything of the agio which, to make a very uniginal observation, is the finest ovement of the four? Surely no audience would grow restive while music of such celestial beauty was going on!

Yesterday's performance was indeed a miracle of orchestral magnificence, with all intricate details, wealth of counterpoint coming out in superlative clarity and detail. As in the Schumann Concerto, everything "sang" all the way. The brass sections, which are the foundation of Bruckner's orchestra, covered themselves with glory—and, probably, exhausted themselves at the same time, for the Austrian composer demanded a lot of hard blowing. The quality of the four "Bayreuth tubas," especially, was rich and poised.

Next week the orchestra makes its first trip to New York. Two weeks hence, Charles Muench, the first guest conductor, will offer this program: Rameau: Suite from the opera "Dardanus"; Honegger; "Liurgical" Symphony (first times in Boston); Debussy: "Iberia"; Roussel: Third Symphony.

BOSTON DAILY GLOBE—SATURDAY, NOVEMBER 22,

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

BY CYRUS DURGIN

Charles Muench, gifted and impressive Alsatian, conducts the Boston Symphony Orchestra concerts this week as first guest of the season. As on the occasion of his American debut here a year ago, his program is all-French, bringing Rameau's Suite from the opera "Dardanus"; Honegger's "Liturgical Symphony; "Iberia" by Debussy and Roussel's Third Symphony.

Once again Mr. Muench showed that he is a conductor of enormous technical skill, athletic gestures, excellent taste and high sensitivity. His delicate 'echo' effects in the little "Sleep Rondo" of Rameau's Suite (new to these concerts) were almost uncanny. Yet he can whoop up the full orchestra, as in Honegger and Roussel, to terrific volume which is yet always musical. He insists upon grace of phrase and the purest of tone. When he returns later in the season I hope he will show us his prowess with non-French music.

Honegger's "Liturgical" Symphony dedicated to Mr. Muench and new to Boston, runs in three movements named after sections of the Mass: "Dies Irae," "De Profundis Clamavi" and "Dona Nobis Pacem." What it further signified remains for the composer to tell. The first movement and much of the last are [illegible] clangorous and powerful, as if all the Furies were let loose at once. The orchestra is made to snarl and bark with some of the abrupt rhythmic tricks and off-beats of Honegger's once famous "Pacific 231." The Symphony is probably much too long, and apart from a tender slow section at the end, uncompromisingly dissonant. It will take repeated hearings to figure out what it is all about. Yet, as aforesaid, the main impression is one of unusual power.

Debussy of "Iberia" was nicely done, not too fussed up, and Roussel's polished, well-proportioned and heavily orchestrated trivialities had a good advocate in Mr. Muench. But Roussel coming on top of Debussy and 'Honegger made too much spice for my taste. A cooling touch of Brahms or something like that would have been better.

DAYTON, OHIO
NEWS
NOV 20 1947

SYMPHONY AND THE RADIO

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SPRINGFIELD, MASS.
NEWS

Tanglewood Award Is Established for Palestine Composer

[illegible] Palestolarship composer Berkshire [illegible] was [illegible] This will [illegible] and [illegible] next Tangle[illegible] Sym[illegible] Fes[illegible] winner [illegible] judged by [illegible] e and New [illegible] composers [illegible] turalized in [illegible] accredited [illegible] now in the

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Herald Nov 22 .TH

MU

Symphony Concert

The 6th concert by the Boston Symphony Orchestra, Charles Muench conducting, waas given yesterday afternoon in Symphony Hall. The program is as follows:

Suite from the Opera, "Dardanus"	Rameau
Symphony No. 3, "Liturgique"	Honegger
"Iberia"	Debussy
Symphony No. 3 in G minor Op. 42	Roussel

By ALEXANDER WILLIAMS

Charles Muench renewed yesterday the highly favorable impression as interpreter which we had formed of him when he conducted the orchestra last season. After yesterday's unusual and stimulating concert it is comforting to reflect that he will be with us later in the season for two more pairs of concerts. He has exceptional command of the orchestra and gets the finest results in tone quality and in the personality of his readings.

Honegger is at last coming into his own in Boston after long years of neglect between his visit here in 1929 and this post-war interest in his music. The Liturgical Symphony, which was played for the first time in Boston, is a very different work from his Symphony for Strings. Partly this may be that the latter was written in the darkest days of the war, while the former was composed immediately after it. Mr. Muench sees in it "man's revolt against the higher will" and a final reconcilation to it. As the Symphony is dedicated to Mr. Muench and since he gives a dynamic performance of it, his view of the emotional content should be considered with respect.

The first movement, "Dies Irae," is violent and stormy, with brusque rhythms and the most savage dissonances of the whole work. It is also exciting and dramatic music. The adagio, "De Profundis Clamavi," is a hymn of a tragic and yet peaceful nature. It rises to a climax and then subsides to a quiet conclusion, this last being a feature of each movement. The finale, "Dona Nobis Pacem," also reaches a tremendous, dissonant climax, at which some in the audience started clapping, though what sort of peace they thought Mr. Honegger had achieved I can't imagine. Finally the Symphony closes in a mood of ineffable, tranquil beauty. The entire Symphony is an immensely impressive work. The audience for the most part obviously liked it, and there were bravos mingled with the applause.

Another modern French masterpiece is Roussel's Third Symphony, one of the best scores to emerge from our orchestra's 50th anniversary. By now it should be fairly familiar. The energentic bustle of the first movement, the intellectual interest of the adagio and the towering good spirits of the scherzo and finale no longer need either explanation or weighing in the balance. The Symphony has arrived, so to speak. Mr. Muench and the orchestra gave it a superb performance.

Mr. Muench began the concert with a charming Suite from Rameau's opera, "Dardanus." The first two movements, "Entree" and "Rondeau du sommell," are slow and stately, with some curious echo effects in the latter. The last two are as lively as can be. Edited by Vincent d'Indy, the Suite is a pleasant addition to the concert repertoire.

After the intermission and before the Roussel we had a sensitive performance of Debussy's "Iberia." Mr. Muench brought aut the extraordinary rhythmical variety to be found in it and the spicy and subtle quality of the orchestration. This may not be Debussy's greatest orchestral work, but it is certainly one of his cleverest.

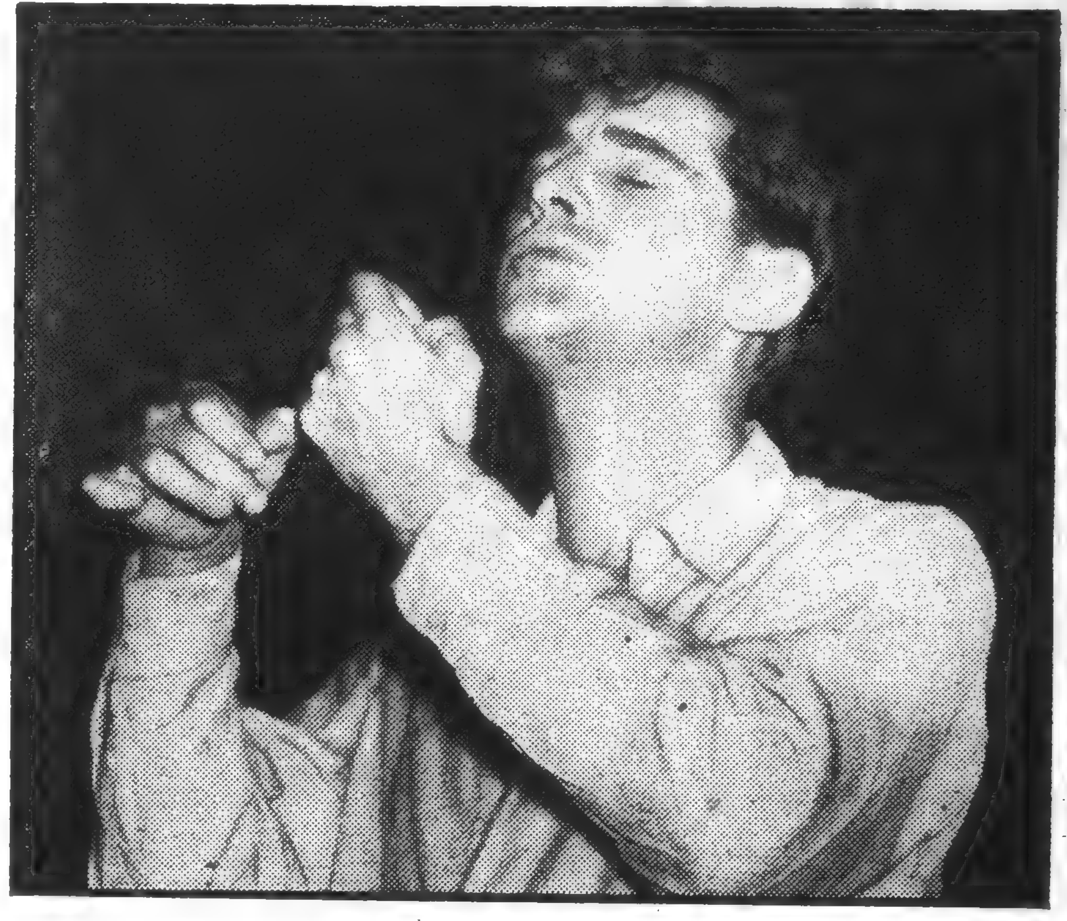
The concert will be repeated tonight. Next week Serge Koussevitzky returns to conduct Mozart's Divertimento K. 287, Ravel's 2nd "Daphnis and Chloe" Suite and Berlioz' "Harold in Italy."

NEW YORK, N. Y.
MIRROR
NOV 23 1947

ONLY HUMAN

Do Re Mi—But No Dough

By SIDNEY FIELDS



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NEW YORK, N. Y.
HERALD TRIBUNE

NOV 23 1947

Dr. Weizmann Outlines Aim of New Institute

Palestine Project Will Seek to Aid Unity of Mankind, Birthday Statement Says

Dr. Chaim Weizmann, who in his role as elder statesman of the Zionist movement has still found time to be one of the world's leading scientists, explained in a statement yesterday what he considers to be the purpose of the Weizmann Institute for Science, now being erected in his honor at Rehoveth, Palestine.

The statement was prepared for Dr. Weizmann's seventy-third birthday party, which will be held Tuesday night at the Waldorf-Astoria and will celebrate the completion of the first of the three units planned for the institute. The project was begun in 1945 at an estimated cost of $3,000,000, of which almost $2,000,000 has already been raised.

First Goal Is Pure Science

The immediate goal of the institute will be pure science, Dr. Weizmann said. By this, he explained, he referred to the broad meaning—the pursuit of scientific knowledge and its application to the special conditions of the country—as well as to basic scientific research. This, he said, may help lead the way to advancement and prosperity for Palestine and the Middle East as a whole.

But as a wider aspect, he continued, the institute may lead to forging stronger links between the scientists of Palestine and those of the Western World. Science can be a most potent force toward achieving the "unity of mankind," he said, and in this way the institute may play its part "with all other men of good will and scholarship among all nations and creeds toward the shaping of a new age of knowledge, justice and peace."

Dr. Weizmann's own life bears out his ideas on the close connection that can exist between science and statesmanship. It was in 1917, after Dr. Weizmann had served Great Britain by discovering a synthetic method of producing acetone, vital to the manufacture of munitions, that the Balfour Declaration was signed, promising a national homeland for the Jews in Palestine.

Boston Symphony to Play

Dr. Weizmann's studies of protein foodstuffs touch another field important to international relations in a world where food shortages are considered a threat to peace. Dr. Weizmann has made progress toward converting proteins in vegetable matter into materials that can be digested in the human body, rather than passing through as waste mater, as is the case with the natural product.

On Tuesday Serge Koussevitzky and the Boston Symphony Orchestra will play at the birthday party. About 2,000 persons are expected to pay $250 apiece to attend the party, of which the proceeds will go to the institute.

In Palestine the unit already completed at the institute is to be devoted to physics and physical chemistry. The other two units are to be for the study of biology and pharmacology and for research on plastics.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 25 1947

Party to Honor Weizmann Will Be Held Tonight

Dr. Chaim Weizmann, former president of the Jewish Agency for Palestine, will be honored tonight at a special concert and midnight supper in the grand ballroom of the Waldorf-Astoria. The celebration will mark Dr. Weizmann's seventy-third birthday and the completion of the physics and physical chemistry building of the Weizmann Institute of Science in Rehovoth, Palestine. Sponsor of the affair is the American Committee for the Weizmann Institute, headed by Edmund I. Kaufmann.

Abraham Feinberg, chairman of the reception committee, will open the proceedings at 8:40 p. m. A concert by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will follow until 10:30 p. m., at which time Henry Morgenthau jr. will introduce Dr. Weizmann. Proceeds from the guest charge of $250 a person will go to the Weizmann Institute.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 26 1947

Dr. Weizmann Is Honored at 73-Year Dinner

2,000 Pay $250 a Plate to Aid Palestine Institute; Boston Symphony Plays

Dr. Chaim Weizmann, the elder statesman of modern Zionism, was honored last night by 2,000 scientists and Jewish leaders in the grand ballroom of the Waldorf-Astoria. The Boston Symphony Orchestra played a full concert in tribute to him at the approach of his seventy-third birthday.

The guests paid $250 a plate for a buffet dinner served after the concert to raise $500,000 to complete the $3,000,000 pledge of the American Committee for the Weizmann Institute of Science under construction at Rehovoth, Palestine.

The almost blind former leader of the Jewish Agency for Palestine spoke briefly. In an optimistic reference to the vote of 25 to 13 in favor of Holy Land partition in the United Nations Palestine Committee at Lake Success, L. I., yesterday, lacking by one vote the required two-thirds majority to approve the partition, Dr. Weizmann said:

"I would not like to prophesy, but maybe tomorrow night the nations of the world will have cast their vote in favor of a Jewish state.

"I hope that tomorrow we will at last stop dreaming and will face hard fact and reality, this time pleasant reality."

"When the Jewish state finally comes into being," he concluded, "then God will look down with a fatherly eye upon his children, who after a long wandering have come home to serve him with a psalm on their lips and a spade in their hands, reviving the old land and making it a center for human civilization."

All day yesterday Dr. Weizmann, who will be seventy-three tomorrow and who has been a Zionist since he was ten, received telegrams from Zionist groups throughout the world, many of them hailing him as "the first president of the Jewish state."

American and Palestine Flags

Dr. Serge Koussevitsky began the concert at 8:45 with the "Star Spangled Banner" and the "Hatikvah"—the Palestinian national anthem. The 110-piece orchestra was crowded on a platform at the north end of the ballroom, which was decorated only with American flags and blue-and-white Palestinian banners bearing a six-pointed star.

The rest of the program was Mendelssohn's "Italian" Symphony No. 4; Beethoven's Overture to Goethe's "Egmont," and Beethoven's Symphony No. 3, the "Eroica." The concert was heard over WJZ and the American Broadcasting Company network from 9:30 to 10:30 p. m.

George Judd, the orchestra manager, said it was "the first time that the Boston Symphony has paid a personal tribute of this kind to any one individual outside the field of music." The orchestra played the concert as a benefit performance, and received only its travel expenses.

Among the guests were former Governor Herbert H. Lehman; William S. Paley, chairman of the board of the Columbia Broadcasting System, and former Secretary of the Treasury Henry Morgenthau jr., who introduced Dr. Weizmann. Among the scientists present were Dr. Otto Loewi, of New York University, and Dr. I. Rabi, of Columbia University.

It was the first time that the Boston Symphony has played in any hotel ballroom. Tests which were made by the A. B. C. in advance of the concert proved the spacious hall acoustically satisfactory.

The dinner marked the completion of the physics and physical chemistry building of the Weizmann Institute in Palestine.

BROOKLYN, N. Y.
EAGLE

NOV 26 1947

Weizmann Dinner Swells Zion Fund

The American Committee for the Weizmann Institute, now being completed in Palestine, today was richer by $500,000 as the result of a $250-per-plate dinner in honor of Dr. Chaim Weizmann, elder statesman of Zionism, last night in the Waldorf-Astoria.

Proceeds will be used to further the progress of the institute which is at Rehovath, Palestine. The dinner served to mark the 73d birthday of the guest of honor and the completion of a major unit at the institute.

The evening was replete with tributes to the famous scientist, including a concert in his honor by the Boston Symphony Orchestra—its first tribute to an individual — and acclaim of a suggestion to make him first president of the proposed new Jewish state in Palestine.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 23 1947

MUSIC ON THE RADIO

By B. H. HAGGIN

IT WAS interesting to hear Prokofieff's Classical Symphony as it was played by Koussevitzky with the Boston Symphony on their Nov. 11 broadcast over A. B. C., and then, a few days later, to hear what Toscanini made of it with the N. B. C. Symphony. The Koussevitzky-Boston Symphony performance—particularly of the first and last movements—is all sound, fabulous in its radiance and refinement, the incorporeal lightness with which it floats off as it is tossed in the air; and as such it is one of the wonders of modern orchestral performance. On the other hand the Toscanini performance is all texture—extraordinarily clear, and enlivened by sharp phraseological inflection; and certainly it is wonderful in its own way.

But on Nov. 15 it was like nothing by the side of what Toscanini's taste as a musician and powers as a conductor achieved with Tchaikovsky's "Pathetique" Symphony. For those who had been made contemptuous of this work by the overemphatic, vehement distortions of it that have become traditional it must have been a shock, and to some it may have been a revelation, to hear the symphony with all the traditional distortions removed—to hear it, that is, played as Tchaikovsky himself directs, and with beautifully integrated tonal values and plastic proportions which restored to it the organic coherence, the dramatic power and the artistic validity of which the Koussevitzkys and Stokowskis, great and small, had robbed it.

* * *

I was able to hear only part of what was broadcast over WNYC from the Juilliard School's three concerts of Ernest Bloch's music. I was especially interested in two interludes from the opera "Macbeth" (1910) that I had never heard before; and was astonished to hear how completely the first one was in the French idiom of the period, but equally astonished to hear in the second only the unmistakable beginnings of Bloch's own idiom. Some other works that I heard for the first time—"Prelude" (1924), "Night" (1925) "In the Mountains" (1925) for string quartet, the two Psalms (1912-1914)—struck me as feeble, and the Piano Sonata (1936) as a rehashing of old ideas. Of the familiar works I did not hear the Viola Suite (1919) and "Schelomo" (1915), which haven't impressed me as they used to. But the "Israel" Symphony (1916) now seemed to me one of Bloch's best works—the Quintet for piano and strings (1924) being another.

One thing I must speak of is the wonderful playing of the Juilliard School student orchestra—the kind of playing which, as a friend observed, one would get only from such young, as well as brilliantly gifted, musicians, and we had got from the young musicians of the Philadelphia Orchestra many years ago.

* * *

Accustomed to seeing the N. B. C. String Quartet marked "except WNBC" on the network announcement, I didn't notice that WNBC was to be included last Sunday. When I discovered it and tuned in the performance of William Schuman's Quartet No. 3 was about half-completed; however, the remaining quarter-hour of what was portentous utterance to Mr. Schuman but only raucous ranting to me was quite enough. It turned out that WNBC had been included only for this special occasion; and the N. B. C. Quartet's performances of Mozart and Beethoven will continue not to be heard by New York listeners.

On A. B. C.'s Coffee Concert last Sunday the Halvorsen fantasia on Handel's Passacaglia from his Harpsichord Suite No. 7, played by Harry Cykman, violinist, and Emanuel Vardi, violist, left time for only one movement of Mozart's Duo K.423. I would have had it the other way around.

I listened to the WNYC broadcast from the Frick Collection last Sunday only long enough to hear that use of the normal concert microphone had corrected the faulty balance of treble and bass in the sound of the piano as it had been transmitted previously, and was now transmitting a sound that was natural and clear throughout (though a little dull, possibly because of the way the instrument was being played by Albert Spalding's accompanist or because of its distance from the microphone).

This afternoon, at the Frick Collection, the Albeneri Trio plays Mozart's K.548, Beethoven's Opus 97 and a Trio by Artur Schnabel. On Saturday Toscanini and the N. B. C. Symphony will play Debussy's "La Mer." And here are some additional programs of the week:

Today—A. M.: Mozart's Quintet for piano and winds, played by the New York Woodwind Quintet, WNYC, 11:30. P. M.: Quartets of Mozart and Schubert, played by the WQXR Quartet, WQXR, 6; Brahms's Variations on a theme of Schumann, played by Artur Balsam, WNYC, 8; Purcell's Golden Sonata, WQXR, 10.

Monday—P. M.: Handel's Concerto Grosso No. 11, WNYC, 7; Beethoven's Piano Concerto No. 1, Wagner's "Faust" Overture, WQXR, 8.

Tuesday—P. M.: Handel's Harpsichord Concerto in B flat, WQXR, 8.

Wednesday—P M.: Rehearsal of the National Orchestral Association, WNYC, 6; Mozart's Violin Concerto K. 219, WQXR, 11:20.

Thursday—A. M.: Mahler's Symphony No. 4, WQXR, 10. P. M.: Mozart's Piano Concerto K 482, Delius's "Walk to the Paradise Gardens," WQXR, 1; Mozart's Symphony K. 338, WQXR, 11.

Friday—P. M.: Mozart's Ballet Music, "Les Petits Reins," WQXR, 6:30; recorded performances by Lotte Lehmann, WQXR, 7; Bartok's Violin Concerto, from the Juilliard School, WNYC, 8:30.

Saturday—P.M.: Haydn's Symphony No. [illegible], WNYC, 2:15; Prokofieff's Scythian Suite, WQXR, 3:30; Mozart's Quartet K. [illegible], WNYC, 4; Mozart's Piano Concerto K. 450, Debussy's "Iberia," WQXR, 8, Haydn's Quartet, Opus 55, No. 3, WQXR, 11.

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PITTSBURGH, PA.
SUN TELEGRAPH

COMING HERE . . . Serge Koussevitzky, pictured as he rehearses the Boston Symphony which he will direct in a May Beegle Concert at the Syria Mosque next Tuesday, under auspices of Orchestra Association

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NEW YORK, N. Y.
TIMES

N

2,000 at Weizmann Dinner Cheer 'First President of Jewish State'

Testimonial to World Zionist Leader Makes Swift Transition Here Into Something of a Political Rally for Him

A testimonial dinner to Dr Chaim Weizmann, world Zionist leader, made a swift transition last night into something of a political rally to make him the first President of the proposed new Jewish state in Palestine.

The dinner, which was sponsored by the American Committee for the Weizmann Institute, was held at the Waldorf-Astoria Hotel and had been scheduled originally to celebrate Dr. Weizmann's seventy-third birthday, which occurs tomorrow; the completion of a major unit of the Weizmann Institute of Science in Rehovath, and to raise funds to further the progress of the institute.

However, a reference by Abraham Feinberg, chairman of the dinner reception committee, to Dr. Weizmann as "the first President of the new Jewish state" was applauded by the audience of 2,000 that had come to honor him for his years of service to world science and Jewish aspirations for a national home.

The dinner was the type of tribute reserved for few mortals, including as it did a special concert played in his honor by the Boston Symphony Orchestra, conducted by Serge Koussevitzky.

Never in its history had the Boston Symphony, for which special arrangements had to be made in the Waldorf's Grand Ballroom, paid so spectacular a tribute to a single individual.

The orchestra, which contributed its services to the occasion, played in addition to "The Star-Spangled Banner" and "Hatikvah," Mendelssohn's "Symphony No. 4," Beethoven's "Egmont Overture" and Beethoven's "Third Symphony." Kurt Weill arranged a special score for "Hatikvah."

Proceeds from the dinner, which was $250 a plate, amounted to an estimated $500,000 that will go into a fund that finances the construction program and work of the Weizmann institute. On Nov. 27, 1944, plans for the institute were first announced, and a year later Dr. Weizmann, again on the anniversary of his birthday, received a $1,250,000 contribution by American Jews as a contribution in part to his science center.

While dedicated to Dr. Weizmann and the institute, the dinner gathering also took cognizance of the virtual achievement of a Jewish national home, one of the principal items on the agenda of the current United Nations Assembly meeting.

This was summed up in Mr. Feinberg's introductory remarks in a dinner brochure that said: "This celebration comes at a specially auspicious moment. The great dream of Dr. Weizmann, to which he devoted the full fire of his heart and mind—the establishment of a Jewish state—appears to be on the threshold of fulfillment. May the Weizmann Institute of Science serve the Jewish homeland as purely and passionately as did the great scientist in whose honor it is named."

These sentiments were repeated in the speech of former Secretary of the Treasury Henry Morgenthau Jr., who introduced Dr. Weizmann, hailing him as the spiritual leader of the Jewish people.

"The scientist, the teacher, the British citizen," Mr. Morgenthau said, "become simultaneously the ambassador to the outside world of the countless thousands still condemned to the ghetto. But at long last, the various activities of Dr. Weizmann's life are about to merge—in Palestine."

Equally laudatory messages came from all parts of the world, including one from Dr. Albert Einstein, a sponsor of the dinner, who said, "In these days of fateful decision, you have presented our case before the world with a vision that no other among us could muster."

Dr. Weizmann said that the fight of the Jewish people for a homeland still hung in the balance and that a new setback would have serious consequences.

"But we are inured to setbacks," he said, "and we will carry on our work."

He said he would rather not contemplate such possibilities, adding, "I cannot imagine that this great country, together with the other great powers, will not make a supreme effort to bring to a successful conclusion that task which it so nobly begun."

NEW YORK, N. Y.
SUN

NOV 28 1947

The New Records

Two Koussevitzky Reissues — The Art of Menahem Pressler—'High Button Shoes.'

By **IRVING KOLODIN.**

Considering that both the "Eroica" symphony of Beethoven and the "Surprise" of Haydn have been phonographic fare for more than a decade in Victor versions by Koussevitzky and the Boston Symphony Orchestra it would seem that, come reissue time, some true evaluation of them should have been reached. That is, the qualifications of Koussevitzky relative to them and to other possible, preferable interpreters.

It is conceivable that instead of having up-to-date versions of both, we might have been denied the better—his treatment of the "Surprise"—and been granted only the inferior (the "Eroica"). Let there be gratitude, then, that RCA, if not critical, is at least generous. The Haydn is a dream of a performance, full of relevant spirit and sensitivity, paced with a full sense of its particular humours and humour. I doubt that there has been a finer playing of the andante ever on records, and the swift but beautifully controlled finale is an even greater credit to the Boston men than such a famous showpiece as "Daphnis and Chloe."

The "Eroica" is hardly recognizable as the work of a musician capable of Koussevitzky's "Surprise." Tempos are held back, rubatos inserted where Beethoven indicated none, and the essential mechanism of the work—especially the first movement—tampered with like a boy investigating a watch to see what makes it go. In neither case is the article as good afterward as it was before. There is much less of this in the funeral march, which is well paced and carefully phrased. The scherzo goes well, but the treatment of the finale is a little casual, without full value of the noble qualities the music contains. Of the two, the Haydn is decidedly a better recording, for the bass in the "Eroica" rumbles and the high end is deficient in clarity. ("Eroica," Victor album 1161; "Surprise," Victor album 1155.)

PRINCESS AT SYMPHONY

Crown Princess Martha of Norway, who has been visiting in Boston, stopped to chat with Henry B. Cabot before going into the Friday Symphony yesterday afternoon at Symphony Hall.

[34]

SATURDAY, NOVEMBER 29, 1947

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Yesterday's concert by the Boston Symphony Orchestra at Symphony Hall was another experience of the marvelous—and almost incredible—beauties of modern orchestral performance and interpretation. It left you, at the end, thrilled and exalted and just a little stunned.

Serge Koussevitzky and his orchestra of virtuosi accomplished this feat with Mozart's B-flat Divertimento (K. 287); second of Ravel's "Daphnis and Chloe" Suites, and "Harold in Italy" by Hector Berlioz. The soloist in the last-named was Joseph de Pasquale, the new first viola of the orchestra.

When you become accustomed to the best orchestral performance, as do those who have the good fortune to hear the Boston Symphony weekly, you are inclined to say: "Ravel's 'Daphnis and Chloe' has never been so well played, and it couldn't be done better."

For once, I think such a claim is justified, for Koussevitzky's reading of it is one of the finest things he has ever accomplished.

This example of "decorative art," as Mr. Koussevitzky himself might call it, requires unlimited technical virtuosity, richness of tone, color of sound and passionate imagination. Yesterday's performance met every requirement. The same was true with Berlioz' fervid romantic masterpiece of musical suggestion and description.

Mr. de Pasquale's share of the performance was admirable in every sense, and the instrument on which he played gave out a truly noble tone. He brought extreme grace of phrasing to the solo part and yet he did not make it stand out above the rest of the score, as might a violist accustomed to playing solos all the time. He is a superb musician.

Mozart's B-flat Divertimento frequently suggests the sad, introspective and troubled Mozart of the Requiem and the last three symphones. It has a recitative-like character in the final movement that looks ahead to Beethoven.

Accordingly, Mr. Koussevitzky was probably entitled to read it as he did, with strong emotional tension. Yet, purely as a matter of individual opinion, I feel that he laid too heavy a hand upon this lovely music, which could have been more relaxed and lyrical. But it did "sound" with incomparable brilliance of string tone.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Whereas at the Symphony Concerts of last week, presided over by Charles Muench, everything was new—new music, new interpretations and a new high in platform strenuosity — yesterday everything was familiar, as to conductor, program and performances. The last part of this statement needs a bit of qualifying. Dr. Koussevitzky's pretext for playing Berlioz' "Harold in Italy" so soon again (we had heard it four times since he revived it in the spring of '42) was that the orchestra has a new first viola, Joseph de Pasquale, and this is the piece in which one displays a new first violist. And perhaps some would say that Mozart's charming Divertimento in B-flat, for strings and two horns, was not exactly familiar, since there have been but two previous performances at Symphony Hall, one in October, '38, and the other in January, '45. There was also a performance at last summer's Berkshire Festival.

Several years ago in New York's Carnegie Hall the late Maurice Ravel heard Dr. Koussevitzky and the Boston Symphony play the Second Suite from his ballet, "Daphnis and Chloe," and he declared that he did not know that his music could sound so well. If he had been in Symphony Hall yesterday afternoon he could have made the same comment, no matter how many orchstras and how many conductors he had heard do the piece in the meantime. The music wears well, particularly when presented in such splendiferous fashion. We think of Ravel as a musical etcher; in this work, however, he spreads a large canvas and fills it with colors rich and brilliant. By little other music is the ear so caressed and stimulated.

Neither Mozart nor Berlioz would have believed the evidence of their senses had they heard their respective pieces on this occasion. To be sure, Mozart had no such large body of strings in mind when he wrote this Divertimento at the age of 21. As heard yesterday the work had the sound of a true symphony, and since it lasts well over a half hour, it has also the dimensions of one.

Mr. De Pasquale is an excellent viola player, and the orchestra is fortunate in having him. That his performance made you forget the recent ones by Messrs. Bailly, Primrose and Veissi may hardly be said. And now, Dr. Koussevitzky, will you please give "Harold" a rest? For all the genius that the work exhibits, it is not good enough to deserve such emphasis. And it may be said that no symphony of comparable importance ever began so well only to end so badly.

RDAY, NOVEMBER 29, 1947

MUSIC

Symphony Concert

The 7th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Joseph de Pasquale, violist, was the soloist. The program was as follows:

Divertimento in B flat major for Strings and Two Horns (K. 287) .... Mozart
Suite No. 2 from "Daphnis et Chloe" . Ravel
"Harold in Italy," Symphony Op 16 . Berlioz

By ALEXANDER WILLIAMS

The Orchestra and Dr. Koussevitzky were in superb form yesterday and delivered three performances, at least one of which could not have been duplicated, it might safely be hazarded, in the world today. That, of course, was the extraordinarily brilliant realization of Ravel's 2nd "Daphnis and Chloe" Suite. The fact that Dr. Koussevitzky and the orchestra have done this same miraculous feat so often in the past does but make it the more remarkable that the interpretation is just as fresh and the sonorities as miraculously clear and lovely as ever. That there were bravos after it as well as applause is not surprising.

Mozart's utterly charming Divertimento for strings and two horns, which opened the program, was also beautifully played by those instruments. The piece has come to be reasonably familiar through Dr. Koussevitzky's espousal of it, and it can readily stand repetition. Some of the novelties in the score must have startled the guests at the Countess' party, if they listened at all attentively. I suppose it was more fun for Mozart to compose original and interesting stuff in these occasional pieces to order than to turn out routine work which would have bored him. At any rate the Andante Theme and Variations, to name only one movement, is captivating music and highly ingenious. It is amusing to note the quantity of syncopation he got into it. But all the movements have their special points of beauty, and as a whole the Divertimento is one of those sunny and ingratiating scores which Mozart had the secret of more deftly than anyone else.

Berlioz' "Harold in Italy" was also given a resplendent performance and amply demonstrated the beautiful tone and fine execution of the orchestra's first viola, Joseph de Pasquale. The work has become a great favorite with Dr. Koussevitzky, and I note that he is not neglecting it on the orchestra's amiably named "western" tour next week (ultimum occidental stop—Chicago)! But is it not time that he turned his attention to other, more neglected music by Berlioz?

The solo viola acts as a sort of Byronic meditator on the scenes and music of Berlioz's imagination. Beyond that it would be unwise to explore the influence of Byron on the composer. The finale I find the least satisfactory of the Symphony. The Brigands' Orgy no longer sounds as such a festivity must surely have, and the recollections of the preceding scenes are a little like the turkey warmed over after Thanksgiving. Still there is lots of wonderful music in the other three movements.

The concert will be repeated tonight. The program for Dec. 12 and 13 offers Beethoven's Piano Concerto No. 5, with Nadia Reisenberg as soloist, and Tchaikovsky's Symphony No. 6.

COLUMBUS, OHIO
CITIZEN

Amusement News . .

Music Tryouts Will Be Held In Cincinnati

Auditions for the student orchestras of the Berkshire Music Center will be held in Cincinnati by members of the Boston Symphony Orchestra, who are also members of the school faculty, during their visit on Wednesday, Dec. 3.

The Berkshire Music Center is operated by the Boston Symphony Orchestra with Dr. Serge Kousevitzky, conductor of the orchestra, as director, and the composer, Aaron Copland, as assistant director. The sixth season of the Music Center will be held at Tanglewood—Lenox, Mass., from July 5 to Aug. 15, 1948. The auditions will be held as follows:

Baldwin Piano Co., 142 W. Fourth-st, Cincinnati—Strings, 10 a. m.; Woodbinds, 11 a. m.; Brass, 11:30 a. m.; Piano, 12 noon.

Music Hall, Cincinnati (backstage): Harp, 7 p. m.; Tympani, 7 p. m.

Formal application for admission to the Music Center may be made at the time of audition. Inquiries regarding the Music Center should be addressed to Thomas D. Perry Jr., Berkshire Music Center, Symphony Hall, Boston 15, Mass.

1947

ROYALTY AT SYMPHONY—Her Royal Highness, Crown Princess Martha of Norway and Henry B. Cabot, president of the trustees of Boston Symphony Orchestra, admire a portrait of Serge Koussevitzky, the noted symphony conductor, during intermission of yesterday's afternoon program.

Crown Princess of Norway Unrecognized at Symphony

By ELIZABETH SCHOPPE

A tall, regal woman, who will some day be Queen of Norway, yesterday afternoon sat in the first balcony at Symphony Hall and, unrecognized by the scores of other music lovers about her, heard the world-famous Boston Symphony Orchestra conducted by Serge Koussevitzky.

Her Royal Highness Crown Princess Martha unobtrusively entered the hall and left in the same manner, while the Friday afternoon throng of symphony-goers milled about, unaware of her presence.

Princess Martha's attendance at Symphony was believed to be her first public appearance since leaving Phillips House of the Massachusetts General Hospital, where she was released several days ago after a successful spinal fusion operation in September. She is expected to sail for home next week.

The princess, a beautiful woman with a warm smile, wore a simple dark red, two-piece knitted suit, a matching dark red hat with feathers, low-heeled alligator slippers and a double string of pearls.

Accompanied by Dr. Marius Smith-Petersen of Newton, the orthopedic surgeon who performed the operation; Mrs. Smith-Petersen and a lady-in-waiting, Mrs. Ragni Ostergaard, Princess Martha arrived at Symphony Hall about 15 minutes before concert time.

She entered the hall by the stage door and was taken in the freight elevator to the second floor, where she went to the conductor's room. There she received the familiar courtly bow from Dr. Koussevitzky and a curtsy from Miss Marie de Leuchtenberger, the conductor's secretary. Miss de Leuchtenberger [illegible] of the Duchess Anna de Leuchtenberger of Nice France, and a niece of Mrs. Koussevitzky.

The princess was greeted also by Mrs. Koussevitzky, Henry B. Cabot president of the trustees of Boston Symphony Orchestra, and Mrs Cabot and George E. Judd, symphony manager.

Following the concert, during which Princess Martha and her party occupied the Koussevitzky's seats, she expressed her appreciation to Dr. Koussevitzky and left the hall by the stage door.

[35]

Saturday Review of Literature
NEW YORK, N. Y.
NOV 29 1947

Throttled and Unthrottled

2

BEETHOVEN: *Symphony No. 3. "Eroica." Serge Koussevitzky conducting the Boston Symphony Orchestra* (Victor album 1161, $7.20, or Vinylite V-8, $13.50). *Symphony No. 4. George Szell and the Cleveland Orchestra.* (Columbia album 705, $5.85).

A new Koussevitzky "Eroica" is about as urgent a requirement as a new Toscanini "Blue Danube" waltz. As in the earlier recording made abroad, Koussevitzky begins the "Eroica" with impressive dispatch and celerity, throttle open, headed at headlong speed for the ultimate destination. Suddenly, however, the second subject appears, and the train of thought becomes a local, noting each little gradation of expression as a hill to be surmounted. Oddly enough, this does not add to its "expressivity." The "Marche Funèbre" is delivered as a eulogy rather than an oration, which is applaudable; and the orchestral playing throughout is, in a word, peerless. However, the ethical implications of the finale are missed, and the several poorly-chosen breaks, the reverberation behind the sound, are no endearing factors.

Szell's No. 4 is clean, crisp, and continent—adjectives of praise were there not better values in the older versions of Toscanini and Weingartner. One hears more of the conductor's conception here than in the older works; but in them, one prefers what can be heard. Since the recent Beecham (Victor) was over-stressed and unsettled, the situation remains at status quo, as regards an improved recording. There is good range in this sound, also fuzziness of texture, and some uncertainties of performance by the solo woodwinds. Szell is specially deficient in the adagio, which asks the tightest kind of control of the orchestra, which he does not achieve.

IRVING KOLODIN.

Saturday Review of Literature
NEW YORK, N. Y.
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IRVING KOLODIN.

ON, SATURDAY, NOVEMBER 29, 1947 **Art—Music—Theater** *5

Koussevitzky with Varied Program

Mozart, Ravel, Berlioz at Week-End Symphony

By L. A. Sloper

[illegible] returned to [illegible] Symphony hall yesterday [illegible] conduct with tremendous [illegible] the seventh program [illegible] season. This consisted of [illegible]'s Divertimento in B flat [illegible] strings and two horns [illegible] Ravel's Second Suite [illegible] the Ballet, "Daphnis et [illegible]" and Berlioz's "Harold in [illegible]" Symphony, with the new [illegible] viola, Joseph de Pasquale, as [illegible].

The Mozart Divertimento had a [illegible] full of zest, as if the [illegible] and the men were en[illegible] to the full the invention, the [illegible], the playfulness of this [illegible] piece written by a boy [illegible] a patron's birthday or [illegible] casual celebration. It [illegible] astonishing that so much musical thought should be expended for such a trivial occasion. Evidently the composer never held [illegible] back, never worried about his inspiration.

The performance was of the utmost virtuosity. The allegro, the theme with variations, the minuet, all sparkled with wit and joy. The [illegible] was perfect except for a little overemphasis in a ritard just before the end. And what a delightful fancy is the play on the idea of a recitative and aria in the final movement.

Alas, this work had the effect of making everything that came after it seem not only labored but empty and pompous. Ravel's Suite, which ordinarily seems so exciting, yesterday sounded repetitious and banal. Had the man only one or two ideas in his head? Can orchestration cover up poverty of thought? Not after Mozart.

So with "Harold in Italy." We have heard this work when it seemed melodious, nostalgic, sentimental, and frenetic. Dr. Koussevitzky worked as hard as ever, but he was unable to make the piece come to life. Partly it was Mozart, still weaving his spell and mocking at all this fuss and fury. Partly it was Mr. de Pasquale, who, perhaps because of nervousness, failed to put life into the work. His tone at the beginning was broad and full, but presently it was drowned by the orchestra, and it never reappeared. Intonation became insecure, the approach was tentative, and the playing lacked assurance, power and authority. No doubt this was due in part to the difficulty of a first performance, and very likely we shall hear Mr. de Pasquale again under happier circumstances.

Sunday, Nov. 30, 1947
The Pittsburgh Press

MUSIC EVENTS of the week include the appearance Tuesday evening of the Boston Symphony Orchestra, Dr. Koussevitzky (above left) the leader.

Boston Symphony Concert at Mosque Sponsored by Orchestra Association

THE WEEK'S MUSIC CALENDAR

TODAY: Pittsburgh Symphony, Fritz Reiner conductor. Syria Mosque, 3 p. m.

MONDAY: Bach Choir, Dr. J. Julius Baird conductor. Carnegie Music Hall, 8:30 p. m.

TUESDAY: Boston Symphony, Dr. Serge Koussevitzky conductor. Syria Mosque, 8:30 p. m.

Boston Symphony

The Boston Symphony conducted by Dr. Serge Koussevitzky will give a concert Tuesday at Syria Mosque. The event is sponsored by the Pittsburgh Orchestra Association. The program comprises Prokofieff's "Classical" symphony, Hindemith's "Mathis der Mahler," the prelude to Moussorgsky's "Khovanstchina" and Tschaikowsky's 6th symphony.

Auditions for the Berkshire Center student orchestras will be held Dec. 3 in Cincinnati by Boston Symphony members during the Orchestra's visit there. The Berkshire Music Center is operated by the Boston Symphony headed by Dr. Koussevitzky with Composer Aaron Copland as assistant.

The Center's sixth season at Lenox, Mass., will extend from July 5 to Aug. 15.

The Cincinnati auditions will be held for harp and tympani at 7 p. m. on Dec. 3 in the music hall backstage.

The strings, woodwinds, brass and piano will be heard at the Baldwin Piano Company, 142 West 4th St., Cincinnati, at 10 a. m., 11, 11:30 and noon.

Formal application to the Music Center may be made at the time of audition. Further information is obtainable from Thomas D. Perry, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

DALLAS, TEX.
TIMES HERALD

On the RECORD

In the recording of Beethoven's "Symphony No. 3" (Eroica), Serge Koussevitzky and the Boston Symphony Orchestra give a performance that lives up to optimistic expectations.

The Koussevitsky interpretation has the directness, technical accuracy and vitality that make a work come to life. Especially is this true of the fourth movement, which has a relentless drive that never relaxes for an instant. For some listeners the reading of the second movement, the celebrated "Marche Funebre," may lack in sympathetic warmth and monumental drama. The Boston Orchestra plays this funeral music with precision and controlled tenderness.

Recording is good. (RCA Victor DM-1161).

DAVENPORT, IOWA
DEMOCRAT & LEADER

[illegible]

AUDITIONS FOR

[illegible] orchestras of the Berkshire [illegible] Center will be held [illegible] Chicago by members of the Boston Symphony orchestra, [illegible] members of the school [illegible] their visit to Chicago [illegible] 6th. The Berkshire [illegible] is operated by the Boston Symphony orchestra [illegible] Koussevitsky as director [illegible] Aaron Copland [illegible] The sixth [illegible] Center will be held [illegible] Lenox, Mass. [illegible] August 15, 1948. The [illegible] Chicago will be [illegible] at Orchestra [illegible] at 10 a. m. on [illegible] Tympani at Orchestra [illegible] December 5th at 7:30 p. m. [illegible] Saturday, December [illegible] at the Baldwin [illegible] South Wabash Ave., [illegible] harp at Lyon and [illegible] South Wabash Ave. [illegible] December 6th. Formal [illegible] admission to the [illegible] may be made at the time [illegible].

Pittsburgh Sun Telegraph - Sunday, Nov. 30, 1947

Boston Symphony Orchestra to Give Program Tuesday Night at Mosque

By J. FRED LISSFELT
Sun-Telegraph Music Critic

THE BOSTON SYMPHONY ORCHESTRA will pay us a lone visit this season under auspices of the Pittsburgh Orchestra Association.

Serge Koussevitzky, like so many directors of American symphony orchestras, is constantly watching for talented native as well as foreign composers, and on every possible occasion gives them hearing.

For the concert Tuesday night in Syria Mosque he had originally planned a work of Honegger, whom we should hear in Pittsburgh, but has since changed the program to include Hindemith's "Mathis der Maler," which is not unknown in our own orchestra's programs.

Prokofieff's "Classic Symphony" and Moussorgsky's Prelude to "Khovantchina" may be raised from the casual by Koussevitzky's playing of Tchaikowsky's "Pathetique" Symphony, a style in which he excels.

* * *

RETURNING . . .
Serge Kossevitzky is the world - renowned conductor of the Boston Symphony Orchestra, which will give a concert at Syria Mosque Tuesday night under auspices of the Pittsburgh Orchestra Association.

INDIANAPOLIS IND
STAR
NOV 30 1947

MAESTRO—Serge Koussevitzky will conduct the Boston Symphony orchestra in a concert in the Indiana University auditorium Thursday.

Boston Orchestra Will Play Varied Program At Indiana U.

Bloomington, Ind., Nov. 29

ONE OF THE HIGHLIGHTS of **Indiana** University's current auditorium series will be Thursday evening, Dec. 4, with the appearance on the AA Division of the Boston Symphony Orchestra, with Dr. Serge Koussevitzky conducting. The orchestra will make only two appearances in Indiana this year, the I.U. concert and another in South Bend Saturday evening, Dec. 6.

More than 800,000 people heard the Boston Symphony Orchestra in the concerts of its season last year. There are two reasons for the enormous increase in the orchestra's public in recent years. One is its extended activity in the summer season and the other is the manifold means which carry the orchestra to the country at large and other parts of the world by the radio and the phonograph.

When the orchestra appears at the university Thursday evening, the following program will be presented:

"Classical" Symphony in D major,
Op. 25 ....Prokofieff
Allegro
Larghetto
Gavotte: Non troppo allegro
Finale: Molto vivace
Symphony, "Mathis der Maler"...Hindemith
("Matthias the Painter")
Angelic Concert
Entombment
Temptation of St. Anthony
Symphony No. 3, in E flat, "Eroica,"
Op. 55 ....Beethoven
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace; Trio
Finale: Allegro molto

CINCINNATI, OHIO
TIMES-STAR
DEC 1 - 1947

OVERTONES

BY HOWARD W. HESS

Dr. Serge Koussevitsky and the Boston Symphony Orchestra will be presented in Music Hall Wednesday night, Dec. 3, by J. H. Thuman as the third attraction on the Artist Series. While in Cincinnati the members of the orchestra who are also faculty members of the Berkshire Music Center will hold auditions for the student orchestras that will be assembled for the sixth season, to be held at Tanglewood—Lenox, Mass.—from July 5 to Aug. 15, 1948.

The auditions will be held at the Baldwin Piano Co., 142 West Fourth Street, Dec. 3: strings at 10 a. m., woodwinds at 11, brass at 11:30 and piano at noon. Harp and tympani auditions will be held back stage at Music Hall at 7 p. m.

Koussevitsky has chosen a program of familiar orchestral works for his Cincinnati appearance. The "Italian Symphony" of Mendelssohn, the "Daphne and Chloe" Suite No. 2 of Ravel, and the Tschaikowsky "Pathetique" Symphony No. 6.

The Boston orchestra was founded in 1881 by Henry Lee Higginson 14 years before the founding of the Cincinnati orchestra.

Sir George Henschel was the first conductor. Koussevitsky has held the post of conductor since 1924, following a long list of eminent conductors including Gerick, Nikisch, Karl Muck, Max-Fiedler, Henri Rabaud and Pierre Monteux. In the two-week respite taken each year by Koussevitsky since 1924 many famous guest conductors have been presented. Eugene Goossens and Chalmers Clifton are two that Cincinnatians have known as residents.

Simon & Schuster have published "Fireside Book of Folk Songs" that should be added to your list of Christmas gifts. The 147 songs include old favorites, sea, shanties, cowboy songs, hymns, railroad songs, songs of valor, spirituals and Christmas carols. **500 color pictures, excellently drawn by Alice and Martin Provensen, illustrate the volumn.** Margaret Bradford Boni chose the songs that were arranged for piano by Norman Loyd. Fireside singing is being revived and this work is just right for groups of family and friends.

Susan Reed, captivating ballad singer, will come to Cincinnati Thursday, Dec. 11, for a performance in Wilson Auditorium. Miss Reed, daughter of Playwright Daniel Reed and Isadora Bennett, executive of the American Theater Wing, has sung folk songs and ballads since childhood. She has learned many songs from mountain singers, madrigales at New York's fashionable Church of the Ascension and has a wide repertoiry of all sorts of folk songs and ballads. She has appeared at night clubs at Town Hall and on the Columbia concerts. She has signed a contract for her first motion picture—not so bad for a red-haired, green-eyed girl of 20.

WEDNESDAY, DEC. 3, 1947 PITTSBURGH SUN-TELEGRAPH

Boston Orchestra Hailed By Throng in Mosque

By J. FRED LISSFELT

The combination of the Boston Symphony Orchestra and Tchaikowsky's "Pathetic" Symphony will always fil. Syria Mosque, as last night's audience proved. This audience is always so secure that I often wonder why we so often hear Tchaikowsky with the many great symphonies awaiting a glowing performance by these players.

Serge Koussevitsky is, however, a devotee of the contemporary composer, and so we heard Hindemith's "Mathis der Maler" again in its truly gothic grandeur.

On second hearing of this work, it is just that feature which is so predominant and which Hindemith so aptiy expressed through his flamboyant use of polyphonic forms.

The rich body of sound possible with the Boston's instruments enhances such effect, the mighty medieval hymn soaring with magnificent exaltation beyond the modern dissonances.

HERO SAVED——

The admirable quality of Koussevitsky's Tchaikowsky is that he saves his hero from any submission to despondency and at least brings him earthly salvation.

Prokofieff's "Classical Symphony" opened the program, a work now heard played by all the visiting orchestras and our own. With the Boston orchestra it attains a brilliance which is just short of shrillness, rather difficult to avoid with virtuoso players.

A charming interlude before the symphony was Moussorgsky's Prelude to "Khovantchina," difficult enough to relate to the story of the drama, yet far richer in Russian moods than the oftener heard "Night on Bald Mountain." Momentarily the orchestra here gave us less of volume and considerable more of its magic color.

PITTSBURGH, PA.
SUN TELEGRAPH
DEC 3 - 194

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ST. LOUIS, MO.
POST DISPATCH
DEC 3 - 1947

New Concert Records

By Thomas B. Sherman

BEETHOVEN'S "Eroica" Symphony gets a sumptuous treatment from the Boston Symphony Orchestra under Serge Koussevitzky. It is evident that Mr. Koussevitzky is possessed by the idea of its strength and its bigness of scale and the result is effective despite certain personal idiosyncrasies which tend to make it less than heroic. The pace of the first movement is slowed down practically to a halt at the second subject; the Marche Funebre is very slow and lugubrious; the introduction to the finale is deliberate and pompous rather than stormy. The recording undoubtedly was made in an empty hall and, at times, is much too reverberatory. All in all the Columbia version of the "Eroica," directed by Bruno Walter, is still the best on the market. This one is by RCA Victor (six records).

of the Duchess

PITTSBURGH, PA.
PRESS
DEC 3 - 1947

Serge Koussevitzky And Boston Symphony Triumph at Mosque

Audience of 4000 Wildly Acclaims Playing Of Tschaikowsky's B-Minor 'Pathetique'

By RALPH LEWANDO, Press Music Critic

As this review goes into type we still feel the glowing power of inspiring music given sublime expression by the Boston Symphony Orchestra under the overwhelming interpretative conducting of Dr. Serge Koussevitzky.

Their concert last night in Syria Mosque, under auspices of the Pittsburgh Orchestra Assn., was artistic achievement, one of those great experiences that lifts one heavenward and blots out the trials and tribulations that beset the world.

Mr. Lewando

The ovational applause still throbs in our ears — acclaim that followed the playing of the final program item. Tschaikowsky's great B-minor ("Pathetique") symphony. The acclaim was a memorable tribute.

The program also included Prokofieff's "Classical" symphony, Paul Hindesmith's "Mathias the Painter" and Moussorgsky's prelude to "Khovanstchina," all good and impressive music, beautifully played.

Eclipes Everything Else

But we are still intoxicated with the effects of the impelling influence of the Tschaikowsky. We have heard it performed time on end. But its projection last night before an audience of about 4000 eclipsed in expressive power anything heard before in the playing of this work.

Each of the four movements was poetry in tone. Each plumbed the depths and scaled the heights of instrumental evocation. The playing was a transporting delight, a tonal feast that regaled the listeners with the ambrosia of artistry and the nectar of spiritual values.

Genuine Musical Art

Although past 70, Dr. Koussevitzky still retains the exuberanc of the eternal artist, steeped i the glory of his art. The vitalit of his hypnotic personality an his unending energy is communicated amazingly to his players.

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and into their performance the very essence and spirit of the music. Thus it is re-created with a livingness, fascination and appeal that warms the heart, tingles the senses, and brings to one vividly the realization that this is musical art—the kind that is of and for all the people; the kind that sends one on a dream tour.

And the kind that wins the greater number of converts to the art through the fervent ministrations of such an eminent leader as Dr. Koussevitzky, and so perfect an orchestra as the Boston Symphony.

Bravo Dr. Koussevitzky! May you be blessed with many years of continuing superlative activity, unfolding to the people the meaning of real music through the power of your interpretative clairvoyance.

ST. LOUIS, MO.
STAR-TIMES
DEC 3 - 1947

44 — Wed., Dec. 3, 1947. ST. LOUIS STAR-TIMES

MUSIC on RECORDS

BY REED HYNDS

KOUSSEVITZKY.

A Fine 'Eroica'

IT SEEMS odd that there should be so many differing opinions about how such an intimately known classic as Beethoven's "Eroica" Symphony should be played. Possibly it is because the "Eroica" is so towering in every way that one feels that a performance can hardly encompass all that Beethoven has to say in it.

Whatever reservations one may have about the new interpretation by Serge Koussevitzky, the recorded sound of the Boston Symphony Orchestra playing it is about as fine as we have had. Certainly no recorded performance of the past has had the wonderful sonority, the crystalline clarity, the richness and balance of tone, heard in this album.

The new recording has the merits of two previous recordings, plus some of its own. In opulence of sound it is superior to that by Bruno Walter and it has the clearcut brilliance of the Toscanini performance without its sharpness and edginess. The playing of the orchestra also is better than in the other recordings. It is about as fine, as a matter of fact, as one can imagine orchestral playing being.

One review that I have seen finds fault with Koussevitzky's conception of the work, but I cannot. Surely there is no one way of playing any symphony. I seems to me that Koussevitzky delivers a full measure of the majesty of the music, in a lithe, poised, full-bodied performance.

There are many felicities in the performance. For example, the transition to the recapitulation in the first movement, which so often presents a difficulty to a conductor, is surmounted fluently and without loss of force. The symphony as a whole is muscular and strong. The Funeral March, which is played in 19 minutes, never has seemed so moving. The handling of the variations of the finale is impressive, too; they build to a magnificent climax. (RCA-Victor 1161; 6 12-inch).

* * *

PITTSBURGH, PA.
POST-GAZETTE
DEC 3 - 1947

Boston Symphony Has All Usual Brilliance

Koussevitzky and Players Acclaimed By Big Audience; Three Exacting Works

By Donald Steinfirst

The incomparable Boston Symphony Orchestra directed by Serge Koussevitsky made its only appearance of the season Tuesday night in Syria Mosque, attracting one of the largest audiences of the year.

The program consisted of three Symphonies, the "Classical" of Prokofieff, Tschaikowsky's "Pathetique" and Hindmith's "Mathis der Maler" and the Prelude to "Khovanstchina" of Moussorgsky, a solid list, the performance of which spared neither conductor nor players.

The tone of the Boston Symphony Orchestra is always amazing. This is particularly true of its woodwinds, which performed with constant and uniform elegance and its brass section, which is mellow and sweet always.

Invested with Regal Splendor

"Mathis der Maler" is always engaging music to hear and its attraction grows with every hearing. Hindemith, always a master of form, is in this symphony a master of orchestration as well, a composer that combines depth of insight with technical perfection so that the paintings of the Isenheim Altar come alive without the listener's being aware that he is hearing anything but absolute music. The Boston Symphony played the symphony with apposite sympathy with the vast score, Dr. Koussevitzky investing it with regal splendor, particularly the final "Temptation of St. Anthony," the brass chorale at the end bringing showers of applause from the audience.

The Moussorgsky Prelude an ethereally beautiful work, is a significant piece of writing, particularly suited so it would seem, for the strings of the Bostonians.

Here the tone was limped and clear, of a peculiarly haunting quality. Here too one heard a pianissimo that seems impossible of achievement so lucid and so clean and so luscious did it sound.

Incandescent Performance

Those kindly souls who follow this column with any degree of consistency know my own personal aversion to the overplayed Tschaikowsky Symphonies (the Boston has performed seven o them in the last 10 years), ye even the most case-hardened anti-Tschaikovsky listener must have softened before the incandescent reading which Dr. Koussevitzky and his men gave of the "Pathetique," It was highly emotionalized, yet not too much so, and the conductor let Tschaikowsky speak for himself without any of the conductor's personality being superimposed onto the score.

Many details of construction stood out in bold relief. But among the credits must be mentioned with pleasure Mr. Laurant's exquisite flute tone and the consistently warm and affectionate brass playing. Too, in matters of balance and tempos, Dr. Koussevitzky and his orchestra revealed the results of years of association with this Symphony.

The concert opened with the Prokofioff "Classical" now very familiar to Syria Mosque habitues. The orchestra has adopted a slower pace than was frequently heard in this Symphony and while it was comfortable it did not have all the bite and tang that is so often associated with his orchesra and this symphony.

CHICAGO, ILL.
JOURNAL OF COMMERCE
DEC 3 - 1947

By William Leonard

BEETHOVEN : Symphony No. 3, in E flat; Serge Koussevitzky conducting the Boston Symphony Orchestra (Victor album DM-1161, six twelve-inch records). The "Eroica" asks a great deal of its interpreters, and Mr. Koussevitzky is one conductor who brings to it all the musicianship it deserves.He lays bare its polyphony without neglecting tonal qualities. He imparts unique momentum to the funeral march without hurrying it. He neglects nothing,and this new recording of the "Eroica" is better than any that preceded it.

* * *

WASHINGTON, D. C.
NEWS

Victor Eroica Album Captures Excitement of Live Performance

By WOODSON TRAVERS

I hope all of you were listening the other night when Koussevitsky and the Boston Orchestra played the Beethoven Third Symphony and had the studio audience climbing up on its chairs to applaud.

After the radio was turned off to avoid the commercials that followed, somebody at this house remarked that she had never heard the Eroica played so beautifully, and what a pity we didn't have it.

By parcel post the next day came an album of six Victor records. It was the Eroica, Koussevitsky conducting the Boston Symphony. As nearly as records can, this album captures the excitement of that live performance.

* * *

Eugene Ormandy and the Philadelphia Orchestra have recorded the Prokofiev Classical Symphony for Columbia. Two records; surfaces quite good. And the same company is offering a new Andre Kostelanetz interpretation of the Nutcracker Suite in which Mr. Kostelanetz's special talents appear to good advantage. Three records.

While on the subject of Tchaikovsky, Columbia also has issued a three-record album of nine of his songs. A White Russian emigree, Irra Petina of the Metropolitan Opera company, is the singer. Very, very Rooshian and, except for None but the Lonely Heart, all invested with the added pleasure of novelty.

Rachmaninoff's sumptuous Second Symphony has been given a sumptuous reading by Dimitri Mitropoulos and the Minneapolis Orchestra. Six records; Victor.

PITTSBURGH POST-GAZETTE: WEDNESDAY,

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THE PITTSBURGH PRESS, WEDNESDAY, DECEMBER 3, 1947

Serge Koussevitzky And Boston Symphony Triumph at Mosque

Audience of 4000 Wildly Acclaims Playing Of Tschaikowsky's B-Minor 'Pathetique'

By RALPH LEWANDO, Press Music Critic

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And the kind that wins the greater number of converts to the art through the fervent ministrations of such an eminent leader as Dr. Koussevitzky, and so perfect an orchestra as the Boston Symphony.

Bravo Dr. Koussevitzky! May you be blessed with many years of continuing superlative activity, unfolding to the people the meaning of real music through the power of your interpretative clairvoyance.

Thursday, December 4, 1947

NOTE WORTHY

by John P. Rhodes

Standing Room Only For Koussevitzky

Serge Koussevitzky elected to close his last concert in Cincinnati ten years ago with the long sustained and dramatic ending to Richard Strauss's "Heldenleben." Last night he brought his program to an end in Music Hall with a similar coup, the solemn and powerful finale to Tchaikovsky's "Symphonic Pathetique." Upon each occasion, this was a stroke of genius, calculated to leave a deep impression upon his listeners—an impression that the Boston Symphony Orchestra is one of the finest organizations of its kind for all time and that Koussevitsky, himself, is one of the ablest conductors of this or any generation.

It is possible that, if I were a Bostonian and a regular subscriber to the concerts in Symphony Hall, I should have given away my tickets for last night's program and gone home with a good book. And I should have made a mistake. The choice of selections was in no way unusual, considering the frequency with which they may be heard; but the manner in which they were played was far from ordinary.

Koussevitsky, I learned, was prepared to play something more novel—Prokofieff's Classical Symphony, Hindemith's "Mathis der Mahler" and Berlioz's Symphony, "Harold In Italy." He is conducting these pieces in other cities on his current two-week tour. And cities like Cincinnati must usually depend on conductors like Koussevitzky to perform such pieces and orchestras like the Bostonian to do them justice.

I felt momentarily that the choice of progress was patronizing. But apparently Cincinnati did not think so, for Music Hall was filled to overflowing, many customers being content to stand for their admission. It proved one other thing, too. They were willing to listen to a great orchestra alone, without soloists, on the strength of its greatness. Fortunately (and probably because they have more time to devote to symphonic music), soloists are not so necessary in Boston as people seem to think they are elsewhere.

BUT, as I suggested, I should have missed a memorable event in passing by the Tchaikovsky symphony and also the "Daphnis and Chloe" suite by Ravel. One hears many excellent performances of both works, but seldom such individual ones. They both bore the Koussevitzky imprint of imagination, artistic conviction, and disciplined style.

The wonders of the "Pathetique" were many—the contrasted descending brass and string passages in the finale, the winding woodwind phrases that precede the development section in the first movement, the dramatic pause and crashing chord which began the development, the occasional murmuring of double basses, the clear and round tones of the brass in general, especially the trombones. They were precise and effective—no waiting to see what any other man would do except the conductor.

The "Daphnis and Chloe" was equally remarkable. One heard and understood the birdlike flutterings of the strings at breaking dawn, the later upward rushing harp and strings, the flawless flute solos, the frenetic throb of the percussion and of middle and upper registers in the general dance, the liquid flow of melody and its lambent charm in the pantomime.

AND THROUGH the latter parts of the program, one wondered how the same conductor could direct the opening "adagio" theme of the Tchaikovsky symphony and the "andante" of the Mendelssohn one—how the same artistic spirit could make so much of the scherzo-like irony of the "Pathetique" and the dancing gaiety of the opening movement of the "Italian Symphony." There was disparity between the Tchaikovsky "vivace" and the Mendelssohn.

One had the impression that Koussevitzky had not taken the German score so much to heart, that perhaps he had reached no definite convictions with regard to it. It was well-paced and the orchestra responded to all he asked. But the feeling was that he did not ask enough. All hair-splitting aside, the overall effect was impressive and memorable, as I have pointed out. The audience was eminently satisfied.

CINCINNATI, O.
POST

by Bibby Chatfield

Serge Koussevitzky walked onto the stage of Music (time-honored) Hall Wednesday night. His acquiline nose twitched knowingly. He stepped to the podium. He extended in an almost abbreviated gesture, his soft, diminutive hands. With a liquid burst of Mendelssohn, Koussevitzky's Boston Symphony Orchestra responded.

And a Cincinnati audience, to the first mink, to the last cloth coat, replied with a soul satisfying gasp. "This is it," they murmured settling deep in their orchestra seats; edging restlessly to the rims of their balcony pinnacles. They forgot to flutter their programs, they forgot to squirm in their winter-wrap maneuverings; they forgot to whisper to their aisle-neighbors: they even forgot to hack and wheeze. But they didn't forget to applaud with hand-smarting intensity an artist, an orchestra and music.

Brought to Cincinnati as the third attraction in the Artist Series, Koussevitzky and the Boston Symphony Orchestra played to a capacity audience whose size could be judged by Music Hall's Central Parkway car park attendant who sputtered "The gate's shut. The joint is loaded," to the number of cigarette stubs spiking Music Hall foyer's sand urns; to the wide grin on the face of J. Herman Thuman, manager of the Artist Series.

The audience, in size and splendid attire, resembled a May Festival opening. The boxes were filled and evening gowns rustled.

Mr. and Mrs. Lucien Wulsin, occupying their customary symphony season box, entertained in honor of Mr. Koussevitzky following the concert with a reception at the Queen City Club. In their box were Mr. and Mrs. John Wulsin.

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PITTSBURGH POST-GAZETTE: WEDNESDAY,

Boston Symphony Has All Usual Brilliance

Koussevitzky and Players Acclaimed By Big Audience; Three Exacting Works

By Donald Steinfirst

The incomparable Boston Symphony Orchestra directed by Serge Koussevitsky made its only appearance of the season Tuesday night in Syria Mosque, attracting one of the largest audiences of the year.

The program consisted of three Symphonies, the "Classical" of Prokofieff, Tschaikowsky's "Pathetique" and Hindmith's "Mathis der Maler" and the Prelude to "Khovanstchina" of Moussorgsky, a solid list, the performance of which spared neither conductor nor players.

The tone of the Boston Symphony Orchestra is always amazing. This is particularly true of its woodwinds, which performed with constant and uniform elegance and its brass section, which is mellow and sweet always.

Invested with Regal Splendor

"Mathis der Maler" is always engaging music to hear and its attraction grows with every hearing. Hindemith, always a master of form, is in this symphony a master of orchestration as well, a composer that combines depth of insight with technical perfection so that the paintings of the Isenheim Altar come alive without the listener's being aware that he is hearing anything but absolute music. The Boston Symphony played the symphony with apposite sympathy with the vast score, Dr. Koussevitzky investing it with regal splendor, particularly the final "Temptation of St. Anthony," the brass chorale at the end bringing showers of applause from the audience.

The Moussorgsky Prelude an ethereally beautiful work, is a significant piece of writing, particularly suited so it would seem, for the strings of the Bostonians. Here the tone was limped and clear, of a peculiarly haunting quality. Here too one heard a pianissimo that seems impossible of achievement so lucid and so clean and so luscious did it sound.

Incandescent Performance

Those kindly souls who follow this column with any degree of consistency know my own personal aversion to the overplayed Tschaikowsky Symphonies (the Boston has performed seven of them in the last 10 years), yet even the most case-hardened anti-Tschaikovsky listener must have softened before the incandescent reading which Dr. Koussevitzky and his men gave of the "Pathetique," It was highly emotionalized, yet not too much so, and the conductor let Tschaikowsky speak for himself without any of the conductor's personality being superimposed onto the score.

Many details of construction stood out in bold relief. But among the credits must be mentioned with pleasure Mr. Laurant's exquisite flute tone and the consistently warm and affectionate brass playing. Too, in matters of balance and tempos, Dr. Koussevitzky and his orchestra revealed the results of years of association with this Symphony.

The concert opened with the Prokofioff "Classical" now very familiar to Syria Mosque habitues. The orchestra has adopted a slower pace than was frequently heard in this Symphony and while it was comfortable it did not have all the bite and tang that is so often associated with his orchestra and this symphony.

Thursday, December 4, 1947

NOTE WORTHY

by John P. Rhodes

Standing Room Only For Koussevitzky

Serge Koussevitzky elected to close his last concert in Cincinnati ten years ago with the long sustained and dramatic ending to Richard Strauss's "Heldenleben." Last night he brought his program to an end in Music Hall with a similar coup, the solemn and powerful finale to Tchaikovsky's "Symphonic Pathetique." Upon each occasion, this was a stroke of genius, calculated to leave a deep impression upon his listeners—an impression that the Boston Symphony Orchestra is one of the finest organizations of its kind for all time and that Koussevitsky, himself, is one of the ablest conductors of this or any generation.

It is possible that, if I were a Bostonian and a regular subscriber to the concerts in Symphony Hall, I should have given away my tickets for last night's program and gone home with a good book. And I should have made a mistake. The choice of selections was in no way unusual, considering the frequency with which they may be heard; but the manner in which they were played was far from ordinary.

Koussevitsky, I learned, was prepared to play something more novel —Prokofieff's Classical Symphony, Hindemith's "Mathis der Mahler" and Berlioz's Symphony, "Harold In Italy." He is conducting these pieces in other cities on his current two-week tour. And cities like Cincinnati must usually depend on conductors like Koussevitzky to perform such pieces and orchestras like the Bostonian to do them justice.

I felt momentarily that the choice of progress was patronizing. But apparently Cincinnati did not think so, for Music Hall was filled to overflowing, many customers being content to stand for their admission. It proved one other thing, too. They were willing to listen to a great orchestra alone, without soloists, on the strength of its greatness. Fortunately (and probably because they have more time to devote to symphonic music), soloists are not so necessary in Boston as people seem to think they are elsewhere.

* * *

BUT, as I suggested, I should have missed a memorable event in passing by the Tchaikovsky symphony and also the "Daphnis and Chloe" suite by Ravel. One hears many excellent performances of both works, but seldom such individual [illegible]. They both bore the Koussevitzky imprint of imagination, artistic conviction, and disciplined style.

The wonders of the "Pathetique" were many—the contrasted descending brass and string passages in the finale, the winding woodwind phrases that precede the development section in the first movement, the dramatic pause and crashing chord which began the development, the occasional murmuring of double basses, the clear and round tones of the brass in general, especially the trombones. They were precise and effective—no waiting to see what any other man would do except the conductor.

The "Daphnis and Chloe" was equally remarkable. One heard and understood the birdlike flutterings of the strings at breaking dawn, the later upward rushing harp and strings, the flawless flute solos, the frenetic throb of the percussion and of middle and upper registers in the general dance, the liquid flow of melody and its lambent charm in the pantomime.

* * *

AND THROUGH the latter parts of the program, one wondered how the same conductor could direct the opening "adagio" theme of the Tchaikovsky symphony and the "andante" of the Mendelssohn one —how the same artistic spirit could make so much of the scherzo-like irony of the "Pathetique" and the dancing gaiety of the opening movement of the "Italian Symphony." There was disparity between the Tchaikovsky "vivace" and the Mendelssohn.

One had the impression that Koussevitzky had not taken the German score so much to heart, that perhaps he had reached no definite convictions with regard to it. It was well-paced and the orchestra responded to all he asked. But the feeling was that he did not ask enough. All hair-splitting aside, the overall effect was impressive and memorable, as I have pointed out. The audience was eminently satisfied.

THE PITTSBURGH PRESS, WEDNESDAY, DECEMBER 3, 1947

Serge Koussevitzky And Boston Symphony Triumph at Mosque

Audience of 4000 Wildly Acclaims Playing Of Tschaikowsky's B-Minor 'Pathetique'

By **RALPH LEWANDO**, **Press Music Critic**

As this review goes into type we still feel the glow power of inspiring music given sublime expression by the Boston Symphony Orchestra under the overwhelming interpretative conducting of Dr. Serge Koussevitzky.

Mr. Lewando

Their concert last night in Syria Mosque, under auspices of the Pittsburgh Orchestra Assn., was artistic achievement, one of those great experiences that lifts one heavenward and blots out the trials and tribulations that beset the world.

The ovational applause still throbs in our ears — acclaim that followed the playing of the final program item. Tschaikowsky's great B-minor ("Pathetique") symphony. The acclaim was a memorable tribute.

The program also included Prokofieff's "Classical" symphony, Paul Hindesmith's "Mathias the Painter" and Moussorgsky's prelude to "Khovanstchina," all good and impressive music, beautifully played.

Eclipes Everything Else

But we are still intoxicated with the effects of the impelling influence of the Tschaikowsky. We have heard it performed time on end. But its projection last night before an audience of about 4000 eclipsed in expressive power anything heard before in the playing of this work.

Each of the four movements was poetry in tone. Each plumbed the depths and scaled the heights of instrumental evocation. The playing was a transporting delight, a tonal feast that regaled the listeners with the ambrosia of artistry and the nectar of spiritual values.

Genuine Musical Art

Although past 70, Dr. Koussevitzky still retains the exuberance of the eternal artist, steeped in the glory of his art. The vitality of his hypnotic personality and his unending energy is communicated amazingly to his players.

He seems to breathe into them and into their performance the very essence and spirit of the music. Thus it is re-created with a livingness, fascination and appeal that warms the heart, tingles the senses, and brings to one vividly the realization that this is musical art—the kind that is of and for all the people; the kind that sends one on a dream tour.

And the kind that wins the greater number of converts to the art through the fervent ministrations of such an eminent leader as Dr. Koussevitzky, and so perfect an orchestra as the Boston Symphony.

Bravo Dr. Koussevitzky! May you be blessed with many years of continuing superlative activity, unfolding to the people the meaning of real music through the power of your interpretative clairvoyance.

CINCINNATI, O.
POST
DEC 4 - 1947

by Bibby Chatfield

Serge Koussevitzky walked onto the stage of Music (time-honored) Hall Wednesday night. His acquiline nose twitched knowingly. He stepped to the podium. He extended in an almost abbreviated gesture, his soft, diminutive hands. With a liquid burst of Mendelssohn, Koussevitzky's Boston Symphony Orchestra responded.

And a Cincinnati audience, to the first mink, to the last cloth coat, replied with a soul satisfying gasp. "This is it," they murmured settling deep in their orchestra seats; edging restlessly to the rims of their balcony pinnacles. They forgot to flutter their programs, they forgot to squirm in their winter-wrap maneuverings; they forgot to whisper to their aisle-neighbors: they even forgot to hack and wheeze. But they didn't forget to applaud with hand-smarting intensity an artist, an orchestra and music.

Brought to Cincinnati as the third attraction in the Artist Series, Koussevitzky and the Boston Symphony Orchestra played to a capacity audience whose size could be judged by Music Hall's Central Parkway car park attendant who sputtered "The gate's shut. The joint is loaded," to the number of cigarette stubs spiking Music Hall foyer's sand urns; to the wide grin on the face of J. Herman Thuman, manager of the Artist Series.

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Mr. Koussevitzky is dean by virtue of his having stuck by his guns in Boston for 24 years, which I believe is the marathon record at the present time among big league conductors. But Mr. Koussevitzky has other claims to eminence besides that of sheer tenacity and longevity. He conducted a whale of a concert last night.

On paper, the program was a disappointment to those of us who relish a challenge along with our listening. There were Mendelssohn's Italian Symphony, the "Daphnis and Chloe" Suite No. 2 by Ravel and Tchaikovsky's Pathetique, all tried and true, and excepting the Ravel, bordering on the category sometimes impiously designated as "war horses."

The 110 or more Bostonians, equipped with instruments the very best, proceeded by their sheer virtuosity as an organization to knock all such precious premonitions into a large cocked hat. It is a pleasure to report that there is still plenty of good red meat on the bones of the works mentioned above.

The first violins had the pleasure of making the evening's first tonal revelation, for it was their opening ta-DEE-da, ta-DEE-da in the opening bars of the Mendelssohn that brought the local music-minded fraternity up sharp with a tone that was bright and disciplined and altogether fresh.

But after that pleasant shock wore off there were others, for it was an evening of revealing beauty . . . revealing because we in Cincinnati haven't heard the like for years. The articulation of the woodwinds and horns in the Saltarello, the brass tone in the Tchaikovsky, the lavish color of the Ravel. These were almost unbelievably perfect.

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Koussevitzky and Boston Symphony in Great Concert

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WELL! It is possible to fill Music Hall to overflowing, in the middle of a busy week, with Cincinnatians who know and who want the best in symphonic music without the extra sales attraction of a soloist, and it is possible for symphonic music to express all the longings and desires of the soul which holds the right to question today's ideals and ideas.

Serge Koussevitzky and the Boston Orchestra have the edge on all other orchestras because of the years they have known and have believed in each other; there is still something fine about friendship (even in the arts). On tour every orchestra presents numbers which could be played and conducted with closed eyes and with hands tied behind backs. The program presented Wednesday night was of that kind. The presence of music on the stands was like having a few extra bills in your purse—"just in case."

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No matter how well known the numbers or how well trained the ensemble, the concert was one of exceptional value. The program began with Mendelssohn's "Italian Symphony," which at once established a bond of musical warmth between the performers and the audience; Mendelssohn wasn't such an outmoded old dullard as some people think. His music was delightful and charming even when his polite conventionality did get the better of his innate romanticism. The slight overbalance of strings showed only in a part of the first movement. The "Andante" had the proper feel of singing, just for the love of singing. The Third Movement had many superior musical attractions, especially the soft, far-distant horn tones. The "Salterello" and the "Terantella" had vitality without gush.

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CHICAGO, ILL.
SUN

DEC 4 - 1947

Social Chicago

Boston Symphony's Concert Adds To Pre-Christmas Entertaining

BY LORRAINE KOWALS

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BUDGET IF YOU LIKE

BLOOMINGTON, IND.
TELEPHONE

DEC 5 - 1947

Music Lovers Hear Another 'Best' in Symphony Orchestras

By KAY SMITH

Patrons of the Indiana University Auditorium Series have been extremely fortunate in the last few years in hearing some of the best symphony orchestras in the country. They have heard the Philadelphia Symphony conducted by Eugene Ormandy, the Minneapolis conducted by Dimitry Mitropoulos, and last night it was another of these "bests", the Boston Symphony Orchestra conducted by Serge Koussevitsky.

The program presented a varied and contrasting selection of some of the best literature, including two modern works which are definitely "here to stay". Opening the concert was Prokofieff's Classical Symphony which the composer wrote as Mozart would write if he were living today. Its gay and light-hearted vein was easily conveyed to the audience by a spirited performance. From the beginning the observer could not help but notice the few and rather small motions employed by Koussevitsky as he used not only his arms and hands, but also facial expressions to convey his wishes to the orchestra members.

Following the Classical Symphony came the Mathis der Mahler Symphony of Hindemith. This modern work expresses the composer's feelings on viewing three paintings by the German artist, Matthias Grunewald. The three movements are each devoted to one of the paintings, "Angelic Concert", Entombment" and "The Temptation of St. Anthony". Here especially the orchestra gave a superb performance of the tonal pictures created by the composer.

The last part of the program was devoted to a vigorous performance of Beethoven's Eroica Symphony, one of the most perfect symphonies ever written. It was all there — the exuberance of the Allegro, the lamentations of the Funeral March, the gay and witty scherzo, and the monumental theme and variations of the Finale.

The entire program was presented brilliantly and vigorously with the contrasting somber and joyful sections falling well into place. We are sure the patrons of the Auditorium Series would welcome another visit by the Boston Symphony Orchestra in the near future.

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TELEPHONE

DEC 5 - 1947

Music Lovers Hear Another 'Best' in Symphony Orchestras

By KAY SMITH

Patrons of the Indiana University Auditorium Series have been extremely fortunate in the last few years in hearing some of the best symphony orchestras in the country. They have heard the Philadelphia Symphony conducted by Eugene Ormandy, the Minneapolis conducted by Dimitry Mitropoulos, and last night it was another of these "bests", the Boston Symphony Orchestra conducted by Serge Koussevitsky.

The program presented a varied and contrasting selection of some of the best literature, including two modern works which are definitely "here to stay". Opening the concert was Prokofieff's Classical Symphony which the composer wrote as Mozart would write if he were living today. Its gay and light-hearted vein was easily conveyed to the audience by a spirited performance. From the beginning the observer could not help but notice the few and rather small motions employed by Koussevitsky as he used not only his arms and hands, but also facial expressions to convey his wishes to the orchestra members.

Following the Classical Symphony came the Mathis der Mahler Symphony of Hindemith. This modern work expresses the composer's feelings on viewing three paintings by the German artist, Matthias Grunewald. The three movements are each devoted to one of the paintings, "Angelic Concert", Entombment" and "The Temptation of St. Anthony". Here especially the orchestra gave a superb performance of the tonal pictures created by the composer.

The last part of the program was devoted to a vigorous performance of Beethoven's Eroica Symphony, one of the most perfect symphonies ever written. It was all there — the exuberance of the Allegro, the lamentations of the Funeral March, the gay and witty scherzo, and the monumental theme and variations of the Finale.

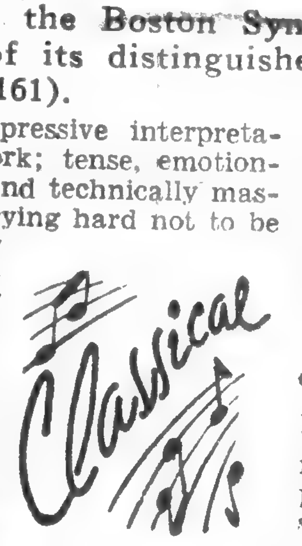
The entire program was presented brilliantly and vigorously with the contrasting somber and joyful sections falling well into place. We are sure the patrons of the Auditorium Series would welcome another visit by the Boston Symphony Orchestra in the near future.

CLEVELAND, OHIO
PRESS

RECORDING the RECORDS

By MILTON WIDDER

Beethoven's the EROICA (the third symphony) is released for the Christmas trade by RCA-Victor this month, recorded by the Boston Symphony Orchestra under the leadership of its distinguished conductor, Serge Koussevitzky (M-1161).



It is an impressive interpretation of the work; tense, emotionally sweeping and technically masterful. I am trying hard not to be impressed by the magic combination of "Boston and Koussevitzky," yet I cannot help but pay homage in words to this accomplishment. It is an achievement as fine as has been reached in modern recording.

Particularly telling is the third (slow) movement, which in program material is referred to as the "March Funebre"—it is soul-stirring.

REPEAT PERFORMANCE, a new album by Columbia Masterworks of the Pons-Kostelanetz combination, is the best so far from this pair. The coloratura is on pitch and clear, Kostelanetz at his mediocre best with the stick. Included in the album are THE MAID OF CADIZ, ESTRELLITA, THE LAST ROSE OF SUMMER—all fine encore songs from the repertory of the Met's leading coloratura.

M-G-M Records (a subsidiary of the motion picture company) put out an album of piano works used in the SONG OF LOVE production of the life of Robert Schumann. Menahem Pressler is the pianist in the album and he is sufficiently poetic and able technically to give good performances of TRAEUMEREI, ARABESQUES and CARNANVAL by Schumann and the two Brahms selections presented in the picture.

In the singles this month the traditional SILENT NIGHT, HOLY NIGHT is sung by Lotte Lehmann for RCA-Victor with Richard Lert conducting the orchestra. It is a poignant, beautiful interpretation. O COME, ALL YE FAITHFUL is on the other side of the 10-inch disc.

INDIANAPOLIS, IND.
STAR
5 - 1947

Warm Sea Of Sound

Boston Symphony Heard At I.U.

By Corbin Patrick

Bloomington, Ind., Dec. 4

A CAPACITY AUDIENCE, luxuriated in a warm sea of enchanting sound at the Indiana University auditorium here tonight as the Boston Symphony Orchestra, one of the world's greatest, appeared in concert under the baton of its benevolent czar, Serge Koussevitzky.

It was the first central Indiana performance in nearly 20 years, and music loving gentry came from all parts of the state to hear them.

Those present undoubtedly would have felt amply repaid for the journey to Bloomington, if the program had been nothing more than an exercise in orchestral painting, so brilliantly did the venerable but still dynamic Dr. Koussevitzky display his gorgeous palette of tonel colors. Happily, his imperious command of a sensitively adjusted instrument, his feeling that "music must always sing," his sheer virtuousity, were applied to a program worthy of a rare event.

It included his grandoise but poignant interpretation of Beethoven's powerful "Eroica" symphony and two other works of major proportions, both reflecting his abiding sympathy for the creative struggles of modern composers: Prokofieff's "Classical" Symphony and Hindemith's still little known but tremendous "Mathias the Painter."

His illumination of this music, Hindemith's in particular, was brilliant and revealing. It confirmed his standing as their most formidable champion.

THE TECHNICAL proficiency of these very proper Bostonians is fully as great as we had learned indirectly by records and the radio, to consider it. The orchestra is poised, free and pliant, wonderfully flexible and responsive. It produces the finest distinctions in both the color and dynamic ranges. There may be orchestras with superior individual choirs, but there are none we have heard in which the choirs are more judiciously blended and balanced.

Over and above this mechanical genius, it has artistic stature derived from a high standard long maintained, a tradition in which Dr. Koussevitzky's magnetic personality and insistence on detailed perfection have played a decisive part. It has the musicianship to give full voice to Dr. Koussevitzky's eloquence, somewhat ardent, but always broad [illegible] sweeping interpretation[illegible]

His warm, romantic [illegible]ng and large-sized conce[illegible] were beautifully demonstrated in "Mathias, the Painter," which is surely among the most remarkable of modern scores, advanced in its treatment, but not beyond the comprehension of audiences, willing to listen and absorb. The symphony, based on passages from Hindemith's opera of the same title, makes highly effective use of medieval church melodies and old modes. It bears mystical charm.

The movements are named for three paintings by Mathias Grunewald, found on the famous Isenheim altar. The opera, dealing with rebellion against autocracy in the peasants war of 1524, caused Hindemith's music to be banned in Germany by the Nazis. This symphony, as clarified by Dr. Koussevitzky, provided an impressive introduction to one of the most important of modern composers. It represents a simplification of his highly complex art.

Prokofieff's more familiar but no less welcome "classical" symphony was played with subtlety and elan, grace and vigor by Dr. Koussevitzky and his Bostonians. The detail was beautifully limned The mighty Beethoven "Eroica" brought the program to a close the audience, no doubt, will long remember. Dr. Koussevitzky's authority as an interpreter of this work is too well known to need further comment here.

The occasion was another step step toward the fulfillment of well-laid plans to make Indiana University an outstanding center of culture for the entire state. Where else, now, have we heard the Boston Symphony Orchestra since the extravagant 20s?

INDIANAPOLIS, IND.
NEWS
DEC 5 - 1947

Bostonians Play Glorious Music

Orchestra Presents 3 Symphonies at I. U.

By WALTER WHITWORTH
The News Music Critic

BLOOMINGTON, Dec. 5—It is good for mankind to be reminded at frequent intervals of those values which never lose their influence and their power through the centuries, because these values do not change. They are part of a growing, living tradition, and one has some need of tradition in an age of confusion, in an age that scoffs at yesterday without quite knowing what to do with today.

PROGRAM
Classical Symphony in D Major....Prokofiev
Symphony, 'Mathis der Maler".....Hindemith
Symphony No. 3 in E-flat Major...Beethoven

The Boston Symphony Orchestra, which played in the Indiana University Auditorium last night under the direction of Serge Koussevitzky, prompted those first words, for on its program was Beethoven's "Eroica" Symphony, in which are imbedded a breadth of vision, a depth of insight and a sense of freedom that picture the dignity of man, a dignity that man seems to have lost.

While listening to the music, which retains its vast strength and its vast emotional wisdom, one marvels anew at the titanic genius of the composer. His was a sane and healthy outlook. To him belonged a maturity for which most of us struggle in futile despair. Yet in his measures he brought—and brings—to the listener clear glimpses of cumulative growth in the human race; brings, indeed, to a culminating point all the things we could be, if we would.

It is, of course, axiomatic to say that only genius can interpret and communicate the language of genius, just as it is axiomatic to say that each interpretative genius sheds fresh, individual light on whatever work he chooses to interpret. Assuredly, Dr. Koussevitzky has the requisite command of musical knowledge; has command of the ever-finer knowledge of man, whom composers are eternally striving to explain and to express.

Imbued with the fire of genius, himself, and the fortunate and proud possessor of one of the great orchestras of the world, he can reveal as fully as possible the greatness and the sweep and the profundity of this masterpiece. His methods are inevitably his own, but they are methods tempered by discrimination, so that a sudden emphasis—as, for instance, in the shifting tempo of the final movement—is still an integral part of the whole conception, not a distorted whim for the sake of startling the listener.

And so sensitive is the response of the orchestra that the subtlest nuances are possible. These players, at the will of the conductor, can paint in broad strokes, can paint with the finesse of the miniaturist. They can make the music rise to overwhelming climaxes, can make it fall to the merest susurration. They can change color tones—clean, fresh, pellucid for Prokofiev, so Mozartean in essence, but also so piquant in flavor because of quixotic harmonies; or, again, deep and rich for the drama of Beethoven.

Always there is an awareness of the fitness of things, of proper proportion, of gradual rising to one climax and then a falling away from that peak. Whether it was the cheerful little gravotte, a third movement of the Prokofiev, the slow movement of the Hindemith symphony—which isn't a symphony at all; but three excerpts from the opera of the same name, excerpts symphonic in themselves—or the glorious first movement of the "Eroica," whichever it was from any of the three works on the program, there was the same sureness, the same flawless molding, that same perfect surface and glowing content.

Prokofiev, slightly satirical, as always, but fundamentally serious of purpose, was an excellent beginning. Hindemith, vividly descriptive, more lyric than usual, often truly vigorous, offered excellent contrast. Both, through classic mood and romantic warmth, led smoothly to the gigantic might of Beethoven. In this closing music lay tradition, with its reminders of fulfillment and destiny. Such music is miraculous. Such a performance is a miracle, too.

CHICAGO, ILL.
SUN

LEADS BOSTONIANS

Serge Koussevitzky conducts the Boston Symphony in two concerts at Orchestra Hall, tonight and Sunday afternoon.

CHICAGO, ILL.
SUN

MUSIC TODAY

Chicago Symphony Orchestra, Artur Rodzinski, conductor, Orchestra Hall, 2:15.Handel's Water Music, arranged by Sir Hamilton Harty; Carpenter's "Skyscrapers,"and Prokofieff's Fifth Symphony.

Boston Symphony Orchestra, conducted by Serge Koussevitsky, Orchestra Hall, 8:15. Prokofieff's Classical Symphony; Hindemith's"Mathis der Mahler": Berlioz' Symphony, "Harold in Italy."

[41]

MUSIC

Symphony Concert

The 10th concert by the Boston Symphony Orchestra, Eleazar de Carvalho conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:
Prologue and Fugue..........Guarnieri
"Madona". Symphonic Poem..Villa-Lobos
Suite from "El Amor Brujo"........Falla
Symphony No. 5 in E minor, from the "New World," Op. 95......Dvorak

By ALEXANDER WILLIAMS

Mr. de Carvalho's second program offered a more interesting selection of new music than his first but as a conductor he showed to better advantage in the Berlioz than in the Dvorak. Why conductors turn their backs on Dvorak's other symphonies is one of the minor mysteries of their mysterious craft. The "New World" has some lovely things in it, notably the scherzo; but there is altogether too much warming over of the themes which had been sufficiently served in the beginning. Under Mr. de Carvalho's ministrations the slow movement seemed more interminable than ever.

Two new Brazilian compositions were performed for the first time yesterday afternoon. Camargo Guarnieri's Prologue sounds better than his Fugue, and it is perhaps significant that at the end of the latter he returns to the theme of the former. For the rest this is just another of those pieces of dissonant counterpoint, which, I submit, is not very exciting musical news. The composer was present and acknowledged the applause from his seat in the hall.

Mr. de Carvalho then delivered a peculiar interpretation of the orchestral suite from Falla's "El Amor Brujo." He concentrated on detail, so that it was possible to hear many beauties of orchestration which ordinarily escape attention. But the interpretation as a whole was a little on the drowsy side. There was not much of that dramatic excitement which the music can communicate. Restraint is an admirable quality in its way, but "El Amor Brujo" can stand more youthful elan than Mr. de Carvalho brought to it yesterday.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitsky and the Boston Symphony Orchestra, back from their annual tour of mid-Western cities, gave a concert of only two pieces at Symphony Hall yesterday afternoon. They were Beethoven's "Emperor" Concerto, with Nadia Reisenberg as soloist, and the Sixth, or "Pathetique," Symphony of Tchaikovsky.

Miss Reisenberg, making her first appearance in Boston, proved herself a competent technician and a worthy interpreter of this Concerto. The work rippled along serenely and made its customary effect. But to say it was a distinguished performance, either orchestrally or pianistically, would be wide of the mark. Miss Reisenberg's playing was clear and clean, apart from a clipped phrase here and there. But it did not reveal a force of artistic individuality, nor an ardor of temperament, to lift it into the sphere of striking musical communication.

It is possible the orchestra was tired from its travels, for there were little roughnesses in attack, nuance and rhythm that ordinarily are the last thing you would expect from the Boston Symphony. Even so, yesterday's performance would be grade-A for an orchestra of less than the celestial qualities of this.

Tchaikovsky probably never had an interpreter better qualified or more devoted than Serge Koussevitsky. His reading of the "Pathetique" Symphony, for our time, must be the last word in authority and emotional drive. Yesterday the work had all of its usual persuasion, even though it seemed very fast and very loud in the third movement, and a bit coarse of texture here and there elsewhere in the other three movements. But, as aforesaid, the Boston Symphony's second best is better than the finest of some orchestras.

The program will be repeated tonight. Next week Eleazer de Carvalho will be guest conductor in Schuman's Symphony for Strings; the Chamber Symphony by Arnold Schoenberg, and the "Fantastic" Symphony by Hector Berlioz.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Not a great deal need be said [illegible] yesterday afternoon's Symphony Concert. The current program [illegible] but two numbers, both [illegible] familiar: Beethoven's Fifth, [illegible] "Emperor" piano concerto, and the "Pathetic" Symphony [illegible]. The soloist in the [illegible] was Nadia Reisenberg, who [illegible] if I am not mistaken, [illegible] Boston appearance.

[illegible] particular time there was [illegible] for Dr. Koussevitzky [illegible] anything new and elaborate [illegible] Friday and Saturday [illegible]. Last Wednesday evening the orchestra played in Rochester, N. Y., the last city touched [illegible] extensive western tour, and it [illegible] in town Thursday morning. [illegible] either the conductor or the men were wearied by this ordeal [illegible] apparent yesterday. Everything was tip-top.

The Tchaikovsky "Pathetic" was one of the numbers featured on the trip, and to judge from the reviews, the various performances of it served to astonish the natives. This is one of the things that Koussevitzky and the Boston Symphony do to perfection. You could go further and say that no other performance can seriously be compared with [illegible].

[illegible] think of the "Emperor" as a [illegible] concerto, and not only because of its title. At least it did not have to be changed to "Empress" for Miss Reisenberg's benefit; the Russian-born pianist played it in the heroic fashion that befits it. If some of her brother pianists have played it with more magnificence of tone, Miss Reisenberg did not let you down, and she shone in the more delicate portions of the work. So discerning a musician, so well-equipped a virtuoso deserves to be better known hereabouts. Yesterday's audience gave Miss Reisenberg the hearty and long-continued applause that was her due.

NEW YORK, N. Y.
BRONX DEMOCRAT
DEC 5 - 1947

SALVATION ARMY STARTS ANNUAL DRIVE

Of yearly interest is The Salvation Army's drive. No more worthy cause evinces itself than this annual campaign, which again seeks to raise $1,000,000 on behalf of its sixty institutions throughout the New York City area.

This year The Salvation Army's Annual Maintenance Appeal will be launched with a concert by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky. This will be held at the Metropolitan Opera House on Tuesday evening, January 6, 1948. Featured on the program will be Tchaikovsky's Fifth Symphony.

NEW YORK, N. Y.
TIMES
DEC 6 - 1947

The News of Radio

ABC-Boston Symphony Cooperative Series Awaits Outcome of AFM Negotiations

By JACK GOULD

The American Broadcasting Company and the directors of the Boston Symphony are holding a series of discussions with a view to arranging cooperative sponsorship of the orchestra. The symphony currently is heard on a sustaining basis at 9:30 P. M. Tuesdays. Under the cooperative plan the cost of the concerts would be met by different advertisers in different cities rather than by one concern on a national basis.

If the plans materialize, the Boston Symphony would be the first major orchestra group to be offered on a cooperative basis. At the present time neither the NBC Symphony, the New York Philharmonic-Symphony nor the Boston are sponsored, chiefly because of the appreciable cost and the specialized appeal of symphonic programs. The ABC network hopes that the idea of cooperative sponsorship may prove a way out of such economic limitations.

However, the tentative plans for the Boston Symphony also are contingent on the outcome of negotiations between the networks and James C. Petrillo, president of the American Federation of Musicians. The union's previous ban on cooperatively sponsored musical programs has been lifted only to Jan. 31, the date that the network contract expires. Arrangements for "coops" after that date will have to be worked out.

SOUTH BEND, IND.
TRIBUNE
DEC 7 - 1947

Boston Symphony Gives Thrilling Performance

The Boston Symphony sustained its world renowned reputation Saturday night before 3,400 South Bend Civic Music association members in the John Adams High school auditorium by its rendition of a classic Sibelius, Strauss and Beethoven program.

Members packed the auditorium, standing in the aisles and sitting on bleachers, to hear the orchestra under the baton of Richard Burgin, first violinist of the symphony. The absence of Serge Koussevitzky, conductor, was a disappointment to South Bend music lovers. Mr. Koussevitzky is reported to have decided he could not do justice to his music in the John Adams auditorium because it was not originally constructed for musical productions.

Sibelius Number Thrills.

The orchestra could not have selected a more suitable vehicle than the Sibelius "Symphony No. 1, in E minor, opus 39," to display its great brilliance, tone color, execution and interpretation. The symphony is in four movements displaying all the lights and shades of Sibelius. The orchestra and conductor received an enthusiastic ovation.

As a second number the orchestra selected Richard Strauss' tone poem, "Don Juan," opus 20. This beautiful work, based on extracts of a poem by Nicolaus Lenal, entitled "Don Juan," is descriptive of human emotions.

As a closing number Ludwig von Beethoven's "Symphony No. 5 in C Minor, opus 67," in six movements, was interpreted. The classic was played as only the Boston symphony can displaying the creative spirit of Beethoven who reared such mighty structures of sound from all resources. The orchestra again received an ovation, the director being called before the curtain five times.

The Boston Symphony orchestra has won its spurs by its brilliance, virtuosity and interpretative warmth.

The Civic Music association is to be congratulated on bringing such a noted musical organization to South Bend.

INDIANAPOLIS, IND.
TIMES
1947

Boston Symphony Orchestra Shows Delicacy and Strength

By HENRY BUTLER
Times Staff Writer

BLOOMINGTON, Ind., Dec. 5—It's a lot more exciting to listen to the Boston Symphony Orchestra than to write about it.

Hearing such a program as Serge Koussevitzky and the Boston Orchestra played in Indiana University auditorium last night was an experience not easily translated into words. After all, the number of effective superlatives is limited.

Like the shadows in the cave myth in Plato's "Republic," words are vague and feeble substitutes for reality. They simply won't serve to convey the perfection of ensemble, tone quality and musicianship Dr. Koussevitzky and his great orchestra have achieved together.

Not One-Man Achievement

Dr. Koussevitzky would be first to admit that it has not been entirely a one-man achievement. The Boston conductor inherited a fine musical legacy when he took over the orchestra in 1924. Since then, the orchestra's financial condition has been steadily improved by cooperative efforts of many persons, and the Tanglewood summer concerts plus extensive recording have helped make the average Boston Symphony musician's job a real career.

Dr. Koussevitzky's orchestra is a wonderful instrument, on which the diminutive and fastidious conductor plays with alternate delicacy and strength. The maestro lives the music, mobile mouth and chin forming the rhythmic patterns. He "be-bops," so to speak, throughout. And with the pencil-sized baton and the occasional limp-wristed gestures of an angry marionette, he contrives somehow to become the incarnation of Prokofieff's, or Hindemith's or Beethoven's musical intentions.

He opened his program with Prokofieff's "Classical" Symphony. It's so familiar through the Boston Orchestra's recordings that it needs little comment, except that it was as beautifully precise as always and had that thrilling advantage of depth and quality any real performance has over any recording.

I'd be willing to bet the Boston Orchestra could play that Prokofieff blindfolded, like Indianapolis Magician Sir Edward driving his car through traffic. Anyway, it wasn't a work-out for the maestro, who didn't begin real exertion until the Hindemith "Mathis der Maler" Symphony.

The Hindemith Symphony was the most fascinating of the evening's offerings. (It was a foregone conclusion that Beethoven's "Eroica" would be magnificent.) Paul Hindemith's writing in that symphony disdains obvious or lush effects. It has tragic feeling, but in a generalized, strictly nonliterary way.

Hindemith's polyphony (melody against melody) is punctuated here and there by powerful, chunky blasts from the brass section. In the Boston orchestra, the brass section is something to make any former enlisted man forget his Army-inspired prejudice. How they manage to combine rich tone, big volume and superhuman on-the-dot accuracy of attack is something they and Dr. Koussevitzky would have to explain.

It takes a superlative orchestra, a superlative conductor, to make even the usually dry-sounding developmental passages of Beethoven's Third Symphony seem significant. An amateur orchestra can play the big moments recognizably, even pleasingly. Maestro Koussevitzky, with his Russo-Gallic subtle sense of "comme il faut" (the way it should be), can incline a pursuit-pilot's eloquent hand and draw from his orchestra musical profundity in place of what formerly seemed musical arithmetic.

ROCHESTER, N. Y.
TIMES-UNION
DEC 6 1947

Boston Lists Berlioz 4th Symphony

One of the highlights in the Rochester musical season will come Wednesday evening when the Boston Symphony Orchestra, under baton of Dr. Serge Koussevitsky plays in Eastman Theater.

Major work of the evening will be Berlioz' Symphony No. 4, (Harold in Italy) in which Joseph de Pasquale will be soloist.

JOSEPH DE PASQUALE

Joining the Boston Orchestra this season, Mr. Pasquale, native of Philadelphia, succeeded to the post of "first desk" viola at the age of 37. That made him the youngest man to hold that position in any major orchestra in the United States.

Dr. Koussevitzky has such high esteem for him as to present him in Rochester as soloist in the Berlioz symphony, famous test-piece of viola virtuosity.

Mr. de Pasquale served four years in the Marine Band—"The President's" — in Washington, D. C., playing trumpet in band concerts, and viola in the Marine Symphony. Thus he appeared at the White House before such noted guests as Winston Churchill and Charles de Gaulle.

Wednesday night's program also will include the Divertimento in B-flat major for Strings and Two Horns, by Mozart; Serenade for Solo Flute, Harp and Strings, by Dr. Howard Hanson and the Daphnis at Chloe Ballet, Suite No. 2, by Ravel.

CINCINNATI, O.
ENQUIRER
[illegible]

HOT OFF THE WAX

Good Musicianship In Two Symphonies

BY ROBERT H. ALLEN.

BEETHOVEN'S "Eroica," practically a ritual for the **BOSTON SYMPHONY ORCHESTRA** over the generations, even more than in other musical centers, is beautifully performed by it and excellently recorded by RCA Victor (12 sides). Under **SERGE KOUSSEVITZKY** the strings are a well-knit, well-blended, well-balanced ensemble. Detail is usually subordinated to the large perspectives, but when it emerges it is fresh and spontaneous.

RACHMANINOFF'S Symphony No. 2, in E Minor, performed by the Minneapolis Symphoy Orchestra, is another triumph of good musicianship and recording (Victor, 12 sides). **DIMITRI MITROPOULOS** is a fine interpreter of the introverted Slav's valiant effort to triumph over the blues. Probably no composer, before or since Rachmaninoff, has pulled himself up by his boot straps with such an air of the well-appointed guardsman, Quixote with Sancho left out.

BACH'S "Sleepers, Wake!" cantata (Victor, eight 10-inch sides), shows **ROBERT SHAW'S** RCA Victor Chorale and orchestra at their splendid best. Nicolai's great hymn, familiar to Harvard chapelgoers, sounds gloriously with a mixed choir. **PAUL MATTHEN**, baritone, who sang so expressively his role in Shaw's recent album of Bach's B Minor Mass, has here the more stolid recitative and duet parts of the Bridegroom and the soprano parts are sung fluently by **S. FRIEL**. In contrast to these singers' restraint—and how else could they sing the quaint reiterated words of mystic passion,—the tenor narration by **R. RUSSELL** is exceedingly sentimental and I think this, too, is welcome and called for by the German text. **JOSEPH FUCHS**, violin, and **ROBERT BLOOM**, oboe, play decorative obbligatoes and add color to the ensemble.

YOUNGSTOWN, OHIO
VINDICATOR

DEC 7 - 1947

Boston Symphony's Rendition Of Haydn Work Is Exquisite

By Col. L. R. Beals

The Boston Symphony Orchestra, directed by Serge oussevitzky, has made a new recording of Haydn's Symhony No. 94, in G, called "Surprise," for RCA Victor in the hree-disk set DM-1155. This orchestra's previous recording f the "Surprise" Symphony was in Victor's album No. 55, hich indicated the need of the new one.

While No. 55 was an excellent re-ording, there have been improveents in engineering and in surces which are taken advantage of No. 1155. The great orchestra ays the melodious work exquisite- and the recording is excellent.

The Rasoumovsky Quartets

Chamber music lovers will reice in RCA Victor's release of eethoven's Rasoumovsky Quartets, layed by the Paganini Quartet. his group is so called because each layer uses a Stradivarius instruent formerly owned by Paganini. hese colossal works of Opus 59 are oused in separate albums; the No. in F, in five-disk DM-1151; the No. , in E minor, in four-disk DM-1152; nd the No. 9, in C, in four-disk DM-153. The quartet's first recording s impressive, its tone brilliant and ts playing having great vitality. The recording is fine. The Rasounovsky Quartets are dedicated to Beethoven's friend and patron, Russian Count Rasoumovsky, and each contains a lively Russian folk tune. They were composed during the same period as the 3rd, 4th, 5th, and 6th Symphonies, and the opera, "Fidelio."

HOUSTON, TEX.
POST

DEC 7 1947

Beethoven: Symphony No. 3 in E Flat ("Eroica"), played by the Boston Symphony orchestra with Serge Koussevitzky conducting (Victor M-1161). Though the Boston orchestra is white-hot and yields up some majestic masses of tone, the same charge must be brought against this "Eroica" that applies to the older Koussevitzky recording with the London Philharmonic. He exerts too much pressure throughout; the music is strident and over-dramatized; the tempos frenetic and arbitrary. Even the virtuosic Boston orchestra can be strained out of its Olympian suavity—as witness the nervousness of the solo horn and flute in the first movement; the pinched, coryza-like tone of the oboe in the Dead March. But if one can accept this pressure-playing, the performance is indeed "heroic" enough. The flying tempo demanded by Koussevitzky in the scherzo is achieved with a wonderful airiness; the climaxes are of shattering force. A superb piece of recording, however, only makes me wish harder that the performance itself were more continent.

HOUSTON, TEX.
CHRONICLE

DEC 7

Record Changer

BY ANN HOLMES

Beethoven, Symphony No. 3 (Eroica), Victor:

Another of Beethoven's great monuments is his victory over increasing deafness in his Third Symphony, which at the moment of inspiration he dedicated to Napoleon. As it happened, however Bonaparte proved himself unworthy in the eyes of the grea composer when he proclaimed himself emperor, and the dedication was torn up. The effect o the conqueror is to be felt in the Third Symphony, and while the composer tore the word "Bonaparte" off the title, he dedicated his towering work to "the memory of a great man," and it has since traveled under the name "Eroica."

The symphony is recorded under the masterful baton of Serge Koussevitzky, who conducts the Boston Symphony Orchestra, and is imperative and commanding. Nor is its intricacy and massed force indelicately handled. For all Beethoven fans here is a bright, shining, and well-reproduced "Eroica."

POPULAR.

"Ballerina."
"Near You."
"Golden Earrings."
"Serenade of the Bells."
"Too Fat Polka."

SEMI-CLASSICAL.

"Malaguena."
Morton Gould's "Showcase."

CLASSICAL.

Berlioz "Homeo and Juliet."
Rachmaninoff Second Symphony.

lett O'Hara's vivid experiences are recorded with that symphonic touch by Al Goodman and his orchestra. On the reverse is the "Fantasia Mexicana," remembered as the musical gem from the recent movie "Fiesta."

TRENTON, N. J.
SUNDAY TIMES ADVERTISER

DEC 7 - 1947

The New

A Victor version of the "Eroica" Symphony by Serge Koussevitzky and the Boston Symphony Orchestra offers Beethoven lovers heady fare. Over-emphasis in the bass detracts somewhat from the worth of this generous reissue. Koussevitzky deals with the scherzo and the funeral march with a precise touch, but the first movement loses something in his performance. (Victor 1161)

Irra Petina sings for Columbia the richly colored songs of Tchaikovsky. Born in Russia, the daughter of an aide to the Czar, Miss Petina possesses a rich and expressive voice. She sings (in Russian) in this all-Tchaikovsky album "Liza's Aria" from the tragic opera, "Pique Dame"; "It Was Early Spring"; the famous "None But the Lonely Heart"; "Green Grass, I Wish"; the love song, "In This Moonlight Night"; "Don't Doubt Me, Dear"; and another love song, "Whether By Day." (Columbia MM-712)

COLUMBIA, S. C.
STATE

DEC 7 1947

Record Companies Build Two-Year Music Supply To Beat Petrillo Edict

By JEAN MEEGAN
AP Newsfeatures Writer

New York, Dec. 6—(AP)—Enough new music to satisfy America for two years is promised by the phonograph recording people by New Year's Eve when James C. Petrillo's edict, barring his American Federation of Musicians from making records or radio transcriptions, goes into effect.

The million dollar voices are growing husky with fatigue as they go into the stretch; the millionaire orchestra leaders are working (without white tie) through breakfast time at building a backlog that will last America's radio, juke boxes, and phonographs until 1950.

Working Overtime

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Dinah Shore is waxing 50 vocals instead of four a month; Frankie Carle and Al Jolson are making 40 sides apiece.

Symphonic maestroes, too, are hastening to record classics they never got around to before. Toscanini and Koussevitsky both are in this ~~pressure cooker~~. Recording equipment has been rushed to the Philadelphia, Pittsburgh, and Cleveland symphonies.

Harrassed And Exhausted

Harrassed, exhausted Kay Kyser in his haste inadvertently recorded the same number twice. A red-eyed arranger slumped in a studio chair and his noisy snore spoiled a Buddy Clarke recording. Sinatra's throat gave out during one all-night session and his personal appearance in a Broadway theater had to be cancelled the next day.

It takes years to train recording technicians. There is no extra help available and the regulars are cranky from the impossible job o handling from 18 to 20 artists a week. If they're lucky four or five numbers can be recorded in a night. Some nights they can get only one or two; other nights nothing at all.

Keen-eared executives of the 175 recording companies are growing "hard of listening." In two months they will have auditioned, selected, and recorded a repertoire that normally would have taken about two years.

Movie Scores on Wax

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"And if this isn't enough," commended the president of one of the largest companies, "we'll make any hit that comes along with vocal backgrounds."

That's the old dodge they used during Petrillo's 1942-1945 ban. Sinatra's comet flashed at that time. Restrained from using musical backgrounds for the new sensation, his recording company used human voices for accompaniment.

Non-Union Musicians

High-powered recording executives figure if worst comes to worst they'll hire non-union musicians. If, for instance, one company's favorite star records an innocuous sounding number that turns out to be a skyrocketing hit, competing companies will put it on wax with their own stars and non-union musicians.

"Every high school and college has some kind of glee club or orchestra," the recorders figure. "There are about 100,000 music schools in this country and some 10,000,000 people play some instrument. We'll record the best of them."

ATLANTIC CITY, N. J.
PRESS

DEC 7 1947

Turn Out Plenty Records To Beat Petrillo Ban

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By Felix Borowski

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Undoubtedly the high point of the concert was the disclosure of Ravel's "Daphnis et Chloe." In this the golden tone of the orchestra as a whole, the impeccable accomplishments of various woodwind players--notably those of the first flute and first clarinet --the extraordinary brilliance of the playing as a whole, were of almost unbelievable splendor.

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The rich tone of the violins was effectively brought out, more especially in the recitative-like Andante preceding the final movement. The finale itself, with the exception of some lack of precision at the beginning of it, was accomplished with remarkable virtuosity.

Tschaikowsky's Pathetic Symphony is an old story with Dr. Koussevitzky's men. They gave an impressive reading of it, one full of drama.

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[43]

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 7 - 1947

RECENT RECORDS

By JEROME D. BOHM

Victor Sets

J[illegible] wh[illegible] Victor [illegible]ould choose [illegible] for [illegible] another recording [illegible] of Beethoven's "Eroica" Sym[illegible] to this reviewer [illegible] excellent ones, in[illegible] so many [illegible], also published [illegible] available. Mr. [illegible] Victor [illegible] had already [illegible] conception of [illegible] Lo[illegible] Phil[illegible] wor[illegible] has discoursed it [illegible]rmonic. [illegible] Boston with the [illegible] Boston Symphony Orchestra without adding thereby [illegible] his reputation as [illegible] interpreter of Beethoven's [illegible] music. For while the per[illegible] tonally and technically [illegible] the increas[illegible] conductor's [illegible]ness is quite [illegible]

[illegible]maninoff's redundant Sec[illegible] Symphony in E minor is well [illegible] by the Minneapolis Sym[illegible] Orchestra under Dimitri [illegible] perceptive leader-

Love' Duet from the second act of [illegible] by Helen Traubel, Torsten Ralf and [illegible]politan Opera Orchestra under the [illegible] a far more satisfactory recording [illegible] music drama than that made by [illegible]lchior, with Edwin McArthur as

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MILWAUKEE, WIS.
JOURNAL

Frantic Race On to Beat Petrillo's Record Ba

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Big Symphonies Kept Busy, Too

SYMPHONIC maestros, too, are hastening to record classics they never got around to before. Toscanini and Koussevitsky both are in this pressure cooker. Recording equipment has been rushed to the Philadelphia, Pittsburgh and Cleveland symphonies.

Harassed, exhausted Kay Kyser in his haste inadvertently recorded the same number twice. A red-eyed arranger slumped in a studio chair and his noisy snore spoiled a Buddy Clarke recording. Sinatra's throat gave out during one all-night session and his personal appearance in a Broadway theater had to be canceled the next day.

It takes years to train recording technicians. There is no extra help available and the regulars are cranky from the impossible job of handling from 18 to 20 artists a week. If they are lucky, four or five numbers can be recorded in a night.

—By a Journal Staff Artist

Symphony maestros forgo their white ties in rush to get music on records.

Some nights they can get only one or two; other nights none at all.

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High powered recording executives plan that if worst comes to worst they will hire nonunion musicians. If, for instance, one company's favorite star now records an innocuous sounding number that later turns out to be a hit, competing companies will then record it with their own stars and nonunion musicians.

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Ban Is Directed at Small Radio Stations

WISE heads in the industry say Petrillo is not out to get the recording companies; his targets are the small, independent radio stations, which live on records but balk at paying for stand-by musicians.

Petrillo conceded last summer before a house labor subcommittee in Washington that "the big reason" for his threat to ban recordings was to make 603 radio stations "more susceptible to employing musicians."

When he finally announced his decision Oct. 18 he said: "I don't know who's going out of business, but I know we're going out of business if we continue making records. We don't know of any other business that would make an instrument that would destroy themselves and we're going to stop making the instruments that have been destroying us."

Petrillo took similar action in 1942. After two years and three months the dispute ended in a complete victory for the union when the recording companies accepted union terms to pay the union fees ranging from 1c to 2c a record.

The AFM royalties, Petrillo once said, are used "to spread musical culture and to give employment to musicians, who have been put out of work by the records we have been making."

BARTLESVILLE, OKLA.
ENTERPRISE

Record Industry Hits Stretch In Run To Beat Petrillo Ban

By JEAN MEEGAN
AP Newsfeature Writer

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NEW HAVEN, CONN.
REGISTER

DEC 7 1947

Musicians Work Overtime To Beat Petrillo Edict

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Sinatra's Throat Fails

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[44]

CHICAGO, ILL.
JOURNAL OF COMMERCE

Boston Symphony Orchestra Excels; Golschmann to Conduct Here

By William Leonard

There was just the proper combination of novelty and familiarity about the Boston Symphony Orchestra's concert Friday night at Orchestra Hall—and it was performed with a perfection that would have made even a less balanced program stimulating.

Serge Koussevitzky conducted his marvelously lubricated musical machine in Prokofieff's "Classical" symphony which is a popular item in any symphony's repertoire, and in Berlioz' "Harold in Italy" symphony and Hindemith's "Mathis der Mahler," which are established but still far from threadbare.

The Berlioz, with Joseph de Pasquale, 28-year old Philadelphian, as viola soloist, was an epic of melancholy romanticism, poetically fantastic but convincing in every turnabout of its many moods.

The Hindemith "symphony" improves with each hearing although it still is more impressive for the skill of its composer's technique than for any feeling of compulsion. It has an obvious sincerity without having the ability to convince the listener unless he meets it more than halfway.

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22 CHICAGO SUNDAY TRIBUNE:
* Dec.7,1947 Part 1 Page 22

MUSIC BARES NEW IMPACT UPON ARTISTS

Boston Program of High Order

BY CLAUDIA CASSIDY

Today's concert by the Boston orchestra will be devoted to persuasive music of Mozart, Ravel and Tschaikowsky, but the program Serge Koussevitzky chose for Friday evening in Orchestra hall was an arresting illustration (perhaps inadvertent, tho I doubt it) of the impact of the world upon the artist.

Unable to find a Prokofieff Fifth or a Copland Third to introduce to us as in previous seasons, this concert began with Prokofieff's Classical Symphony, in which a man who had just experienced the Russian revolution turned from the clangor of the "Scythian Suite" to music he thought Mozart might have written had he lived in 1917.

Banned In Germany

It continued with what we know as a symphony because we have heard only those three excerpts from the opera, "Mathis der Maler," banned in Berlin in 1934 because the nazi government found its symbolism of the artist in revolt too pointed for comfort - action resulting in Furtwangler's temporary withdrawal from his conducting post and Hindemith's departure from Germany.

And as the motivating impact is not necessarily political, the program ended with "Harold in Italy," written by Berlioz because Paganini was briefly enamored of the viola.

Wins by Fascination

Paganini never played it - it was no score for a man whose reputation hung from a chandelier of fireworks - and it had little beyond Byronic wanderings in common with "Childe Harold." But it survived by his own melancholy fascinations, being bewitched by the "Harold" theme as the Fantastic Symphony is haunted by "The Beloved."

Given such music, a virtuoso orchestra and a conductor of Mr. Koussevitzky's imperious incandescence, you can scarcely achieve a commonplace concert. This one had coruscant splendors, but it was not the spellbinding performance with which the orchestra left us a year ago--a performance, by the way, of which the conductor said, "At last you have really heard the Boston orchestra."

Blaze Of Music

For the greater the orchestra, the more delicately balanced its artistic equilibrium. The weariness of travel, difficult acoustics they tip it out of alignment, but probably will be put in their place by this afternoon.

And less than Boston's best could be many another orchestra's triumph. Magnificence, intermittent or otherwise, is magnificence, and when the orchestra was tinder to the Koussevitzky spark, there was a blaze of music. The Prokofieff finale glittered like a ballet of rapiers. The grandeur of the Hindemith canvas was superbly set forth in its strange blends of the severe and the sumptuous, the mystical and the massive.

Has Molten Radiance

The brass choir had a molten radiance as rare as the winds in the Berlioz, that beguiling fantasy wrought of the febrile and the lyrical (this time with Joseph de Pasquale as violist) which has long been a Koussevitzky triumph. Then why be captious? Simply that you leave a great Boston concert not merely pleased, but walking on air.

Speaking of orchestras, Artur Rodzinski has gone before the board of directors of the Chicago Symphony to ask that if possible the orchestra return to its original home, the Auditorium. For details of the project, see the music section.

BIRMINGHAM, ALA.
POST

DEC 8 - 1947

On The Record—

New Version Of The 'Eroica' Best Of Week's Offerings

BY DUARD LE GRAND

With, more than likely, an eye on the Christmas shoppers, the major recording companies this week release some new performances of old favorites which should go nicely under the trees of the music fanciers on your list.

Easily at the top of the heap is a new version of
Third Symphony by Serge Kou
sevitsky and the Boston Symphon
in RCA Victor Album

This new Eroica contains some o
the finest sound you are likely t
hear on record. The performanc
lacks the excitement of the old collaboration between Bruno Walte
and the New York Philharmoni
but it makes up for that deficienc
with a precise and analytical read
ing which is almost a course i
symphony composition. Except fo
the incurably romantic, this new Eroica should be just what Santa ordered.

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CHICAGO, ILL.
SUN

8 - 1947

Bostonians Play With Precision

By Seymour S. Raven

In its first of two weekend concerts at Orchestra Hall Friday night, Serge Koussevitzky's Boston Symphony Orchestra again gave that kind of demonstration of symphonic playing which has made its coming a musical event of the first order.

The orchestra unlimbered with Prokofieff's "Classical Symphony." Dr. Koussevitzky, confident that his men knew their way about the piece, almost allowed the symphony to conduct itself, and it came off with clock-like precision.

What followed was as exacting an assignment as one could devise for an orchestra in one evening. There came two lofty examples of programmatic writing, separated by a hundred years in time, but much closer together in the matter of orchestral treatment of dramatic values--Hindemith's "Mathis der Maler" and Berlioz' "Harold in Italy" symphonies.

The works differ, of course, in that Hindemith's work is steeped in mysticism and Berlioz' symphony is the product of a flaming romanticism, with a marked dominance of the flesh over the spirit.

The importance of the two works in the same concert lies in the conclusion that program music is neither dead nor old-fashioned.

Berlioz' fantastic storytelling and his genius at orchestration in advance of his time, and Hindemith's treatment of literary or symbolic materials in modern idiom can add up to a long concert, perhaps, but one that is well worth hearing, especially at the hands of such an excellent organization as the Boston Symphony.

The new principal violist of the group, Joseph de Pasquale, gave a beautiful account of the solo role in "Harold". His tone was warm and soft and he understood fully the interdependence of his instrument and the orchestra.

CHICAGO, ILL.
SUN

Boston Orchestra Wins Ovations

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Sunday's concert given by the Boston Symphony Orchestra at Orchestra Hall offered one of those sure-fire programs which can be raised to a higher power only by a virtuoso organization such as that which Serge Koussevitzky direct. All in all it was an amazing performance, which well explained the tumultous ovations which came from the listeners.

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Tschaikowsky's Pathetic Symphony is an old story with Dr. Koussevitzky's men. They [illegible] impressive reading

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PITTSBURGH, PA.
PRESS
DEC 8 - 1947

I Dare Say—

Good Music Comes High

By FLORENCE FISHER PARRY

I sat close to the podium so I could watch Koussevitzky's face, the face of a child immersed in a joyous miracle. Music flowed from him, his body its medium. Tschaikowsky's "Pathetique" became a fresh and wondrous thing; all memory of its stale and cloying abuses gone from mind.

Mrs. Parry

I pictured Reiner in the place of Koussevitsky on the podium. How his baton would have evoked an even more strict, if not so happy, perfection! Here are two masters supreme upon the peak of great musicianship.

But I say we in Pittsburgh are the luckier possessor to have Reiner rule the destiny of our Symphony. He is the youngest of the few great conductors, his greatest accomplishments ahead of him. Do we realize what we have, how fortunate we are, what cause for pride, what incentive to be deserving of the opportunity of making Pittsburgh the great music center it can be?

As long as I can remember it always made me mad when I met up with the implied superiority of the typical Bostonian. He always was bragging about the Boston Symphony, the way a foolish mother might brag about her own child. His sense of possession was so intense, so boastful, that it made him almost objectionable.

As a matter of fact, the Boston Symphony owes much of its reputation and its fame to the people of Boston who, for a half century, have celebrated it in something the same way as the Christian Scientists might celebrate Mrs. Eddy, or Notre Dame its football team.

Boston's Rival

Well, pride is a good thing. It can pass miracles. It's what we need in Pittsburgh, far more of it than that which we now possess. Bostonians may be insufferably proud of their Boston Symphony; but braggarts though they are, look how it has worked! You think of Boston and you think of her Symphony; and although today it deserves all the encomiums that could be heaped upon it, there was a day when it didn't, and when a lot of us felt that it was being crowded down our throats.

Well, now we have OUR Symphony, a great one, with just as much reason to be proud as Boston ever had, and we can make its future into anything. First of all, we possess that most important thing of all: we have music in our hearts here. We are a city of music lovers. Where else does musical effort thrive more?

Within the past few years one magnificently successful musical project after another has taken root and grown into an institution.

We have the Pittsburgh Opera Company, the Civic Opera in summer. We have the Beegle Brothers, brilliantly sustaining the reputation of the high service May Beegle instituted, to bring us each year the great music treats of the world. We have our Bach Choir, which only the other night gave evidence again of its pure vocal mastery. We have one of the most powerful musical groups in America, the Tuesday Musical Club. The death of Harvey Gaul inspired tribute that has already taken impressive concrete shape.

No wonder Syria Mosque has become within a few short years, utterly inadequate to house the great musical events which we are honored with.

But great institutions, even as successful as the Pittsburgh Symphony, cannot—can never be—entirely self-supporting. Perfection comes high; and as long as

CHICAGO, ILL.
JOURNAL OF COMMERCE
8 -47

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BIRMINGHAM, ALA.
POST
DEC 8 - 1947

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BY DUARD LE GRAND

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Easily at the top of the heap is a new version of Beethoven's Third Symphony by Serge Koussevitsky and the Boston Symphony in RCA Victor Album ~~1161~~.

This new Eroica contains some of the finest sound you are likely to hear on record. The performance lacks the excitement of the old collaboration between Bruno Walter and the New York Philharmonic, but it makes up for that deficiency with a precise and analytical reading which is almost a course in symphony composition. Except for the incurably romantic, this new Eroica should be just what Santa ordered.

* * *

CHICAGO, ILL.
SUN
8 - 1947

Bostonians Play With Precision

By Seymour S. Raven

In its first of two weekend concerts at Orchestra Hall Friday night, Serge Koussevitzky's Boston Symphony Orchestra again gave that kind of demonstration of symphonic playing which has made its coming a musical event of the first order.

The orchestra unlimbered with Prokofieff's "Classical Symphony." Dr. Koussevitzky, confident that his men knew their way about the piece, almost allowed the symphony to conduct itself, and it came off with clock-like precision.

What followed was as exacting an assignment as one could devise for an orchestra in one evening. There came two lofty examples of programmatic writing, separated by a hundred years in time, but much closer together in the matter of orchestral treatment of dramatic values--Hindemith's "Mathis der Maler" and Berlioz' "Harold in Italy" symphonies.

The works differ, of course, in that Hindemith's work is steeped in mysticism and Berlioz' symphony is the product of a flaming romanticism, with a marked dominance of the flesh over the spirit.

The importance of the two works in the same concert lies in the conclusion that program music is neither dead nor old-fashioned.

Berlioz' fantastic storytelling and his genius at orchestration in advance of his time, and Hindemith's treatment of literary or symbolic materials in modern idiom can add up to a long concert, perhaps, but one that is well worth hearing, especially at the hands of such an excellent organization as the Boston Symphony.

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PITTSBURGH, PA.
PRESS
DEC 8 - 1947

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By FLORENCE FISHER PARRY

I sat close to the podium so I could watch Koussevitsky's face, the face of a child immersed in a joyous miracle. Music flowed from him, his body its medium. Tschaikowsky's "Pathetique" became a fresh and wondrous thing; all memory of its stale and cloying abuses gone from mind.

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CHICAGO, ILL.
JOURNAL OF COMMERCE

DEC 8 - 1947

Boston Symphony Orchestra Excels; Golschmann to Conduct Here

By William Leonard

There was just the proper combination of novelty and familiarity about the Boston Symphony Orchestra's concert Friday night at Orchestra Hall—and it was performed with a perfection that would have made even a less balanced program stimulating.

Serge Koussevitzky conducted his marvelously lubricated musical machine in Prokofieff's "Classical" symphony which is a popular item in any symphony's repertoire, and in Berlioz' "Harold in Italy" symphony and Hindemith's "Mathis der Mahler," which are established but still far from threadbare.

The Berlioz, with Joseph de Pasquale, 28-year old Philadelphian, as viola soloist, was an epic of melancholy romanticism, poetically fantastic but convincing in every turnabout of its many moods.

The Hindemith "symphony" improves with each hearing although it still is more impressive for the skill of its composer's technique than for any feeling of compulsion. It has an obvious sincerity without having the ability to convince the listener unless he meets it more than halfway.

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Dec.7,1947 Part 1 Page 22

MUSIC BARES NEW IMPACT UPON ARTISTS

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POST

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CHICAGO, ILL.
SUN

9

Boston Orchestra Wins Ovations

By Felix Borowski

Sunday's concert given by the Boston Symphony Orchestra at Orchestra Hall offered one of those sure-fire programs which can be raised to a higher power only by a virtuoso organization such as that which Serge Koussevitzky direct. All in all it was an amazing performance, which well explained the tumultous ovations which came from the listeners.

Undoubtedly the high point of the concert was the disclosure of Ravel's "Daphnis et Chloe." In this the golden tone of the orchestra as a whole, the impeccable accomplishments of various woodwind players--notably those of the first flute and first clarinet --the extraordinary brilliance of the playing as a whole, were of almost unbelievable splendor.

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PRESS
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But great institutions, even as successful as the Pittsburgh Symphony, cannot — can never be — entirely self-supporting. Perfection comes high; and as long as genius is so rare and talent so occasional in human beings, great music must be bought with gold and paid for.

This obligation, thus far, has not been met by the Pittsburgh public. The Pittsburgh Symphony still owes its major support to a comparatively few benefactors. It could not exist for a season upon its box office, even with attendance overflowing. That is why this year, the most successful year the Pittsburgh Symphony has ever had, it still shows a deficit of $40,000. And this in spite of the magnificent contributions that have been privately given by music lovers and civic leaders with private means to draw from.

ANN ARBOR, MICH.
NEWS
DEC 9 1947

Koussevitzky Leads Boston Orchestra In Fine Concert

By Carl Gehring

Another [illegible] concert by Serge Koussevitzky [illegible] the Boston Symphony [illegible] was added last [illegible] series of [illegible] to Ann Arbor [illegible] these performers [illegible] Hill Auditorium in [illegible] concert of the Choral Union [illegible] Koussevitzky and [illegible] their customary [illegible] performances of a Divertimento [illegible] B Flat Major, for Strings and two Horns (Koechel No. 287), by Mozart; Suite No. 2 from Ravel's [illegible] "Daphnis and Chloe" [illegible] Berlioz "Harold in Italy" Symphony, with Viola [illegible] soloist in the Berlioz [illegible] Joseph de Pasquale, [illegible] soloist in the orchestra.

For the quality of this organization's string section as shown in its performance of Mozart's Divertimento, superlatives of the past are again in order. Written for string quartet and two horns, the work was beautifully negotiated by two horns and the string section which, reduced to its barest essentials, revealed the ultimate in [illegible] musicianship with special emphasis on design and contrasting intonation. Noteworthy was the variety of the instrumental timbre in passages wherein subsidiary parts commented upon the principal line, as in the theme and variations and in the finale, where each part has particular importance in the construction of the movement.

Large Orchestra Takes Over

Thus challenged by so fine a projection by one of its choirs, the balance of the orchestra took over with a vengeance in the full modern style of Ravel and gave off with all of the power, color, integration and blending of parts, instrumental balances and general ensemble which we have come to associate with a performance by the entire Boston Orchestra. The strings, appropriately restrained in Mozart's less effusive music, were lustrous and titanic in the fuller address of Ravel; the woodwinds shimmered; the brasses, so well represented by the exquisite work of the horns in the Divertimento, had great resonance and authority in "Daphnis and Chloe."

The fidelity with which Koussevitzky approaches various kinds of music, remarked upon in the past, was particularly evident in his readings of these two widely contrasting works. While a chronological arrangement of the program would have had the Berlioz intervening between the Mozart and Ravel compositions, the length of the Symphony probably was the factor which had it placed on the concluding half of the event. In any case, the immediate proximity of Mozart and Ravel made for the most interesting and provocative kind of contrast in which Koussevitzky revealed himself as a completely poised and erudite master of the classical style on the one hand and a galvanic interpreter of the modern on the other.

With the romanticist Berlioz, the conductor was likewise most effective. The "Harold in Italy" Symphony incorporates all of the driving energy, long contemplative passages and brilliance of orchestration which are typical of its composer's style, and the manner of its performance was in the very finest Berlioz tradition which Pierre Monteux scarcely could have surpassed. Nothing could have been more authentic than the first movement, with its gorgeous Adagio introduction and the shifting moods of the ensuing Allegro, unless it were the finale, with its typically Berlioz "Orgy of Brigands." Here, as all evening, the orchestra was superb, especially in the climaxes.

The viola soloist, drawn from the ranks of so outstanding a group, hardly could have done other than acquit himself admirably. Playing an instrument which is a 1798 product of Lorenzo Storione, of Cremona, de Pasquale negotiated the solo part with authority and fine musicianship, and sounded especially well against a counter-theme, beautifully intoned in the flute, in the first movement. In the matter of solo playing, for that matter, the long flute passage from "Daphnis and Chloe" must be identified as quite outstanding, and no less effective, if shorter, than the contribution which de Pasquale made to so splendid a concert.

CHICAGO, ILL.
HERALD-AMERICAN

Boston Symphony's Concert Leaves Audience Breathless

BY CHARLES BUCKLEY

A Boston Symphony Orchestra concert is no place for you if you have high blood pressure, or if you dislike such diversions as the roller coaster or the whip-cracker.

We're not implying that Conductor Koussevitzky cracks the whip, but music with him is an exciting, hair-raising experience where the audience hangs on for dear life.

Nor does it make too much difference what he interprets. Koussevitzky creates excitement and is a master showman. There was an aura of excitement last Sunday before the take-off and, in the final chord of the Tschaikowsky Sixth Symphony, Koussevitzky held the audience breathless for seconds after the orchestra had finished audible sound.

His Tschaikowsky was intense, volatile and full of highlighted contrasts. His ideas of interpretation were unfettered by technical weaknesses, because this orchestra is a virtuoso orchestra if there ever was one.

CHICAGO, ILL.
TRIBUNE

ON THE AISLE

Koussevitzky Concert, as Toscanini's "Otello, Rich Harvest of Vintage Years in Music

By Claudia Cassidy

If you were fortunate over the weekend you heard two extraordinary performances by two rare men of music, Arturo Toscanini's first of two broadcasts of Verdi's "Otello" and Serge Koussevitzky's second of two concerts with the Boston Symphony orchestra in Orchestra hall. They had these things in common--absolute authority, profound understanding, incandescent communication, the inexhaustible resources of the great gift constantly renewed by the very prodigality of its sharing, and, perhaps most of all, the youthful heart. Neither Mr. Koussevitsky nor Mr. Toscanini was born yesterday, yet they make too many of the world's conductors look--and sound--like tired old men.

If I were a millionaire (I never worry about being one except in just such cases) there would be very little I could do for Mr. Koussevitzky. He has what is probably the finest orchestra in the world, and he has in Tanglewood not only a summer festival but a music center devoted to what is nearest his heart, the discovery and development of talents. But for Mr. Toscanini--well, make it a multimillionaire. For the project would involve a miracle opera house, his unqualified choice of the world's singers, and a non-stop clause on rehearsals. Vintage years should hold no worry beyond the richness of the harvest.

-o-

It was a bumper crop Sunday afternoon in Orchestra hall. Everyone who goes to concerts knows that once in a very great while the sense of rapport is so strong as to be almost tangible, so that orchestra, conductor, and audience share an experience not to be forgotten. This time the Boston orchestra was at the peak of its unique form, Mr. Koussevitzky was at his most eloquent, and the audience was a fourth dimension of acutely sensitive acoustics. It was the same hall, the same orchestra, and some of the same audience as Friday night, but it was a different world of music.

It touches its peak in what was the supreme performance in my experience of the second series of fragments from Ravel's "Daphnis and Chloe." This was a Koussevitzky masterpiece catching precisely the most illuminating light. It was a great molten mass of orchestral sound set in motion by the merest lift of the conductor's finger, pouring irresistibly to its gleaming climax, yet so rich in light and shade and color, so exquisite in equilibrium, that it was as subtle in detail as it was shattering in impact.

-o-

To preface it Mr. Koussevitsky chose a lovely and little known Mozart Divertimento in B flat (Koechel 287), written for strings and two horns, and this was no dry or dusty or even lacy Mozart. It was gossamer in texture, lyrically vital in spirit.

At the end came Tschaikowsky's "Pathetique," a showpiece in the sense of what a Boston orchestra can do with its yearning melodies and its crackling, headlong march, but something nobler than that, too, in the somber splendor of the adagio lamentoso, which was so darkly, powerfully wrought the audience sat mesmerized until the conductor's gesture of release broke the spell

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CHICAGO, ILL.
NEWS

Kousevitsky Earns Ovation

BY IRVING SABLOSKY

The ovation tendered the Boston Symphony Orchestra and its conductor Serge Koussevitzky at Orchestra Hall Sunday afternoon voiced more than approval or appreciation.

It was a clamor of half-tearful emotion, tinged with earnest gratitude for the experience of the music that had aroused it.

IT WAS AFTER the revelation of Ravel's 2d Daphnis and Chloe Suite that the feeling reached its peak. But that was only the brilliant climax of a completely extraordinary concert by an orchestra of musicians each seeming to have an enthusiastic conviction about every note of his music--and the conviction of each one coinciding with that of every other.

That conviction emanated from Dr. Koussevitzky whose eloquent baton could turn perfectly each phrase of Mozart's Divertimento in B-flat(K.287) or set Tchaikovsky's 'Pathetique' Symphony seething with smouldering self-annihilation.

THE LUMINOUS 'Mathis der Maler' of Hindemith, the blazing 'Harold in Italy' of Berlioz of the Friday evening concert, and Sunday's Mozart--irresistible even though its soloistic passages weren't quite suited to the full string section -- all led to that indescribable performance of the Ravel.

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CHICAGO, ILL.
JOURNAL OF COMMERCE

9-[illegible]

Boston Orchestra in Second Concert Pergolesi Opera Revived

By William Leonard

The perfection of the Boston Symphony Orchestra no longer is so shocking to Chicago as it was three years ago when Serge Koussevitzky and his men, returning after a five-year absence, literally stunned an Orchestra Hall audience unused to such sumptuousness of tone and precision of execution.

The Bostonians have been here more than half a dozen times since that memorable occasion, and our own orchestra no longer points such a sorry contrast with the visitors, but there still is musical magic under the Koussevitzky baton.

Mr. Koussevitzky featured a resplendently, gloriously colorful reading of the "Daphnis and Chloe" suite of Ravel—one that surpassed even his magnificent recent recording of it.

We have heard the suite frequently in recent years, but too often it has been filled with bombast; Mr. Koussevitzky directed it with no damper on its feverishness, but kept everything in order.

Though it rarely is heard, Mozart's B flat Divertimento for Strings and Two Horns (K.287) is a masterful work, its five movements bursting with worthy melodies. Mr. Koussevitzky brought a wistful serenity to its slow section and caused the finale to sparkle.

The Tschaikowsky "Pathetique," closing the second of the orchestra's two concerts here, was a well-nigh flawless presentation of the work which demands such a master's hand to put a glow of color again in its aging cheeks.

* * *

The orchestra was better than the singers, when the University of Chicago department of music revived Giovanni Pergolesi's opera buffa "The Music Master" at Mandel Hall Sunday evening. Siegmund Levarie and the instrumentalists of the Collegium Musicum put buoyancy and wit into the sprightly score, but only Robert Spiro, of the compact cast, really displayed a voice both large enough for the hall and flexible enough to fit the slippery turns of phrase and effective enough to take full advantage of some genuinely delightful comedy. The adaptation, with spoken dialogue replacing the long vanished recitatives, was clever enough, and Edgar Eager's lyrics were far better than "opera in English" usually finds. The whole thing will be repeated this evening.

"THE MUSIC MASTER"

Comic opera (1731) by Giovanni Pergolesi. Book adapted by Robert Vampery. Lyrics by Edgar Eager. Presented by the department of music and the Renaissance Society of the University of Chicago at Mandel Hall, Dec. 7 and 9, 1947, with this cast:

Lamberto....
....Harold Brindell
Lauretta....
....Dorothea Brodbeck
Colagianni.Robert Spiro
B ppo......Doyne Michie
Dorina...Laurene Hodges
Carlotta.Dorothy Michie
Niccolo..Wendell Osborn

ELMAN, COSSACKS GO ON FOREVER

Time all but stands still for the week-end's recitalists. True, Mischa Elman's usual clarity was reluctant to assert itself in allegro passages at Orchestra Hall Saturday night, but the hushed lyricism of his violin tone retains its beauty. The Jaroff Don Cossack singers have not changed. At the Opera House Sunday afternoon they put on another good show, with almost as much clowning as singing. --C.P.

WORCESTER, MASS.
GAZETTE

DEC 10 1947

Ex-Sailor for Podium

Young Brazilian Musician to Lead the Boston Symphony

BOSTON, Dec. 10 (AP)—In the Port of Boston an ex-Brazilian sailor has a symphony orchestra.

Dec. 16 Eleazar de Carvalho, 32, of Sao Paulo, Brazil—who once carried bull fiddle scores in his seabag—will take command of a noted concert crew, the Boston Symphony Orchestra.

Famous conductor Serge Koussevitsky is lending his baton to the young South American musician and composer because, he says, of his "remarkable talent and exceptional gifts."

De Carvalho is to be on the Boston podium for four concerts this season, an unusual series to be granted a young newcomer.

Born to Dutch and Indian parents, de Carvalho spent 10 unschooled years on a mountain wilderness farm. Then he was sent to Sao Paulo where he became the new boy at the city school for apprentice seamen.

In School Band

The new boy joined the school band and played the bull fiddle. Later, de Carvalho served in the Brazilian National Naval Corps and continued his music studies between watches.

When his interest expanded to composing he enrolled at the Institute Rio Branco and later at the University of Brazil, where in 1940 he was awarded a diploma as conductor and composer.

From the university he went to the tuba player's chair in the orchestra of the Teatro Municipal in Sao Paulo and two years later he was on the conductor's stand for the annual opera season.

His compositions include an opera titled "The Discovery of Brazil."

Famed at Tanglewood

South American music critics bravoed de Carvalho not only for his interpretations of native music but for his concerts of European master works such as Brazil's First Beethoven cycle which he inaugurated two seasons ago.

Last Summer at the Boston Symphony Festival at Tanglewood, de Carvalho was applauded for what critics called an "astonishing" performance of the challenging Strauss work, "Death and Transfiguration."

Guest conductor at Tanglewood was the celebrated young American, Leonard Bernstein.

The combination was a nickname natural for festival enthusiasts. They dubbed de Carvalho "the Bernstein of Brazil."

NEW ORLEANS, LA.
ITEM

DEC 10 1947

Music On Records

Koussevitsky Leads

A new recording of BEETHOVEN'S MIGHTY EROICA, which I consider the greatest single creation of mortal man, is automatically an event of high importance.

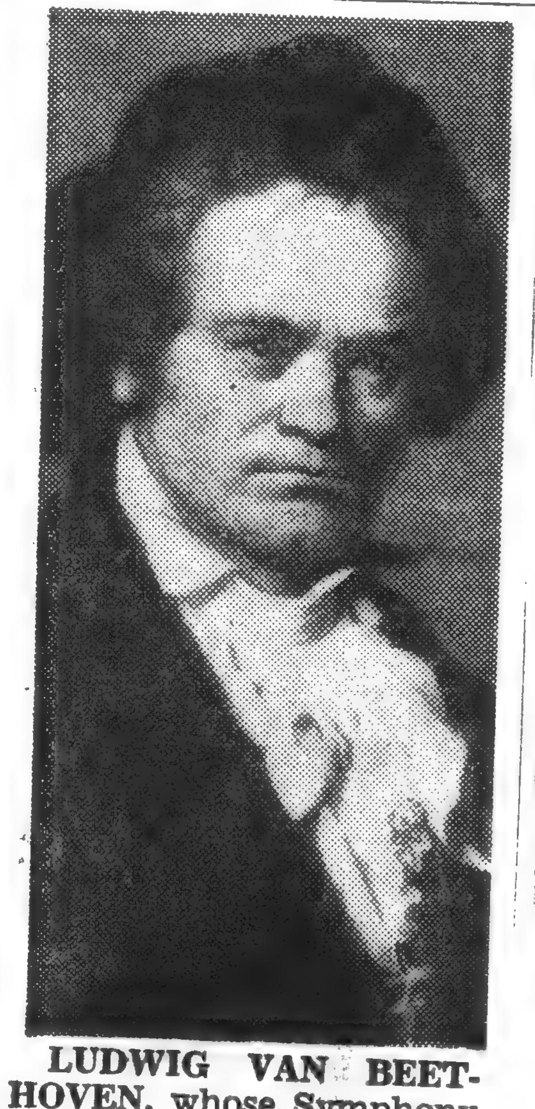
And when it is played by Serge Koussevitsky and the great Boston Symphony Orchestra, as the new RCA Victor Album No. 1161 is, the event takes on an added significance that demands the most active and attentive listening.

Unfortunately, the surfaces of these six 12-inch records (the set costs $7) are rather gravelly. It seems a pity that the great engineering resources of RCA Victor were not applied to making this perfect.

But no new recording of the Eroica will ever be able to take away my devotion to the old Toscanini reading (RCA Victor No. 765) made during an actual performance. It has horrible breaks at the end of nearly every side; there are long pauses, punctuated by coughs from the audience; but the old maestro and his magnificent NBC Symphony Orchestra give this work a workout such as I daresay it never had before or will ever have again.

Koussevitsky gives a more scholarly, a more precisely accurate performance on these new discs. And there is plenty of the essential fire, the high passion, in Koussevitsky's playing.

If you can have two recordings of this Beethoven Symphony No. 3 in E-Flat, have these two and forget about all others. But if you can have only one, I suggest that you stick to Toscanini—it is not likely that that extraordinary performance will ever be surpassed.



LUDWIG VAN BEETHOVEN, whose Symphony No. 3 in E Flat can now be heard on RCA Victor records, as performed by Serge Koussevitsky.

DETROIT, MICH.
TIMES

DEC 10 1947

Hail Boston Symphony

By JEAN WHITEHEAD

Time after time, last night's audience at Masonic Temple called Dr. Serge Koussevitzky back to the podium to share another bow with the members of his Boston Symphony Orchestra.

As they left the auditorium reluctantly, many concert-goers were overheard proclaiming the performance one of the most brilliant of this season.

Particularly enthusiastic were Mr. and Mrs. John Denler, who had dined earlier at the Women's City Club, as a prelude to the celebration of Mr. Denler's birthday today.

Another party which enjoyed dinner together before the concert included the Frank Coolidges and the Morgan Douglasses who had reservations at the Detroit Athletic Club.

A table for eight was also set up at the DAC to accommodate Mr. and Mrs. W. Barclay Deyo, Mr. and Mrs. Edward Chapman, Mr. and Mrs. Winfield S. Jewell Jr., Miss Edith Lindeman and Harold Gumpper for a pre-concert dinner, while Mrs. Walter Scotten and her son, Oren, dined at the Detroit Club before setting out for the Masonic Temple.

At intermission time, Mary Tiedeman and Christine Caulkins were hard put to find words which could describe the faultless music produced by the Boston musicians. Miss Tiedeman wore a black skirt topped by a high-buttoned aqua blouse, and Miss Caulkins selected a dark green wool dress.

Sharing their box were Mrs. George P. Caulkins, Mrs. Viola Mulhauser and Erwin Fauser.

In another box were Mrs. Richard P. Joy, Mrs. Henry B. Joy, Mrs. Ralph Stoepel and Mrs. Wood Williams.

Mrs. Robert N. Green came in from Bloomfield Hills to join her mother, Mrs. F. W. Hutchings, for the concert. Mrs. Mark Allen was escorted by her son, Richard Allen.

Mr. and Mrs. Arthur Pyle and Mr. and Mrs. Dan Buhl were unanimous in their approval of Dr. Koussevitzky's interpretations of Prokofieff, Hindemith, Debussy and Berlioz.

[illegible]

Bostonians in Program Rich and Rare

By RUSSELL MacLAUCHLIN

A notably rich and varied program was played for about 5,000 eager Detroiters, at the Masonic Auditorium Tuesday evening. The listeners crammed every [illegible] of the hall and wedged themselves into the pit, for a musical event of renown had been foreseeable for some weeks. It was the Boston Symphony Orchestra, with Serge Koussevitzky on the stand, that stirred all these agreeable expectations.

It is valid to use superlatives about this orchestra and this conductor because it would need [illegible] to take the negative side on the proposition that the Bostonians compose the most eloquent and sensitive orchestra in America and that their Nestor-like general, in the ripe wisdom of his 73 years, stands solitary at the pinnacle of his craft.

* * *

TO TEST and prove this proposition, the program which the great crowd heard searched every detail of an orchestra's scope and dredged the deeps of a conductor's capacity. For these were its contents: Prokofieff's "Classical Symphony," Hindemith's "Matthias the Painter," Debussy's "Afternoon of a Faun," and Berlioz' "Harold in Italy."

So you had a contemporary's avowed imitation of Mozart, a modernist's powerful affirmation of the logic of modernity, one of the best-loved sketches bequeathed us by an unquestionable genius and, finally, an example of obvious "program" music, fashioned long ago by the greatest progammist of them all.

* * *

THE CROWD'S collective ear seemed especially taken by the noble anthem in the brass, which concludes the Hindemith symphony; by Koussevitzky's deepening of Debussy's "blue" combinations to something like indigo; by a general, evening-long unison in the strings that sounded like the ultimate extension of a single instrument; and by Joseph De Pasquale's consistently admirable declaration of "Harold's" mournful tunefulness, on solo viola, in the Berlioz adventures.

Those were the program's popular virtues. The technician must have noted, first and foremost, the conductor's extraordinary control of the great instrument he commanded; how left and right hands functioned frequently as separate mechanisms altogether; the latter establishing tempo in a tiny arc and the former quite unfaltering in the vital concerns of cues and dynamics.

MUSIC

Koussevitzky Builds a Cathedral of Music

BY J. DORSEY CALLAGHAN
Free Press Music Critic

The Boston Symphony Orchestra, with Serge Koussevitzky as master mason, built a towering Gothic Cathedral in tone at its performance of Hindemith's "Mathias the Painter" at Masonic Temple.

Koussevitzky and the orchestra created the tremendous climaxes and vaulting progressions that make the work one of the greatest of our time.

* * *

BY THE TIME the noble and full-throated brasses had shouted the religious glory of the final chorale, "Lauda Sion Salvatorem," the listener felt spiritually exhausted.

The wonder of it is that a man full of years, as Koussevitzky is, is able to grasp and interpret the thoughts of a much younger contemporary. It bespeaks a continuing youth that defies the years.

To hear this second concert by the Boston orchestra since the war, Detroit marshaled an audience that filled the auditorium.

The concert opened with a performance of Prokofieff's Classical Symphony, in which the conductor set a mood that never flagged during the evening.

* * *

IT SEEMED AS though the program had been designed to present all facets of the orchestra. Debussy's impressionistic "Afternoon of a Faun" brought forth the woodwinds and a solo flute in lines of utter beauty.

One other major work was included, with Joseph de Pasquale as viola soloist. It was the Berlioz symphony, "Harold in Italy." It is one of the few works in a large form in which the silken voice of the viola is given a prominent part.

De Pasquale gave a most satisfying performance, in which the instrument emerged with a bigger voice than is ordinarily heard in this composition.

The last movement of the symphony brought the evening to an end with a feeling of excitement that could be best described by the composer's marking "allegro frenetico." In view of the fact that the European orchestras are practically lost, it seems safe to repeat that the Boston is the greatest.

DETROIT, MICH.
TIMES

Bostonians Do It Again—As Usual

It would be refreshing for reviewers if occasionally Serge Koussevitzky and the Boston Symphony came to town and gave a bad performance.

Even if we hadn't heard them, the acclaim voiced by more than 5,000 Detroiters who crowded Masonic Auditorium last night would be more than enough to convince anybody that there's no alternative but to trot out the well-worn superlatives.

Koussevitzky's miraculously tight control over his men and over every phrase of the music was once again the musical phenomenon that his listeners have come to expect.

The program was Prokofieff's "Classical Symphony," "Hindemith's "Mathis der Maler" symphony, Debussy's "Afternoon of a Faun," and Berlioz "Harold in Italy" with Joseph de Pasquale playing the viola solo.

In the Prokofieff, Koussevitzky [illegible] his power while affecting [illegible] in keeping [illegible] satirical little [illegible]

[illegible] Gothic angularities [illegible] counterpoint of the [illegible] up an intense [illegible] drive that had [illegible] climax in the [illegible] in the last [illegible] Boston's brass [illegible] unforgettable.

[illegible] in "Afternoon [illegible] that he'd [illegible] But Koussevitzky [illegible] orchestra made [illegible] without sacrificing [illegible] flow of the [illegible]

[illegible] performance of the [illegible] Berlioz—a work [illegible] spectacularly and [illegible] seemed occasionally [illegible] subdued, but his

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De Carvalho Was a Seaman Before He Turned to Music

By CYRUS DURGIN

ELEAZAR DE CARVALHO

Eleazar De Carvalho, who this week is making his first appearances as guest conductor of the Boston Symphony Orchestra, is unusual in several respects. For one thing, he is the only native-born Brazilian symphony conductor, and for another he is probably the only conductor to have inherited Dutch and Brazilian blood from his father's side and pure Indian from his mother. For a third, he must in all the history of music be the only conductor who was a merchant seaman before he turned professionally to music.

This stocky young man with the broad shoulders, barrel chest and big muscles followed a rugged and 'round-about path to reach his goal of the conductor's art. Even so he has accomplished a good deal in the 32 years since he was born, June 28, 1915, on a remote farm at Iguatu, in the northwestern interior of the state of Ceara.

He has become conductor of the symphony and opera orchestras in Rio de Janeiro; he has held the chairmanship of the department of musical literature and philosophy at Santa Ursula College of Philosophy; he conducted the first Beethoven cycle ever given in Brazil, and he has been elected to a permanent chair named after him, at the National Academy of Music.

Furthermore, he has written two operas, "The Discovery of Brazil" (1939), and "Tiradentes" (1941), four symphonic poems, three overtures and a quantity of other music.

Would Fit Well in Films

You must not infer that De Carvalho is an academic sort of man. With his black curly hair and a wide smile that seems more a grin, his soft eyes and dark skin, he is decidedly good looking and probably would do very well before the cameras in Hollywood. As the radio announcer said after his Sanders Theatre concert in Cambridge Tuesday night: "The ladies have been paying Mr. De Carvalho attention all evening long."

At the age of 10 De Carvalho was put in school in Fortaleza, the seaport capital of Ceara. But he was considered "wild" and was expelled from one school after another until about a year later he was entered at the City School for Apprentice Seamen. About the same time came his first contact with music. This was the bass tuba, which he played aboard ship afternoons. Mornings he scrubbed deck and did other chores and at night did "book learning." That went on for nine years.

While still a seaman De Carvalho knew he must be a musician and he began to study the various theoretical branches. Now he has a total of 18 diplomas in these subjects. For three years he went to dental school at night, but eventually gave that up. He became a practical musician by playing the tuba and double bass in bands, cabarets, dance bands and orchestras.

Pleased Koussevitzky

A year ago last June De Carvalho came to this country, hoping to guest conduct its major orchestras. In his picturesque but broken English (12 months ago he knew hardly a word of our tongue) De Carvalho tells jokingly of how he expected to begin at the top in the United States of America since he was already a conductor in Brazil.

Someone suggested he study with Serge Koussevitzky at Tanglewood, and the young man took a train to Stockbridge. But applications had closed and the season just opened when he arrived. Koussevitzky finally consented to let him conduct for five minutes and then, if he seemed to have talent, to allow him to stay on as a listener. The upshot was that Koussevitzky took on De Carvalho as an extra pupil and arranged for him to stay in Boston all last Winter where he studied more. Now he has received the accolade of being invited to be guest conductor of the world's greatest orchestras.

Incidentally, De Carvalho pronounces his name "Ell-ee-uh-ZAR day Car-VAHL-yo."

ROCHESTER, N. Y.
TIMES-UNION

DEC 11 1947

Boston Orchestra Magnificent

By A. J. WARNER

The incomparable Boston Symphony Orchestra and its illustrious conductor, Serge Koussevitzky, brought their sovereign art to the Eastman Theater last night, thereby signalling the apex of our music season.

No Rochester audience of the year seems to be as discerning and as cosmopolitan in its response as the assemblage which gathers to pay homage to Boston's great orchestral organization, and last evening the house was packed. Dr. Koussevitzky and his musicians were received with acclamation, and at the close of the final number were accorded a prolonged ovation. It was a remarkable concert from every point of view, and the entire performance was one to cherish in one's gallery of beautiful recollections. The program was brilliant in its arrangement and in sheer orchestral effect the Ravel and Berlioz works were overwhelming.

Mozart Diverting

The evening began with the Divertimento in B flat (Koechel No. 287) for Strings and Two Horns by Mozart, the scoring of which, as is characteristic of Mozart's music of the serenade type, has greater diversification than his symphonies, the divertimenti being more "diverting" in their instrumentation. The one heard last night employed a favorite medium of the composer—strings and two horns—and its performance was the very distillation of aural sunshine. Dr. Koussevitzky is a master of the Mozartean idiom, and he led his music con amore, with grace and elegance and the perfection of restraint.

Howard Hanson's Serenade for Solo Flute, Harp and Strings, presenting Georges Laurent, flutist, and Bernard Zighera, harpist, which came next, was played with exquisite delicacy. It is a short piece that is easy to hear, and the audience gave it a warmly cordial reception. The second "Daphnis et Chloe" suite of Ravel brought the first half of the program to a glittering close. This score appears often on orchestral program, but even when other orchestras play it exceedingly well they cannot hope to compare with the triumphant virtuosity which marks its proclamation at the hands of Dr. Koussevitzky and the Boston Sympony. Under their ministrations Ravel's ingenuity, his intensely French character, and the profound simplicity that underlies the sonorous colorings of his music were magically projected.

Ear Ravished, Mind Fascinated

Following the intermission Dr. Koussevitzky and his magnificent orchestra, with Joseph de Pasquale as the accomplished viola soloist, gave a vividly revealing account of "Harold in Italy" by Hector Berlioz, who stands besides Victor Hugo and Delacroix as one of the great leaders in French Romanticism, an initiator, not an imitator. The astonishing resourcefulness of the Berlioz' symphony and the creative imagination of its ideational content were exhaustively unfolded, the performance possessing a kind of kaeidoscopic opalescence that ravished the ear and fascinated the mind.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

DEC 11 1947

Koussevitzky's Boston Symphony Plays Superbly at Eastman

By NORMAN NAIRN

DR. SERGE Koussevitzky waved the magic wand last night at the Eastman, and an audience which included hundreds of standees heard another stunning performance by the Boston Symphony Orchestra.

DR. SERGE KOUSSEVITZKY
. . . waves magic wand.

Again there was the treat of the incomparable tone which characterizes this orchestra, its superbly adjusted balance and sensitivity. It might almost be called a sort of collaborative virtuosity

It was a rich program, too, showing the incredibly precise blending of the strings, and the unusually effective tone of the brass—the kind of brass playing which one hears rarely. There was every reason why the ovation was of memorable intensity.

One hardly could have wished for a more exquisite number to open a program than the Mozart Divertimento in B-flat major, for Strings and Two Horns. Written for string quartet with two horns, it is one of Mozart's most charming works, especially as played so perfectly last night. And it almost could be said that the adagio movement was of heavenly beauty.

Dr. Koussevitzky honored Dr. Howard Hanson by playing his mellifluous Serenade for Solo Flute, Harp and Strings, which had Georges Laurent as flutist and Bernard Zighera as harpist. And after a particularly warm presentation, the composer was brought out on stage by Dr. Koussevitzky to share the plaudits.

The work, commissioned by Station WHAM, has had numerous performances. Koussevitsky's tempi all through are much slower than we've heard in its presentations here.

Koussevitzky evidently has quite an affection for the Ravel Second Suite from the Ballet "Daphnis et Chloe," as it appears frequently on his programs. It was exciting last night again in its instrumental colors and brilliantly telling.

Berlioz' "Harold in Italy," symphony in four movements, with viola solo, was another adventure in sound magic. The title is suggested by Byron's wandering hero, but the four movements do not follow musically the action of the poem.

The theme representing the hero runs through all four movements, first announced by the solo viola. Here particularly was another exhibition of the tonal sumptuousness of the Bostonians. The second movement produced some of the most beautiful woodwinds pianissimo that this reviewer ever has heard.

Joseph de Pasquale, the violist, played with authority and warmth, with luminous tone and complete mastery of all the problems of the music. His was real artistry.

Incidentally, John N. Burk's program notes concerning Dr. Hanson's Serenade were misinforming. He had Mrs. Hanson a flutist attending the Eastman School. Hardly! She never played the flute and never was a student here.

Four former Eastmanites, Harold Meek, horn; Henry Freeman and Willis Page, string basses, and John Holmes, oboe, members of the orchestra, had quite a time yesterday renewing acquaintance

Dr. and Mrs. Koussevitzky almost did not get to Rochester After a performance in Detroit the preceding night, a regular plane flight was grounded and the conductor and his wife had to charter a private plane. While in Rochester they were guests of the Alan Valentines.

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 12 1947

Boston Symphony on Air Locally Sponsored in '48

The American Broadcasting Company announced yesterday that it will present the Boston Symphony Orchestra as a co-operative program with local sponsorship beginning Tuesday. Jan. 13.

The network said this will be the first time the radio programs of a major symphony orchestra have been available for local sponsorship. Mark Woods, president of the network, explained that "to present the Boston Symphony Orchestra programs on the air obviously would be beyond the financial ability of any individual local enterprise."

From 1940 until late last month members of the American Federation of Musicians, an affiliate of the American Federation of Labor, were barred from participating in co-operative programs which are carried by a network but with the sponsorship shared by local enterprises through local stations.

The A. B. C. said the broadcasts of the orchestra would be continued each Tuesday from 9:30 to 10:30 p. m., although James C. Petrillo, president of the A. F. M., in lifting the ban on co-operative programs, announced only that the ban would be lifted as an experiment until Jan. 31, the expiration date of contracts between the unions and the radio networks.

CAMDEN, N. J.
COURIER

DEC 13 1947

Koussevitzky's 'Eroica' Album On Victor List

RCA Victor's release of Beethoven's "Eroica" Symphony, recorded by Serge Koussevitzky and the Boston Symphony Orchestra, is a noteworthy follow up to the Beethoven cycle presented by Dr. Koussevitzky at the Berkshire Music Festival dur the summer of 1947. The "Eroica," perhaps Beethoven's best-known symphony, has been a challenge to every conductor and orchestra during its 141-year history. Dr. Koussevitzky and the Boston Symphony meet this challenge magnificently in an interpretation that is notable for its breadth, superb handling of orchestral choirs and instrumental coloring.

This performance has the stamp of authenticity and emerges in the great elegaic spirit with which it was conceived, combining superb recording technique with flawless playing. Dr. Koussevitzky brings to the music a perfect fusion of reflectiveness and animation, fortified by remarkable balance between string, wind and percussion instruments. Exceptional acoustical quality makes this a great addition to any record collection.

DETROIT, MICH.
TIMES

DEC 11 1947

OUR TIMES

By Vera Brown

Ben Hur's Out:

Ever since the Michigan Theater opened its doors 20 years ago there's been a gold chariot with two horses on the mezzanine in which two generations of youngsters have played at being Ben Hur.

MISS BROWN

The object d'art has stood up pretty well under such rugged treatment, but recently the horses' tails fell off and the gold paint began to peel.

The whole thing's been refurbished, a two-week rush job, and the chariot and horses are back and resplendent. But the chariot is now only to be looked at. This new generation will never know the joy of pretending to drive that Roman chariot of gold.

* * *

Sick Leave:

Arthur Gordon, who's Cosmopolitan Magazine's big editor-in-chief, is back at his desk after three weeks in bed. He had the measles. Was plenty sick, too.

* * *

Come of Age:

Detroit audiences have completely cut their musical wisdom teeth and we're big time. When Boston's music wizard, Serge Koussevitzky, led his boys through that Masonic Temple concert, not a hand clap was out of place.

The packed auditorium, which overflowed into the aisles, held all applause for the right spots; they knew the scores.

Here's an odd item about the music master, according to Jerry Seigel. Koussevitzky, as a young man, played the bass fiddle. That's how Europe knew him first; as the greatest of his day on that instrument.

* * *

RDAY, DECEMBER 13, 1

MUSIC

Symphony Concert

The 8th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Nadia Reisenberg, pianist, was the soloist. The program was as follows:

Piano Concerto in E flat major Op. 73 ....Beethoven
Symphony No. 6 in B minor, "Pathetique" ....Tchaikovsky

By ALEXANDER WILLIAMS

After completing its most arduous tour of the season it must be a great temptation for the orchestra to coast on its return. But, if the Pathetique Symphony is hardly a news event of great interest on a program of orchestral music, the performance yesterday was neither tired nor stale. It is a piece which Koussevitzky and the Boston Symphony play superlatively well. Each time this symphonic monument to melancholia is recreated with shattering eloquence.

Such again was the case yesterday, and you would never have known from their playing that the orchestra could scarcely have been rested or fresh for their task. The performance revealed the extraordinary interpretative talent of Mr. Koussevitzky as well as the virtuosity of the entire orchestra.

Beethoven's best known and liked Piano Concerto, rather foolishly known as the "Emperor," was given, I regret to say, far from an electrifying performance. The soloist, Nadia Reisenberg, played either in a loud and brittle fashion or so softly that it was a strain to listen to. Though her technique is certainly adequate, the runs were neither as clear nor as effortless as they can be. She had a rhythmically awkward way of playing the opening theme of the finale which differed considerably from the way the orchestra stated it. It may be that there was not much time for rehearsal, but the total result was one of the dullest performances of this masterpiece on record.

The concert will be repeated tonight. Next week the orchestra will be conducted by Eleazar de Carvalho, who has chosen the following program: William Schuman's Symphony for Strings, Schoenberg's Chamber Symphony Op. 9 and Berlioz' Fantastic Symphony.

CHICAGO, ILL.
TRIBUNE

DEC 12 1947

ON THE RECORD

The Boston "Eroica," Levant's Debussy, And of Bach, Schubert, and Musical Comedy

By Claudia Cassidy

BEETHOVEN: Symphony No. 3, in E flat major, "Eroica," played by the Boston Symphony orchestra under the direction of Serge Koussevitzky (Victor DV-8; ~~six 12 inch~~ records). What a treasure record shelves would be if superlative performances automatically received perfect reproduction. We could have caught Artur Rodzinski's "Tristan and Isolde" while it was blazing, and Koussevitzky's "Daphnis and Chloe" when it struck a new peak - and beyond a doubt we would have the Boston orchestra's "Eroica" as Koussevitzky played it here several years ago. I have not heard another such performance of that noble work. The new recording of it, available in vinylite if you prefer, obviously has its fine qualities. With such a combination, how could it be otherwise? But records simply don't capture the orchestra's full palette of tone and dynamics, or the radiance of spirit sometimes communicated in audience performance. These records do capture a good deal of power and brilliance - and an echo.

PIANO MUSIC OF DEBUSSY: "Reflections On the Water," "Serenade for the Doll," "The Little Shepherd," "Minstrels," "Evening in Granada," "General Lavine - Eccentric," "The Sunken Cathedral," "Arabesques 1 and 2," and "La Plus Que Lente," played by Oscar Levant (Columbia M-710; four 12 in. records). A pleasant album for Levant fans and in some cases a pleasant surprise to skeptics. Oddly, instead of being at his best in crisper works, Mr. Levant does his most admirable playing in the Debussyan realm of the liquid and the crepuscular. The recording is good.

BACH: Concerto for Violin and Orchestra, played by Roman Totenberg and the Musicraft Chamber Orchestra (Musicraft 78; two 12 in. records). Technically competent but rather superficial performance, with some noisy surfaces.

SCHUBERT: Sonata for Piano, in E flat major, Opus 122, played by Kathleen Long (London, Decca EDA 26; Three 12 in. records). I never heard Miss Long Play except on records, so I have no way of knowing whether her playing really is as colorless and characterless as records make it sound.

[99]

Dr. Koussevitzky's
impressive reading

NEW YORK, N. Y.
SUN

DEC 12 1947

The New Records

A List of Christmas Suggestions From the Year's Albums, Both Grave and Gay.

By IRVING KOLODIN.

Even a listener who heard all of the following releases in the line of duty during the year was surprised, in assembling [illegible] version of a list that has been an annual custom [illegible] years, to discover how many first-class issues [illegible] been since January. I can indorse all of those [illegible] for worthiness of material, quality of performance and fidelity of reproduction.

ORCHESTRAL ALBUMS.
(Symphonies).

Beethoven: "Pastorale," Bruno Walter directing the Philadelphia Orchestra. (Columbia).

Berlioz: "Romeo and Juliet," Arturo Toscanini directing the NBC Orchestra (Victor).

Haydn: "Surprise," Serge Koussevitzky directing the Boston Symphony. (Victor).

Mahler: No. 5, Walter directing the New York Philharmonic-Symphony. (Columbia).

Mendelssohn: "Reformation," Sir Thomas Beecham directing the London Philharmonic Orchestra. (Victor).

Mozart: No. 20, Edvard Fendler directing a chamber orchestra. (Vox).

Prokofiev: No. 5, Artur Rodzinski directing the New York Philharmonic-Symphony. (Columbia).

Schubert: C major, No. 9, Walter and the Philadelphia Orchestra. (Columbia). This preference stands after a recent hearing of the Toscanini-NBC version scheduled for release shortly. I find the latter overdriven, strained and tempestuous. More of that subsequently.

Shostakovitch: No. 9: Serge Koussevitzky directing the Boston Symphony. (Victor).

ORCHESTRAL ALBUMS.
(Miscellaneous.)

Adam: "Giselle" ballet music, Constant Lambert directing the Royal Opera Orchestra (Columbia).

Dukas: "Sorcerer's Apprentice," Enrique Jorda directing the National Symphony Orchestra (EDA).

Falla: "El Amor Brujo," Fritz Reiner directing the Pittsburgh Symphony Orchestra, with Carol Brice, alto (Columbia).

Handel: "The Great Elopement," Sir Thomas Beecham directing the London Philharmonic (Victor).

Khatchaturian: "Gayne" ballet music, Efrem Kurtz directing the Philharmonic-Symphony (Columbia).

Ravel: "Daphnis and Chloe" (suites 1 and 2), Charles Muench directing the Paris Conservatory Orchestra (EDA).

Strauss, R.: "Bourgeois Gentilhomme," Reiner directing the Pittsburgh Symphony (Columbia).

Tchaikovsky: "Nutcracker" suite (excerpts additional to usual ones), Arthur Fiedler directing the Boston "Pops" Orchestdra (Victor).

Thomson: "Plow That Broke the Plains," Leopold Stokowski directing the Hollywood Bowl Symphony (Victor).

Wagner: "Siegfried Idyll," "Faust Overture," &c., Arturo Toscanini directing the NBC Orchestra (Victor).

Concerto Albums.

Bartok: Concerto No. 3, Gyorgy Sandor, piano, with Eugene Ormandy directing the Philadelphia Orchestra (Columbia).

Beethoven: Concerto in D, Joseph Szigeti, violin, with Bruno Walter directing the New York Philharmonic-Symphony (Columbia).

Chopin: Concerto in F minor, Artur Rubinstein, piano, with William Steinberg directing the NBC Orchestra (Victor).

Prokofieff: Concerto No. 3, Dimitri Mitropoulos as piano soloist and conductor of the Robin Hood Dell Orchestra (Columbia).

Vocal Albums.

Britten: "Serenade," with the composer conducting and Peter Pears, tenor; Dennis Brain, horn, and the Boyd Neel String Orchestra (EDA).

Handel: "Messiah," Sir Malcolm Sargent directing the Liverpool Philharmonic and ensemble. (Columbia).

Mendelssohn: "Elijah," Sir Malcolm Sargent and as above. (Columbia).

Not previously noted here, this production may be indorsed as one of the noblest best-performed

thority and conviction. Technically excellent. (Columbia).

American Songs: William Hess, tenor. (Hargail).

Opera Albums.

Humperdinck: "Hansel and Gretel," sung in English under the direction of Max Rudolf, with Rise Stevens, Nadine Conner, &c. (Columbia).

Verdi, &c.: Opera Duets, Leonard Warren, baritone, and Jan Peerce, tenor. (Victor).

Instrumental Albums.

Bach: "Chaconne," Andres Segovia, guitar. (Musicraft).

Chopin: Ballade in G minor, &c. Vladimir Horowitz, piano. (Victor).

Franck: Sonata in A, Zino Francescatti, violin, and Robert Casadesus, piano. (Columbia).

Villa-Lobos, &c.: "Brazilian Piano Music," Guiomar Novaes, piano. (Columbia).

Chamber Music Albums.

Beethoven: "Rasoumovsky" Quartets, played by Paganini Quartet. (Victor).

Mozart: Quintet for Clarinet and Strings, Reginald Kell, clarinet, with Philharmonia Quartet. (Columbia).

Mozart: Quartet in E flat for piano and strings, George Szell, piano, with members of the Budapest Quartet. (Columbia).

(Single records, children's and popular recommendations will be listed next week).

NEW YORK, N. Y.
TIMES
DEC 14 1947

RECORDS:

Beethoven: Symphony No. 3, the Eroica. Serge Koussevitzky and the Boston Symphony Orchestra. (Victor, six twelve-inch vinylite disks). This recording has it points, particularly the quality of the ensemble tone. Of course, nearly every conductor who tackles this symphony feels he has to "interpret" it. Mr. Koussevitzky does his share of personal interpretation. It is not a bad performance, though it does not match the top standards of Arturo Toscanini's conducting of the score, which is also available under the Victor imprint. If you wonder why the company issues another, you need only remember that the "Eroica" is a staple of the repertory and all orchestras and conductors probably want their version on the market. Recording, good.

MEMPHIS, TENN.
COMMERCIAL APPEAL
DEC 14 1947

With The New Recordings

By THE REVIEWER

VICTOR plays an early Santa Claus to opera lovers (and those who are learning to be) by waxing a quartet of 12-inch operatic records that rate high as ornaments for any tree. Of particular interest to Memphians who will hear her in a Beethoven Club concert this season is Blanche Thebom's mezzo-soprano in "Weiche, Wotan, Weiche!" from Wagner's "Das Rheingold." Erda, the earth-goddess, warns Wotan of the doom of the gods in powerful notes so ominously atmospheric that one suspects Hitchcock movies of being an offspring of Wagner.

Contrasting in mood is the reverse side, which displays Miss Thebom's rich contralto to full advantage in "Voce De Donna O Angelo" from Ponchielli's "La Gioconda."

Another From Gioconda

Another melody from "La Gioconda," sung by baritone Leonard Warren, is the fisherman's ballad, 'Pescator, Affonda L'Esca." A rousing sailors' chanty opens the act, and the lilting solo is supported by an excellent mixed chorus. On the reverse Mr. Warren seems to enjoy the change of expressions—festive excitement, sadness, strong motion—when Tonio, hunchbacked clown, sings the prologue of "I Pagliacci."

Nan Merriman, mezzo-soprano, sings a melodic love song in "O Mio Fernando" from Donizetti's "La Favorita." The lyric passages with English horn and harp are particularly effective.

Thais' Death Is Enthralling

Most dramatic of the eight record sides is "Death of Thais" from Massenet's "Thais" as sung by Dorothy Kirsten, soprano, and Robert Merrill, baritone. The duet becomes a breath-taking trio when the voices of Thais and her lover are joined by an exquisitely sensuous melody in the violins and harp.

For the reverse Miss Kirsten sings "In Quelle Trine Morbide" from Puccini's "Manon Lescaut," in which the heroine explains that present luxury cannot replace lost love. The simple melodic phrases constantly ascending but seldom resolved remind one of Puccini's better-known "Madame Butterfly." Miss Kirsten sings with excellent control.

Russian—But Not Red

Right beside the operatic selections on the gift listing comes an album of three 12-inch records by Columbia called "Irra Petina Sings Songs By Tschaikowsky." This one is Russian without a tinge of red. In nine light songs Tschaikowsky's familiar style paints the plaintive nostalgia, the "tears behind joy" of Russia in tones that are appropriately interpreted by Metropolitan Star Petina's slender soprano. The beautiful but hackneyed "None But the Lonely Heart" gains a surprising freshness in its seldom-heard original Russian. The one operatic selection, "Liza's Aria," from "Pique Dame," is outstanding for its sad love story. "Green Grass" complains against fate with effective oboe and string accompaniment. This album will appeal to those who like something different.

Variety On The Harp

Robert Maxwell is also bent on doing something different as he tries to remove the harp from its usual saccharin music-box role in the album "Harpist's Holiday" waxed by Columbia on four 10-inch records. Variety is the byword in this book of harp solos—Maxwell takes us from the classic quiet of "Clair de Lune" through sparkling original arrangements of "Make Believe," "Smoke Gets in Your Eyes" and "Night and Day" to unbelievable pyrotechnics in "Hungarian Rhapsody No. 2" and "Harping On a Harp," which includes Gershwin and boogie woogie. The man's pedal work is amazing (keys are changed by seven pedals in the harp), and the listener is firmly convinced that he has 40 fingers. His harp gains almost the resonance of a piano or guitar. However, it is, after all, still a harp, and one wonders if so much work is worth the trouble in an instrument that gives back so little for what is put into it.

Columbia Masterworks slipped a bit in one late release. Rise Stevens' glorious mezzo-soprano seems wasted in the simple "Through the Years" and "Bless This House."

Raymond Well Played

Ambroise Thomas' almost-classical "Raymond Overture" is played brilliantly by the City of Birmingham Orchestra under the leadership of George Weldon. This ever-popular number is one to be played over and over by those who enjoy older orchestral numbers.

Offenbach's "Gaite Parisienne," in its complete orchestral form as the Ballet Russe de Monte Carlo dances it is played for a Victor album by the Boston "Pops" Orchestra. Here are lilting melodies, largely in waltz time, brought to the mental light of today from out of our subconscious past. Gaily albumed. On four 12-inch discs.

Beethoven's Third At Its Best

Now comes a new and thrilling recording of the Beethoven Third Symphony—the Eroica. The Boston Symphony Orchestra under the baton of Serge Koussevitzky plays this symphony—one of the world's greatest. Sketched on a lofty plane, the Eroica is compelling in its dramatic intensity from the opening allegro to the picturesque finale. Victor has recorded this symphony on shellac and also on unbreakable vinylite. On six 12-inch records—and magnificent.

NEW YORK, N. Y.
HERALD TRIBUNE
DEC 14 1947

The Bohemians

Hold Annual Benefit Dinner Next Sunday Night

The Bohemians, the well known New York musicians' club founded by Rafael Joseffy in 1907, will give its annual dinner and concert next Sunday night, Dec. 21, at the Waldorf-Astoria Hotel. The proceeds will go to the Musicians Foundation, maintained by The Bohemians for the relief of musicians in need.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will be the guest of honor, and Olin Downes, music critic of "The New York Times," will be the guest speaker. The participants in the musical program are Marilyn Cutlow and Frank Rogier, who will present Gian-Carlo Menotti's one-act comic opera, "The Telephone"; Jennie Tourel, mezzo-soprano; Claudio Arrau, pianist, and Mata and Hari, dance satirists. Reservations may be made through The Bohemians' secretary, Clyde Burrows, 30 West Seventy-second Street.

CHICAGO, ILL.
HERALD-AMERICAN
DEC 14 1947

Around the Disc

BY WESLEY HARTZELL

Classical

Although there are several good recordings of Beethoven's Third Symphony already in existence, Serge Koussevitzky's and the Boston Symphony's new version for RCA Victor will be welcome, particularly by those Chicagoans who heard the same group play it in Orchestra Hall several years ago.

Koussevitzky shows a great care for its accents and reveals heretofore neglected rhythmic patterns. Instrumental colors are vivid and solid. Orchestral balance shows off Koussevitzky's perfect control over the group.

Elegaic, animated, dramatic by turns, it is stamped with the Boston maestro's own superb artistry. Chicago fans will note his tempi are brisker than in his Chicago appearance. (Available in non-breakable DeLuxe

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NEW YORK, N. Y.
PM
DEC 15 1947

—McManus—

HEARD AND

Good News and Bad

Thanks to the lifting of the American Federation of Musicians' ban on co-operative programs, the Boston Symphony Orchestra will become a co-operatively sponsored program beginning Tuesday, Jan. 13 (WJZ-ABC 9:30–10:30).

This is undoubtedly welcome news to regional or local radio sponsors seeking prestige entertainment, but previously faced with buying time with the local-station disc jockey or staying off the air.

However it also may be an unduly optimistic announcement, since the radio industry is now buzzing with portents of a complete walkout of radio musicians on Feb. 1 unless the four major networks, now in negotiation with the AFM, reach agreements suitable to the musicians. First negotiations, conducted in Chicago last week with the AFM president, James C. Petrillo, made no progress.

The musicians, seeking expanded employment via network-run FM stations higher pay and more employment on television and a share of the return from record sales, as well as a limit on record-playing on the air, appear determined to achieve gains in all these directions at once.

The networks are reported to be ready to support the AFM's proposals for legislation giving musicians a share in record income (which would be money out of someone else's pocket) but thus far are standing pat against stepped up pay and employment in television and against admitting that FM is a new and separate medium from present, standard radio. In negotiation, the network spokesmen are stating something they have been extremely reluctant to discuss otherwise: that is that FM must be regarded as an eventual substitute for present-day radio and therefore cannot be looked to as an opportunity for more jobs for musicians.

Unless this impasse is surmounted, the prospects of collecting sponsors for the Boston Symphony or any other program of "live" music cannot be very promising.

WATERBURY, CONN.
REPUBLICAN
DEC 14 1947

Co-Op Radio Program Activity Renewed

New York, Dec. 13—(AP)—Since the lifting of the musicians' union ban against live instrumental music in Co-Op programs—network shows made available for individual sponsorship by local stations—there has been renewed activity in this field.

The latest came in the announcement by ABC that "for the first time" the Tuesday night Boston Symphony concerts are to become a Co-Op effective Jan. 13. This year the orchestra has not had a sponsor.

The network said that although the change is not to go into effect until a couple of weeks before the expiration date on Jan 31 of the present musicians contract, it was being assumed that the new one now in negotiation would continue to permit live music in Co-Ops.

Meanwhile, the ABC Abbott and Costello Co-Op, which had been using the Les Baxter singers as a vocal orchestra, is replacing them with Matty Malneck's Band. On CBS, the Joan Davis show has decided to continue with its singing group, a 12-voice a cappella choir.

CLEVELAND, OHIO
NEWS
DEC 16 1947

Boston Co-op

Starting January 13 the Boston Symphony will be offered by the ABC net for co-operative sponsorship. Thus it will be available for local sponsorship in every city where it is heard on the ABC chain. It is expected that a Cleveland concern will sponsor the WJW airings here. The broadcasts continue Tuesday nights at 9:30.

Tonight at that time over WJW Eleazar deCarcalha, noted Brazilian conductor, directs the Bostons in the Berlioz "Symphonie Fantastique."

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 16 1947

Petrillo Will Face United Front Of Radio and Record Industries

Leaders to Meet Here Friday on Tactics as Disk Contracts Expire; Backlog of Recordings Made; Broadcasters May Offer Compromise

By Paul Tobenkin

Unified plans for combating James C. Petrillo, president of the American Federation of Musicians, an American Federation of Labor affiliate, will be drafted Friday at a meeting of representatives of the radio, record manufacturing, television, frequency modulation and transcription manufacturing industries at the Waldorf-Astoria, it was learned last night.

Mr. Petrillo's contracts with the record manufacturers will expire Dec. 31, and he has served notice that after that date musicians will not be permitted to record because the records, played over the air and in juke boxes, compete with live musicians. In anticipation of the ban, Decca, R. C. A.-Victor, Columbia and scores of smaller recording companies have been working around the clock preparing a backlog of master records.

Many of these recordings have been of standard favorites, for which there is a steady market. But the companies are taking chances on the other records they are making, for if they make poor choices in selecting prospective hits, much money will be lost.

A number of singing stars are understood to have eased somewhat the financial burden of the record companies by agreeing to wait until the records are sold before receiving any payment for their work. Meanwhile, Mr. Petrillo has given no indication of a compromise.

Contracts with the radio chains and independent stations will expire on Jan. 31. The radio chains have three major problems in their discussions with Mr. Petrillo.

1. The usual wage and working conditions demands for musicians;
2. The use of records on broadcasts by networks or individual stations; and
3. The question of permitting "co-operative" musical broadcasts, that is, broadcasts by major orchestras on a nation-wide scale, with the cost being shared by local advertisers in various communities.

For seven years Mr. Petrillo and his union have banned the co-operative broadcast on the grounds that it put musicians out of work. Last Nov. 26, however, he relented and permitted co-operative broadcasts on an "experimental basis" until the contract expires at the end of January.

The union, it was learned, is making a study to see whether the "co-operative" broadcast has lessened the employment of musicians during the trial period. The industry is reported hopeful that Mr. Petrillo can be prevailed upon to continue co-operative broadcasts. The American Broadcasting Company recently announced that it will present the Boston Symphony Orchestra on a co-operative basis.

It is understood that a number of broadcasters favor a compromise with the union on the question of the use of recordings. One suggested plan has been for stations or networks to agree to devote only a specified amount of time each day to recordings, with the balance of the time on the air devoted to live musicians or other programs. Such an agreement, it was felt in some quarters, might answer Mr. Petrillo's argument that canned music is driving live musicians from radio, while not being prohibitive in so far as costs were concerned.

Preliminary discussions have been held between the union and the broadcasters, but intensive negotiations are likely to be delayed until after Dec. 30, when Mr. Petrillo's trial for alleged violation of the Lea act will continue in Chicago.

Mr. Petrillo is accused of calling a strike against Station WAAF there because that station refused to employ three musicians as "librarians" during a program. The case went to the Supreme Court, which rejected Mr. Petrillo's contention that the Lea act was unconstitutional and ordered a trial on the issues.

The new committee to deal with Mr. Petrillo on an industry-wide basis is known as the Industry Music Committee. While several preliminary meetings have been held, next Friday's session will be the one where basic course of action will be decided.

The new group will appoint a legal staff, public relations counsel and a research staff. It is possible that the personnel of co-operating organizations will be used.

Among those who have participated in the preliminary meetings are Frank E. Mullen, of the National Broadcasting Company, for the radio networks; Edward Wallerstein, Columbia Recording Company, for the record manufacturers; Richard S. Testut, Associated Program Service, for transcription manufacturers; Raymond C. Cosgrove, Crosley Corporation, for instrument manufacturers; Hudson Eldridge, of Station WASH, Washington, for Frequency Modulation Association; G. Emerson Markham, General Electric Company, for Television Broadcasters Association; A. D. Willard jr., Don Petty and Richard P. Doherty for the National Association of Broadcasters.

Hartley Weighs Curb

KANSAS CITY, Dec. 15 (AP).—Representative Fred Hartley jr., Republican, of New Jersey, said today Congress will consider legislation designed to curb the "dictatorial" methods of James C. Petrillo, head of the American Federation of Musicians.

He told the Kansas City Advertising and Sales Executives Club that early in January the Labor Committee will hold a series of hearings on the music situation. Mr. Hartley, co-author of the Taft-Hartley law, said he will propose that the Sherman anti-trust act and Clayton act, both designed to combat restraint of trade, be applied to a labor monopoly in the same manner as applied to business monopoly.

Furthermore, he said, he will make a proposal, not dealt with in the Taft-Hartley law, designed as the "right-to-work" bill. The proposed measure, he said, will make it a Federal offense to interfere with a worker's right to go to his job.

INDIANAPOLIS, IND.
TIMES

DEC 16 1947

Exciting Moments in New RCA Albums Koussevitzky's 'Eroica' Is a Milestone

New Paganini Quartet Makes Debut—Music By Bach, Mozart, Rachmaninoff Offered

By CHARLES WEDDLE

Record collectors have exciting moments in store for them in the new RCA Victor concert music releases.

Chances are you are passing up the new offerings during the Christmas rush; buying the records you know for Christmas gifts. If such is the case, clip these reviews—investigate after the yule pandemonium is over.

In a new album recording of **Beethoven's Third Symphony** ("Eroica"), Serge Koussevitzky and the Boston Symphony Orchestra set up a milestone in symphonic recordings.

Quoting Delos Smith, record reviewer for the United Press:

"Serge Koussevitzky is 73 now, and in the 41st year of his service to music. At least 300 times has he conducted Beethoven's 'Eroica' symphony, but never quite as he conducts it in the six records of RCA Victor's new recording."

Mr. Smith says in this version of the "Eroica" there is "yearning for the faith of man in 1947 when he has the means for his own destruction, and is as quarrelsome as ever.

"The fulfillment of yearning is thrice-sufficient while the music is proclaiming man's god-like stature and his infinite capabilities, all of them good.

"It is a passionate celebration of the heroic in man, this symphony.

"Dr. Koussevitzky seems to conduct it hungrily—as though famished for the very last syllable of its serene assurance."

An album you must hear—12 full 12-inch sides, six Red Seal records. (M/DM 1161.)

* * *

WOMEN'S WEAR DAILY
NEW YORK, N. Y.

DEC 17 1947

News and Ideas

Tomorrow night at 8, WABD, the Dumont television station in New York, will present "Champagne and Orchids" as a sustaining show. According to station officials, who packaged the show for a store or apparel producer, the presentation will attempt to present women's wear in a new method. Instead of parading models and, as some people believe, confusing the audience, the program will concentrate on one entertainer, Adrienne, who will wear a striking gown and the proper accessories. This, it is hoped, will create a complete look such as is shown in Lord & Taylor newspaper ads which concentrate on one theme.

Music on Co-Ops

Since Petrillo lifted the ban of music on cooperative radio programs, changes have been effected in these programs which are sponsored by many retailers.

Mutual Broadcasting has added music to "Meet Me at Parky's" and "Information Please." Columbia Broadcasting replaced the a cappella choir on "The Joan Davis Show." For the first time in radio, the American Broadcasting Co. is offering a symphony for co-op sponsorship. The Boston Symphony Orchestra is available for local sponsorship for an hour each Tuesday night at 9:30 p.m.

ST. LOUIS, MO.
GLOBE DEMOCRAT

DEC 17 194

The Music Whirl

By HARRY R. BURKE

CLASSICS FOR CHRISTMAS? Why not, indeed, the enduring work of masters by interpreters who themselves are masters? Perhaps the very cream of recent albums is presented in that group of three from which one arranges a symphonic program this morning. Certain it is that a search for a greater symphony than Beethoven's "Eroica" would be difficult. Here it is, presented by the Boston Symphony Orchestra with Serge Koussevitzky conducting (Victor 5 12-inch discs) admirably edited, beautifully recorded on vinylite in one of the Red Seal De Luxe pressings. It is repetitious to pay tribute here to the flexibility, the responsiveness, the balance of that splendid orchestra. One's chief concern then is with Dr. Koussevitzky's reading.

★ ★

WE ALL KNOW the story of how Beethoven composed it to honor Napoleon in days before Napoleon had disclosed his purpose of usurpation, conquest and tyranny. It was tribute—as event would show—not to a man but to an ideal liberator of the spirit of democracy. A tribute voiced in the drama of music conflict; to a hero far more akin to our yet unborn Lincoln than to Napoleon. To this reviewer it seems that Koussevitzky misses this, and that—which is rare in him—he permits the showmanship of technical virtuosity in conducting to overwhelm the integral sincerity of Beethoven's concept. It is a matter, one suspects, of tempi—not in the sense of time beat, nor yet as rhythmic movement, but in that of pace as speeded up or retarded to achieve emotional stress through dynamic contrasts. But though one rejects that reading he may be and is delighted with the clear sonority of this recording; is fascinated with the inner exture of instrumental voices which it discloses, by the quality of horns and woodwind choirs in the Scherzo, in the chamber music quality of the pizzicato introduction to the Finale and its lacey embellishment by violins of the joyous melody by which a happier world rejoices.

★ ★

CHICAGO, ILL.
TRIBUNE

17 1947

Since the lifting of the musicians union ban against live music on "co-op" programs --network shows made available to individual sponsorship by local stations--there has been renewed activity in the field. The Boston Symphony orchestra concerts are to be run on a "co-op" basis, starting Jan. 13, ABC has announced.

De Carvalho in Symphony Preview—

Christian Science Monitor

Brazilian Conductor to Give Première of Schönberg Work

Eleazar de Carvalho, guest conductor of the Boston Symphony Orchestra this week and next, will present a première at his Friday concert. Arnold Schönberg's "Kammersymphonie" will get its first Boston hearing on a [illegible] William Schuman's Symphony for Strings and Berlioz's "Fantastic" Symphony.

Schönberg's Chamber Symphony for 15 solo instruments was written in 1906 but did not receive its first performance until 1913, in Vienna. Though written before the composer developed his 12-tone style, it is characterized by polytonality, and often, near-atonality.

Its signature is E. It opens and closes in E major, but most of the symphony is remote from tonal centers. Intervals of fourths regularly substitute for the usual [illegible], and the principal theme exploits the whole-tone scale.

* * *

Mr. de Carvalho describes the work as "expressionistic." It does have thematic development, falling into five movements: Exposition, Scherzo, Development, Adagio, and Finale. But, as he interprets it, the important concern is not so much melody as sonority. He thinks of the tonal effects that distinguish the composition in terms of color: for example, "black" chords, where the contrabassoon predominates.

Mr. de Carvalho is quite familar with the "Kammersymphonie." He has included it on programs for the Brazilian Symphony Orchestra, of which he is conductor. And last summer, when he was assistant in the conducting school at Tanglewood, he led a student orchestra through the difficult score with a success that prompted Dr. Koussevitzky to suggest it for a Boston program. The Victor company has asked him to record it with the Boston Symphony, but, of course, the threatened crisis in the record industry has made this prospect problematical.

Mr. de Carvalho became interested in Schönberg through hearing "Verklärte Nacht," written in 1899. He is no devotee of Schönberg's later, extreme experiments, or of the disciples who have imitated and, he thinks, distorted his original ideas.

* * *

Schönberg, says Mr. de Carvalho, has had little influence on Brazilian music, though he is listened to with respect. The only exception he knows of—an important enough exception, at that—is Claude Santoro, whose Schönberg-like compositions won him a Guggenheim Fellowship.

Stravinsky is the number one influence in Brazil, Mr. de Carvalho thinks, with Debussy and Ravel not far behind. Impressionistic works, like Debussy's "La Mer," have intrigued Brazilian composers, he says, and though Villa-Lobos claims inspiration from purely native grounds, he regards him, too, as a highly eclectric craftsman.

Mr. de Carvalho is frankly pessimistic about Brazilian composition. He says that the National School of Music at the University of Brazil gives a thorough training in the techniques of composition—in fact, few students complete their work before they are 30—but, he complains, the graduates do not seem to produce with much originality, tending to lean rather heavily on folk music for their ideas.

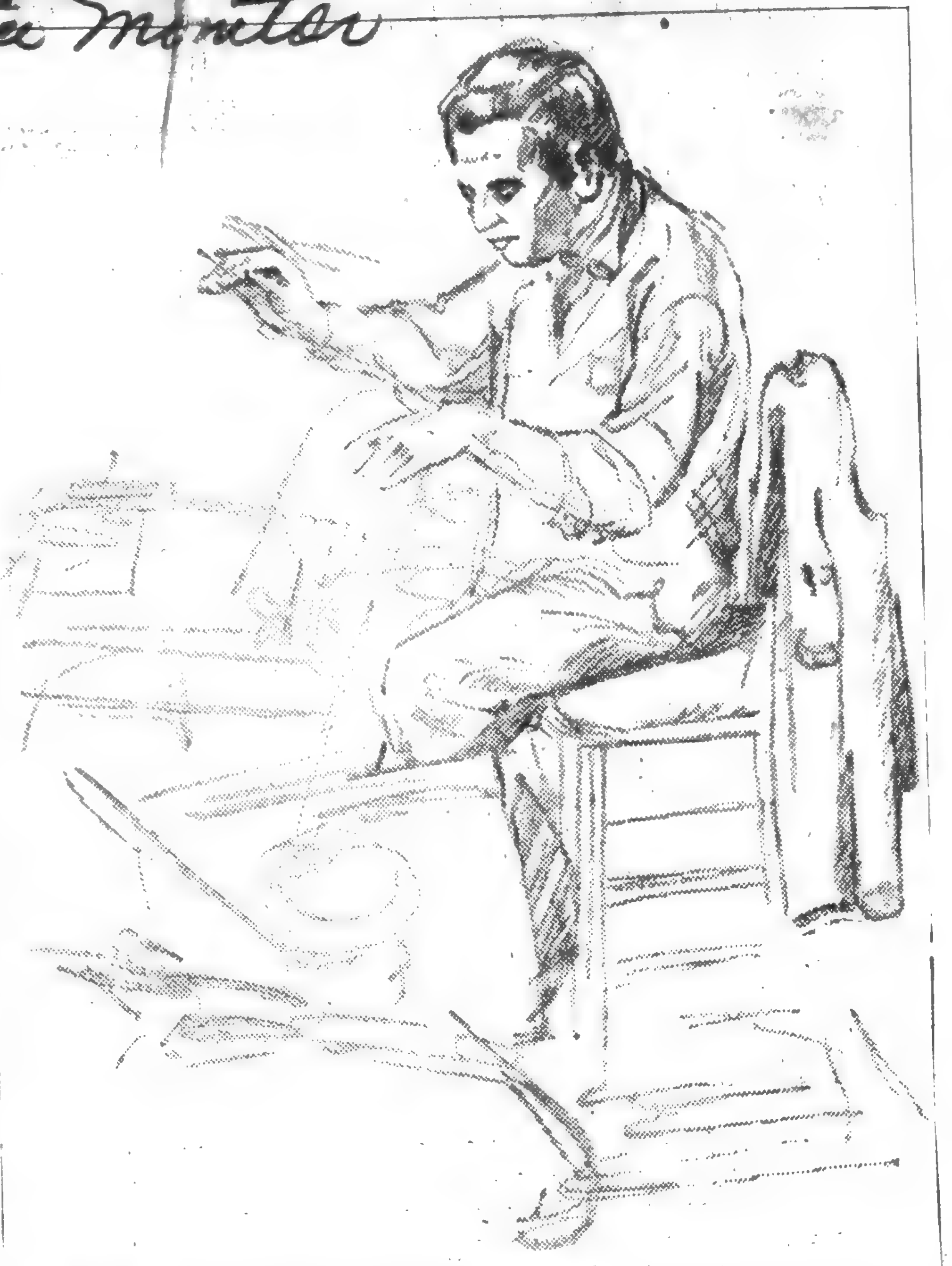
* * *

Perhaps composers are scarce and generally unproductive, he suggests, because their public, at present, is circumscribed. In Brazil, he explains, music is the interest of a clique, in his estimate possibly 1 per cent of the population. The same people go to all the concerts, attend all the operas, buy all the records, and listen to the broadcasts.

To spread interest in music, the government is stocking public libraries with records and earphone phonographs and financing the Brazilian Symphony Orchestra in a concert a month for school children. In addition, regular symphony prices are at a level to attract hesitant investors. Sunday morning popular programs scale their seats at 25 cents and 40 cents. Friday afternoon, Saturday afternoon, and Monday night subscription series have a top price of $2.50.

Mr. de Carvalho himself has notably helped broaden, and deepen, Brazil's musical culture. He presented the first Beethoven cycle, a series of nine programs, and has performed otherwise neglected North American composers on all-United States programs. And though he considers himself primarily a conductor, he has already, at the age of 35, written a symphony, two operas, four symphonic poems, 12 variations for piano and orchestra, three overtures, two trios, two quartets, and a violin and piano sonata.

M. M.



Rehearsal Sketch by Martna Burnham

Eleazar de Carvalho, guest conductor of the Boston Symphony Orchestra this week and next.

MANCHESTER, N. H.
LEADER

DEC 27 1947

Koussevitzky Record Scores

NEW YORK—(UP)—Serge Koussevitzky is 73 now, and in the first year of his service to music. At least 300 times has he conducted Beethoven's third symphony ("Eroica"), but never quite as he conducts it in the six records of RCA Victor's new recording, a fact which surely has relation to it being the year 1947.

From these records you sense a deep yearning in the heart of the venerable master while he and his Boston Symphony Orchestra were making them. Yet simultaneously you are transfixed by an abundant fulfillment of yearning—yours quite as much as his.

The yearning is for faith in man in 1947, when he has the means of his own destruction and is as quarrelsome as ever. The fulfillment of yearning is thrice-sufficient while the music is proclaiming man's god-like stature and his infinite capabilities, all of them good.

It is a passionate celebration of the heroic in man, this symphony. Dr. Koussevitzky seems to conduct it hungrily, as though famished for the very last syllable of its serene assurance.

DAYTON, OHIO
NEWS WEEK

DEC 22 1947

By Courtesy of Petrillo

Thanks to James Caesar Petrillo, the American Broadcasting Co. can look forward to relief from a heavy financial burden—at least temporarily. For 21 years the network has broadcast the Boston Symphony programs. But the orchestra's expense and its selective listeners have made it poor sponsor bait. And except for a few advertisers who have carried the broadcast for short times, the network has footed the bill.

Last week, ABC announced that beginning Jan. 13 the symphony was available for local sponsorship. Not until last month had Petrillo permitted music on programs which have several local instead of one national advertiser (NEWSWEEK, Dec. 8). Then he lifted the ban—for trial purposes until Jan. 31.

Naturally ABC is hoping that Petrillo won't clamp down again. And he has good reason not to. For his 100-odd American Federation of Musicians members in the Boston Symphony will make more money with a sponsored show than on a sustainer.

SAN FRANCISCO, CALIF.
CHRONICLE

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BOSTON DAILY GLOBE—SATURDAY, DECEMBER 27,

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Eleazar De Carvalho, continuing his visit as guest conductor of the Boston Symphony Orchestra, gave first performance to scores by two of his Brazilian countrymen at Symphony Hall yesterday afternoon. They were a Prologue and Fugue by Camargo Guarnieri, and the Symphonic Poem "Madona" by Heitor Villa-Lobos. The other numbers were the Suite from "Love, the Sorcerer" by Manuel de Falla, and the "New World" Symphony of Dvorak.

Guarnieri's work no doubt had good intentions, but his fugal writing for orchestra is broken up into bits and snatches to the extent that I couldn't even count all the entrances of the theme. The Prologue is a loud, brassy affair, no more distinctive of material or treatment than the Fugue, and certainly no more sensuous or appealing. The composer was present and bowed from his seat.

Villa-Lobos dedicated his Symphonic Poem to the late Mme. Natalie Koussevitzky, in whose memory the Koussevitzky Music Foundation, which commissioned the piece, was established. "Madona" may not prove to be a great masterpiece, but at least it sounds like music with alluring turns and a rich, colorful use of the orchestra.

The lovely interludes from "Love, the Sorcerer," by turn amorous and frenetic, rhythmically subtle and aggressive, and of a grace which characterized Spanish music of a happier day, were welcome indeed. They furnished high color and warmth on a day of dreary, gray and foul New England weather.

What is more they were admirably played, for once again the Boston Symphony put its best foot forward for the talented young guest conductor. Ten years from now Mr. De Carvalho will probably conduct with more personal distinction and more delicate nuances than he did yesterday. All the same, his readings did credit to him for they were musicianly and in good style, with none of the strainings after effect or the tonal whoop-'er-up that are apt to creep into the work of a young but not completely mature conducting talent.

NEW YORK, N. Y.
TIMES

DEC 28 1947

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NEW YORK, N. Y.
SUN

[illegible] 1947

The New Records

A Further List for Christmas Giving: Single Records, Children's and Popular Disks.

By IRVING KOLODIN.

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ORCHESTRAL.

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[illegible] No. 26. [illegible] and the Boston [illegible] Orchestra. (Vic-

[illegible] and Allegro." [illegible] and the Boston [illegible] Orchestra. (Vic-

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[illegible] "Waltz and [illegible]" Eugen Onegin). [illegible] Beecham and the [illegible] Philharmonic. (Victor).

[illegible] "Meistersinger" Overture [illegible] Arturo Toscanini and the NBC Symphony Orchestra. (Victor).

NEW YORK, N. Y.
TIMES
DEC 21 1947

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By The Associated Press.

WORCESTER, Mass., Dec. 20—John R. Frissora, 11 years old, who started writing an opera four years ago, played part of it today for Clark University music students. His "Leonora" is a tragedy of unrequited love.

The young composer started piano lessons two years ago and studies 'cello under Jacques Langendoen of the Boston Symphony Orchestra. The youth said he might have his opera completed in another year.

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NEW YORK, N. Y.
WORLD-TELEGRAM

DEC 23 1947

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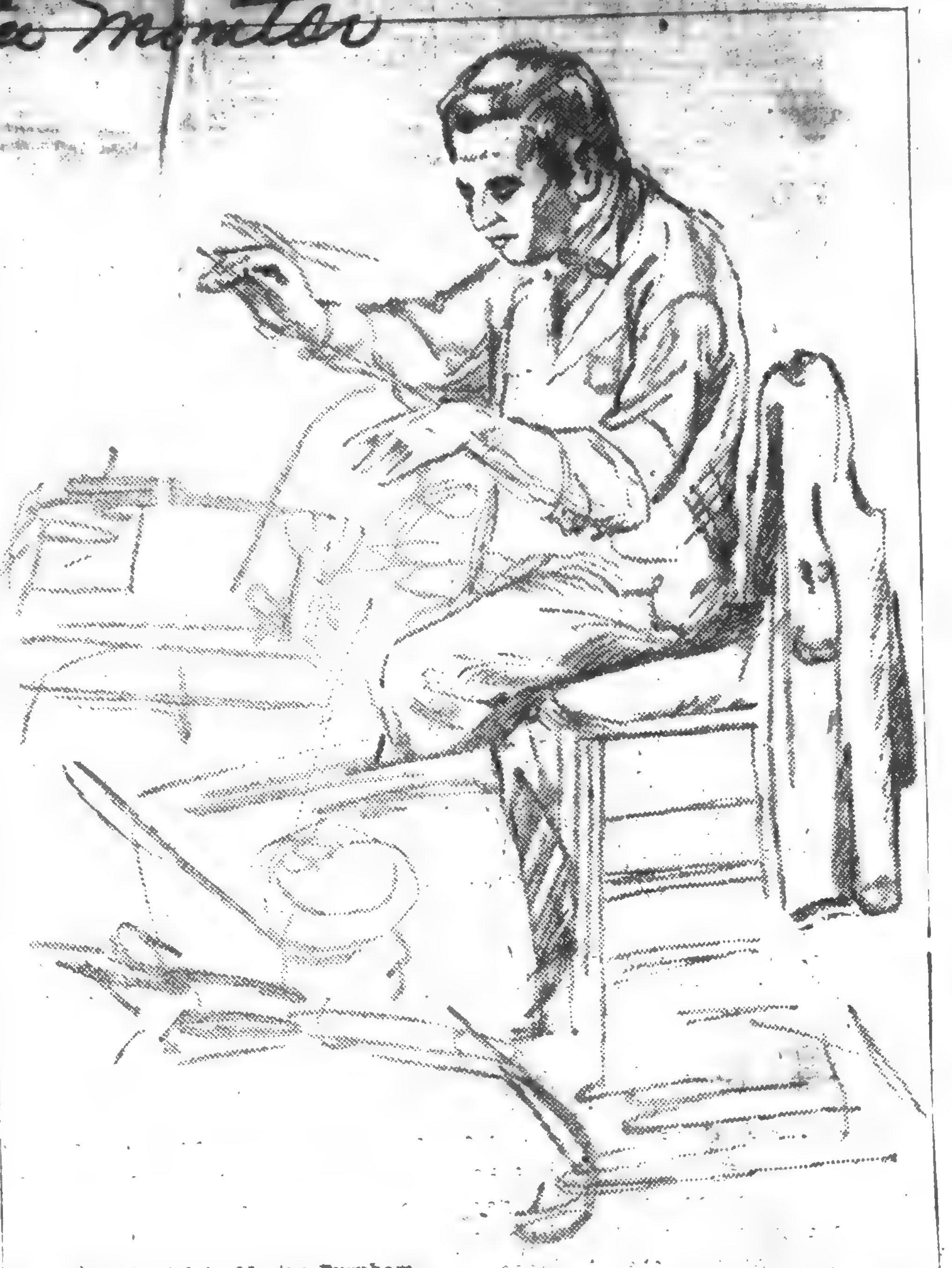
De Carvalho in Symphony Preview

Dec 1 — Christian Science Monitor

Brazilian Conductor to Give Première of Schönberg Work



Rehearsal Sketch by Martna Burnham

Eleazar de Carvalho, guest conductor of the Boston Symphony Orchestra this week and next.

Eleazar de Carvalho, guest conductor of the Boston Symphony Orchestra for this week and next, will present a première at his Friday concert. Arnold Schönberg's "Kammersymphonie" will get its first Boston hearing on a program with William Schuman's Symphony for Strings and Berlioz's "Fantastic" Symphony.

Schönberg's Chamber Symphony for 15 solo instruments was written in 1906 but did not receive its first performance until 1913, in Vienna. Though written before the composer developed his 12-tone style, it is characterized by polytonality, and often, near-atonality.

Its signature is E. It opens and closes in E major, but most of the symphony is remote from tonal center. Intervals of fourths regularly substitute for the usual thirds, and the principal theme exploits the whole-tone scale.

* * *

Mr. de Carvalho describes the work as "expressionistic." It does have thematic development, falling into five movements: Exposition, Scherzo, Development, Adagio, and Finale. But, as he interprets it, the important concern is not so much melody as sonority. He thinks of the tonal effects that distinguish the composition in terms of color: for example, "black" chords, where the contrabassoon predominates.

Mr. de Carvalho is quite familiar with the "Kammersymphonie." He has included it on programs for the Brazilian Symphony Orchestra, of which he is conductor. And last summer, when he was assistant in the conducting school at Tanglewood, he led a student orchestra through the difficult score with a success that prompted Dr. Koussevitzky to suggest it for a Boston program. The Victor company has asked him to record it with the Boston Symphony, but, of course, the threatened crisis in the record industry has made this prospect problematical.

Mr. de Carvalho became interested in Schönberg through hearing "Verklärte Nacht," written in 1899. He is no devotee of Schönberg's later, extreme experiments, or of the disciples who have imitated and, he thinks, distorted his original ideas.

* * *

Schönberg, says Mr. de Carvalho, has had little influence on Brazilian music, though he is listened to with respect. The only exception he knows of—an important enough exception, at that—is Claude Santoro, whose Schönberg-like compositions won him a Guggenheim Fellowship.

Stravinsky is the number one influence in Brazil, Mr. de Carvalho thinks, with Debussy and Ravel not far behind. Impressionistic works, like Debussy's "La Mer," have intrigued Brazilian composers, he says, and though Villa-Lobos claims inspiration from purely native grounds, he regards him, too, as a highly eclectric craftsman.

Mr. de Carvalho is frankly pessimistic about Brazilian composition. He says that the National School of Music at the University of Brazil gives a thorough training in the techniques of composition—in fact, few students complete their work before they are 30—but, he complains, the graduates do not seem to produce with much originality, tending to lean rather heavily on folk music for their ideas.

* * *

Perhaps composers are scarce and generally unproductive, he suggests, because their public, at present, is circumscribed. In Brazil, he explains, music is the interest of a clique, in his estimate possibly 1 per cent of the population. The same people go to all the concerts, attend all the operas, buy all the records, and listen to the broadcasts.

To spread interest in music, the government is stocking public libraries with records and earphone phonographs and financing the Brazilian Symphony Orchestra in a concert a month for school children. In addition, regular symphony prices are at a level to attract hesitant investors. Sunday morning popular programs scale their seats at 25 cents and 40 cents. Friday afternoon, Saturday afternoon, and Monday night subscription series have a top price of $2.50.

Mr. de Carvalho himself has notably helped broaden, and deepen, Brazil's musical culture. He presented the first Beethoven cycle, a series of nine programs, and has performed otherwise neglected North American composers on all-United States programs. And though he considers himself primarily a conductor, he has already, at the age of 35, written a symphony, two operas, four symphonic poems, 12 variations for piano and orchestra, three overtures, two trios, two quartets, and a violin and piano sonata.

M. M.

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Mozart: Symphony No. 26. Serge Koussevitzky and the Boston Symphony Orchestra. (Victor).

Piston: "Prelude and Allegro." Serge Koussevitzky and the Boston Symphony Orchestra. (Victor).

Ravel: "Pavane for a Dead Princess." Same as above. (Victor).

Thomas: "Raymond" Overture. George Weldon and the City of Birmingham Orchestra. (Columbia).

Tschaikovsky: "Waltz" and "Polonaise" (Eugen Onegin). Sir Thomas Beecham and the London Philharmonic. (Victor).

Wagner: "Meistersinger" Overture. Arturo Toscanini and the NBC Symphony Orchestra. (Victor).

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DAYTON, OHIO
NEWS WEEK

DEC 22 1947

By Courtesy of Petrillo

Thanks to James Caesar Petrillo, the American Broadcasting Co. can look forward to relief from a heavy financial burden—at least temporarily. For 21 years the network has broadcast the Boston Symphony programs. But the orchestra's expense and its selective listeners have made it poor sponsor bait. And except for a few advertisers who have carried the broadcast for short times, the network has footed the bill.

Last week, ABC announced that beginning Jan. 13 the symphony was available for local sponsorship. Not until last month had Petrillo permitted music on programs which have several local instead of one national advertiser (NEWSWEEK, Dec. 8). Then he lifted the ban—for trial purposes until Jan. 31.

Naturally ABC is hoping that Petrillo won't clamp down again. And he has good reason not to. For his 100-odd American Federation of Musicians members in the Boston Symphony will make more money with a sponsored show than on a sustainer.

NEW YORK, N. Y.
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MANCHESTER, N. H.
LEADER

DEC 27 1947

Koussevitzky Record Scores

NEW YORK—(UP)—Serge Koussevitzky is 73 now, and in the last year of his service to music. At least 300 times has he conducted Beethoven's third symphony ("Eroica"), but never quite as he conducts it in the six records of RCA Victor's new recording, a fact which surely has relation to it being the year 1947.

From these records you sense a deep yearning in the heart of the venerable master while he and his Boston Symphony Orchestra were making them. Yet simultaneously you are transfixed by an abundant fulfillment of yearning—yours quite as much as his.

The yearning is for faith in man in 1947, when he has the means of his own destruction and is as quarrelsome as ever. The fulfillment of yearning is thrice-sufficient while the music is proclaiming man's god-like stature and his infinite capabilities, all of them good.

It is a passionate celebration of the heroic in man, this symphony. Dr. Koussevitzky seems to conduct it hungrily, as though famished for the very last syllable of its serene assurance.

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NEW YORK, N. Y.
TIMES
DEC 28 1947

THE WORLD OF MUSIC

Boston to Be Host to Six Conventions in a Week

By ROSS PARMENTER

THE music educators are descending on Boston in droves this week. Six different groups are holding their annual meetings there. Composers and musical authorities, too, are going to the city to read papers and give speeches at the various sessions. And six special concerts have been arranged that will be open for delegates of all the groups.

The four-day meeting of the Music Teachers National Association is the major event. In recent years the meetings of this organization have had a snowball effect. Each year more groups with related interests have chosen to meet in the same city around the same time. The latest one to join is the College Music Association, whose first annual meeting on Tuesday and Wednesday will overlap the first two days of the longer convention.

This year, too, the National Music Council, which generally meets in New York, will go to Boston because so many of its members will be there. The council will hold its annual meeting at a luncheon on Tuesday. That was the only time it could find that something else wasn't going on.

The National Association of Schools of Music is opening the series of meetings. The American Musicological Society will join the procession tomorrow and the National Association of Teachers of Singing on Wednesday. The Boston Symphony Orchestra, under Serge Koussevitzky, will give the first of the concerts Tuesday night. The Kroll Quartet will give a program the next day. American chamber music, sponsored by the Elizabeth Sprague Coolidge Foundation of the Library of Congress, will be played New Year's Day. The other three concerts will be on Friday. Aaron Copland, Roy Harris, William Schuman and Lucas Foss are among the composers who will be on hand to air their views.

An even larger gathering of the clan is expected next April, when the Music Educators National Conference meets in Detroit.

TRAVEL: Touring has fewer vicissitudes now that peacetime travel has been restored, but for those who fly there's always the weather to make things interesting. Serge Koussevitzky is the latest to run into adventure. Having passed up the last available train, he found himself stranded in Detroit when a snowstorm caused the plane that was supposed to fly him to Rochester to pass over the city without landing. The concert was scheduled for that night. The conductor figured he might make a connection at Cleveland. So he flew across Lake Erie to that city, only to find no planes were leaving from there for Rochester either. Wrapped to his ears in his fur coat, the conductor tramped from hangar to hangar, trying to find a private plane. Finally he found one, chartered it and reached Rochester in the afternoon just as the snow began to fall.

NEW YORK, N. Y.
HERALD TRIBUNE
DEC 28 1947

THE ORCHESTRAS

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"JEANNE d'Arc au Bucher" (Joan or Arc at the Stake), a dramatic oratorio with text by Paul Claudel and music by Arthur Honegger, will have its first performances in this country in the Philharmonic-Symphony Orchestra's concerts at Carnegie Hall next Thursday night and Friday and Sunday afternoons under Charles Münch's direction. The work takes seventy minutes to perform; the only intermission will be after the prologue, which Honegger added recently to the original score.

Except for the prologue, the work was finished in 1935, and first performed in Basel, Switzerland. It has also been performed in France, Belgium, Holland and Czechoslovakia, and had its South American premiere last October in Buenos Aires. Vera Zorina will speak the title role, with Raymond Gerome, a young Belgian actor and playwright, in the other speaking role of Frere Dominique. Nadine Conner and Jarmila Novotna, sopranos, will sing the Virgin and Marguerite, with Enid Szantho, contralto, as Catherine and Joseph Laderoute, tenor, and Lorenzo Alvary, basso, sharing eight other singing roles. The choruses will be sung by the Westminster Choir, trained by John Finley Williamson.

In Mr. Münch's program for Thursday and Friday, Jan. 8 and 9, Leonard Rose, the orchestra's first cellist, will be the soloist in Tchaikovsky's Rocco Variations.

Dorothy Maynor will sing Bach's solo cantata "Jauchzet Gott" in the Little Orchestra Society's sixth program under Thomas Scherman's direction on Monday night, Jan. 5. in Town Hall, and the following night in the Brooklyn Academy of Music. An octet for clarinet, bassoon, horn and strings by the late Hans Weisse (1892-1940) will have its first public performance. Another unfamiliar item in the program is the "Jena" Symphony, which may or may not be Beethoven.

Philadelphia and Boston

Both the Boston and the Philadelphia Orchestras will be heard here on Tuesday night, Jan. 6. The Boston Symphony, under Serge Koussevitzky, will give a benefit concert at the Metropolitan Opera House to mark the opening of the Salvation Army's 1948 Maintenance Campaign, playing Aaron Copland's "Appalachian Spring" and Tchaikovsky's fifth symphony. It will return for its second regular visit the following week, playing in Carnegie Hall on Wednesday and Saturday, Jan. 14 and 17, and in Brooklyn on Friday night, Jan. 16. Marina Koshetz, soprano, will be heard with the Bostonians in their next pair of home concerts under Dr. Koussevitzky in Symphony Hall next Friday afternoon and Saturday night, singing in Debussy's "La Damoiselle Elue," the Letter Scene from "Eugene Onegin" and "The Return of Pushkin" by Nicholas Nabokoff.

Eugene Ormandy's program for the Philadelphia Orchestra's fifth concert of its Carnegie Hall series includes Arthur Honegger's second symphony for strings, which was introduced to New York earlier this season by the Philharmonic-Symphony; Stravinsky's "Fire Bird" suite and Cesar Franck's symphony. The same program will be played in Philadelphia next Friday and Saturday. Menahem Pressler, the young Palestinian pianist who played the Schumann concerto with the Philadelphians in Carnegie Hall on Dec. 9, has been re-engaged as soloist with this orchestra for the next three seasons.

Out of Town

The National Symphony Orchestra of Washington, under Hans Kindler, will give the first performances of two American symphonies in January. One is Robert Ward's second symphony; the other is a work by the Rev George Wargo, chairman of the fine arts division of the Washington Missionary College, Takoma Park, Md. He was a solo violist of the National Symphony for eleven years.

George Szell, returning to the Cleveland Orchestra, will conduct the first local performances of Peter Mennin's third symphony in the concerts of next Friday and Saturday evening. The orchestra's new concertmaster, Josef Gingold, will make his debut as soloist in Lalo's Symphonic Espagnole.

Ezio Pinza, Metropolitan Opera basso, will sing with the Kansas City Philharmonic Orchestra under Efrem Kurtz next Tuesday and Wednesday. Whitney Tustin will also be a soloist, in the first American performance of John Barbirolli's oboe concerto.

NEW YORK, N. Y.
HERALD TRIBUNE
DEC 28 1947

Three Music Groups Hold Conventions

Boston Host to M. T. N. A. While Two Learned Organizations Meet

Three national music societies are holding conventions in Boston and Cambridge during the current holiday week. These include the Music Teachers National Association and the American Musicological Society, which again, as before, have managed to synchronize their annual national meetings in time and place. The recently formed College Music Association is also among organizations meeting at that time.

G. Wallace Woodworth, of the Harvard University Music Division, is chairman of the Boston convention committee of the M. T. N. A., which will have headquarters at the Statler Hotel. Eighteen speakers are scheduled, including Aaron Copland, Archibald T. Davison, Roy Harris, Curt Sachs, William Schuman, Charles Seeger and Olga Samaroff Stokowski. Concerts will also be given in connection with the convention by the Boston Symphony (Symphony Hall, Tuesday evening), Kroll Quartet (Sanders Theater, Cambridge, Wednesday evening), Berkshire Chamber Orchestra and Woodwind Ensemble (Jordan Hall, Thursday afternoon), E. Power Biggs, organist (Harvard University, Friday evening) and the opera department of the New England Conservatory (Jordan Hall, Friday evening). Excerpts, with accompanying screen action, from film scores by Copland, Hugo Friedhofer, Prokofieff, Virgil Thomson and Walton will be heard in New England Mutual Hall, Friday afternoon. Thursday's chamber-music program will be devoted to contemporary Americans: Arthur Berger, Robert Palmer, Walter Piston and Harold Shapero, and the concert of the Kroll Quartet will include the Fourth Quartet of another American, Ross Lee Finney.

The M. T. N. A. convention will extend from Tuesday to Friday, while the other two organizations will confine their meetings to Monday and Tuesday. The Musicological Association will present twelve scholars as speakers. The first annual meeting of the College Music Association, of which Roy Dickinson Welch, of Princeton University, is chairman, will include talks by Paul Lang, of Columbia University; Stephen Tuttle, of University of Virginia, and George Dickinson, of Vassar College. A discussion panel to answer the speakers will include Oliver Strunk, Carroll Pratt, Theodore Finney and Beekman Cannon. Members of the Musicological Society and the College Music Association will be guests at the M. T. N. A. concerts, which are being offered with the collaboration of the Elizabeth Sprague Coolidge Foundation.

PORTLAND, ME.
PRESS-HERALD
NOV 29 1947

Little Red House

Not often does a pianist come to Portland or to any other city with the kind of triple mission that brings Gizi Szanto to Frye Hall tomorrow afternoon at 4. For she is to present not only one of her admirably played concerts to Portland's music-lovers, but is to be the means of rendering two other services—one to literature and another to music.

The Maine Federation of Music Clubs is bringing the talented Miss Szanto here in the interest of the National Federation of Music Clubs' project—restoration of "The Little Red House" at Lenox, Mass., where Nathaniel Hawthorne once lived and wrote; and the Little Red House, when restored, will be used as part of Serge Koussevitzky's famed "Tanglewood" music center.

Maine has strong interest in Hawthorne; and more and more, thanks to organizations such as the Maine Federation of Music Clubs and the National Federation, it is coming to have ever greater interest in music. The concert, Sunday afternoon, is one that provides our people with opportunity to display these interests and to capitalize upon them.

ON THE AISLE

Koussevitzky Concert, as Toscanini's "Otello," Rich Harvest of Vintage Years in Music

By Claudia Cassidy

If you were fortunate over the weekend you heard two extraordinary performances by two rare men of music, Arturo Toscanini's first of two broadcasts of Verdi's "Otello" and Serge Koussevitzky's second of two concerts with the Boston Symphony orchestra in Orchestra hall. They had these things in common--absolute authority, profound understanding, incandescent communication, the inexhaustible resources of the great gift constantly renewed by the very prodigality of its sharing, and, perhaps most of all, the youthful heart. Neither Mr. Koussevitsky nor Mr. Toscanini was born yesterday, yet they make too many of the world's conductors look--and sound--like tired old men.

If I were a millionaire (I never worry about being one except in just such cases) there would be very little I could do for Mr. Koussevitzky. He has what is probably the finest orchestra in the world, and he has in Tanglewood not only a summer festival but a music center devoted to what is nearest his heart, the discovery and development of talents. But for Mr. Toscanini--well, make it a multimillionaire. For the project would involve a miracle opera house, his unqualified choice of the world's singers, and a non-stop clause on rehearsals. Vintage years should hold no worry beyond the richness of the harvest.

-o-

It was a bumper crop Sunday afternoon in Orchestra hall. Everyone who goes to concerts knows that once in a very great while the sense of rapport is so strong as to be almost tangible, so that orchestra, conductor, and audience share an experience not to be forgotten. This time the Boston orchestra was at the peak of its unique form, Mr. Koussevitzky was at his most eloquent, and the audience was a fourth dimension of acutely sensitive acoustics. It was the same hall, the same orchestra, and some of the same audience as Friday night, but it was a different world of music.

It touches its peak in what was the supreme performance in my experience of the second series of fragments from Ravel's "Daphnis and Chloe" This was a Koussevitzky masterpiece catching precisely the most illuminating light. It was a great molten mass of orchestral sound set in motion by the merest lift of the conductor's finger, pouring irresistibly to its gleaming climax, yet so rich in light and shade and color, so exquisite in equilibrium, that it was as subtle in detail as it was shattering in impact.

-o-

To preface it Mr. Koussevitsky chose a lovely and little known Mozart Divertimento in B flat (Koechel 287), written for strings and two horns, and this was no dry or dusty or even lacy Mozart. It was gossamer in texture, lyrically vital in spirit.

At the end came Tschaikowsky's "Pathetique," a showpiece in the sense of what a Boston orchestra can do with its yearning melodies and its crackling, headlong march, but something nobler than that, too, in the somber splendor of the adagio lamentoso, which was so darkly, powerfully wrought the audience sat mesmerized until the conductor's gesture of release broke the spell

SYMPHONY CONCERT

It was generally complained that the program the Brazilian guest conductor Eleazar de Carvalho, prepared for last week's Symphony Concerts was markedly unsuited to [illegible] season whatever interest [illegible] had in its own [illegible] was heard [illegible] repeated this [illegible] somewhat [illegible] from Manuel de Falla's [illegible] Serenade and the [illegible] Symphony of Dvorak. The first part of this program is given over to new music and not [illegible] new music but actual first performances.

The two numbers which enjoyed their world premieres yesterday are [illegible] contemporaries of the conductor, Camargo Guarnieri and the more celebrated Heitor Villa-Lobos. The [illegible] was present in the audience [illegible] of going to the [illegible] fashion, he [illegible] himself with [illegible] from his seat. Both composers have on occasion conducted their own works here. It is interesting to note also that Mr. Guarnieri's Prologo e Fuga was [illegible] composed in honor of his [illegible] countryman's initial appearance with the Boston Symphony.

[illegible] Villa-Lobos' symphonic [illegible] "Madona" without its con[illegible] the Boston orchestra, [illegible] many compositions [illegible] the Koussevitzky [illegible] established [illegible] of Mme. Natalie Koussevitzky [illegible] Stravinsky's Ode, of [illegible] memory, this symphonic [illegible] a musical tribute to that great and good lady, even taking the form of a character sketch. The work is definitely romantic, with attractive themes and equally attractive orchestration, and may be described as replete with atmosphere. It is, in fact, a portrait that its subject would surely have found flattering. Mr. Guarnieri's Prologue and Fugue, on the other hand, is just one more example of skillful modern counterpoint, admirable in execution but leaving no very individual impression.

Mr. De Carvalho's easy and undemonstrative command of the orchestra, the intimate knowledge of the music that enables him to dispense with the score, were again in evidence. He appeared to be setting the compositions of Guarnieri and Villa-Lobos in the most favorable light, and he brought to pass wholly satisfying performances of the two familiar numbers. Speaking of Dvorak, is it not high time that we again heard one of his other symphonies? Especially do Nos. 2 and 4 deserve occasional performance.

Bostonians Play With Precision

By Seymour S.Raven

In its first of two weekend concerts at Orchestra Hall Friday night, Serge Koussevitzky's Boston Symphony Orchestra again gave that kind of demonstration of symphonic playing which has made its coming a musical event of the first order.

The orchestra unlimbered with Prokofieff's "Classical Symphony." Dr. Koussevitzky, confident that his men knew their way about the piece, almost allowed the symphony to conduct itself, and it came off with clock-like precision.

What followed was as exacting an assignment as one could devise for an orchestra in one evening. There came two lofty examples of programmatic writing, separated by a hundred years in time, but much closer together, in the matter of orchestral treatment of dramatic values--Hindemith's "Mathis der Maler" and Berlioz' "Harold in Italy" symphonies.

The works differ, of course, in that Hindemith's work is steeped in mysticism and Berlioz' symphony is the product of a flaming romanticism, with a marked dominance of the flesh over the spirit.

The importance of the two works in the same concert lies in the conclusion that program music is neither dead nor old-fashioned.

Berlioz' fantastic storytelling and his genius at orchestration in advance of his time, and Hindemith's treatment of literary or symbolic materials in modern idiom can add up to a long concert, perhaps, but one that is well worth hearing, especially at the hands of such an excellent organization as the Boston Symphony.

The new principal violist of the group, Joseph de Pasquale, gave a beautiful account of the solo role in "Harold". His tone was warm and soft and he understood fully the interdependence of his instrument and the orchestra.

Koussevitzky Builds a Cathedral of Music

BY J. DORSEY CALLAGHAN
Free Press Music Critic

The Boston Symphony Orchestra, with Serge Koussevitzky as master mason, built a towering Gothic Cathedral in tone at its performance of Hindemith's "Mathias the Painter" at Masonic Temple.

Koussevitzky and the orchestra created the tremendous climaxes and vaulting progressions that make the work one of the greatest of our time.

* * *

BY THE TIME the noble and full-throated brasses had shouted the religious glory of the final chorale, "Lauda Sion Salvatorem," the listener felt spiritually exhausted.

The wonder of it is that a man full of years, as Koussevitzky is, is able to grasp and interpret the thoughts of a much younger contemporary. It bespeaks a continuing youth that defies the years.

To hear this second concert by the Boston orchestra since the war, Detroit marshaled an audience that filled the auditorium.

The concert opened with a performance of Prokofieff's Classical Symphony, in which the conductor set a mood that never flagged during the evening.

* * *

IT SEEMED AS though the program had been designed to present all facets of the orchestra. Debussy's impressionistic "Afternoon of a Faun" brought forth the woodwinds and a solo flute in lines of utter beauty.

One other major work was included, with Joseph de Pasquale as viola soloist. It was the Berlioz symphony. "Harold in Italy." It is one of the few works in a large form in which the silken voice of the viola is given a prominent part.

De Pasquale gave a most satisfying performance, in which the instrument emerged with a bigger voice than is ordinarily heard in this composition.

The last movement of the symphony brought the evening to an end with a feeling of excitement that could be best described by the composer's marking "allegro frenetico." In view of the fact that the European orchestras are practically lost, it seems safe to repeat that the Boston is the greatest.

PROVIDENCE, R. I.
BULLETIN

DEC 31 1947

music.

Symphony Concert

Beyond much doubt, the high point of these meetings came last evening with the special concert by the Boston Symphony Orchestra, Dr. Serge Koussevitsky conducting. The program:

Suite from the Ballet "Appalachian Spring" .... Copland
Symphony No. 8 in C Minor ..... Bruckner
I. Allegro Moderator
II. Scherzo
III. Adagio
IV. Feierlich (Nicht Schnell)

To put it briefly, both orchestra and conductor were in exceptional form and the results were brilliant in the extreme. Perhaps the simplest way to explain it is to use an excerpt from the citation to Dr. Koussevitsky by the National Music Council. This was the first such citation, and was awarded "with respect, esteem, gratitude and affection, for creative develepoment of music in all the countries of the world. . . . He has made a contribution for which America can never repay him." The audience confirmed it with an ovation at

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Boston Symphony Orchestra Excels; Golschmann to Conduct Here

By William Leonard

There was just the proper combination of novelty and familiarity about the Boston Symphony Orchestra's concert Friday night at Orchestra Hall—and it was performed with a perfection that would have made even a less balanced program stimulating.

Serge Koussevitzky conducted his marvelously lubricated musical machine in Prokofieff's "Classical" symphony which is a popular item in any symphony's repertoire, and in Berlioz' "Harold in Italy" symphony and Hindemith's "Mathis der Mahler," which are established but still far from threadbare.

The Berlioz, with Joseph de Pasquale, 28-year old Philadelphian, as viola soloist, was an epic of melancholy romanticism, poetically fantastic but convincing in every turnabout of its many moods.

The Hindemith "symphony" improves with each hearing although it still is more impressive for the skill of its composer's technique than for any feeling of compulsion. It has an obvious sincerity without having the ability to convince the listener unless he meets it more than halfway.

* * *

Koussevitzky and Boston Symphony in Great Concert

Cincinnati Times

HOWARD W. HESS

WELL! It is possible to fill Music Hall to overflowing, in the middle of a busy week, with Cincinnatians who know and who want the best in symphonic music without the extra sales attraction of a soloist, and it is possible for symphonic music to express all the longings and desires of the soul which holds the right to question today's ideals and ideas.

Serge Koussevitzky and the Boston Orchestra have the edge on all other orchestras because of the years they have known and have believed in each other; there is still something fine about friendship (even in the arts). On tour every orchestra presents numbers which could be played and conducted with closed eyes and with hands tied behind backs. The program presented Wednesday night was of that kind. The presence of music on the stands was like having a few extra bills in your purse—"just in case."

★ ★ ★

No matter how well known the numbers or how well trained the ensemble, the concert was one of exceptional value. The program began with Mendelssohn's "Italian Symphony," which at once established a bond of musical warmth between the performers and the audience; Mendelssohn wasn't such an outmoded old dullard as some people think. His music was delightful and charming even when his polite conventionality did get the better of his innate romanticism. The slight overbalance of strings showed only in a part of the first movement. The "Andante" had the proper feel of singing, just for the love of singing. The Third Movement had many superior musical attractions, especially the soft, far-distant horn tones. The "Salterello" and the "Terantella" had vitality without gush.

★ ★ ★

The audience was literally amazed at the imagination which kept the magnificent music of Ravel's "Daphnis and Chloe" flowing as a golden stream. The "Lever du jour—Pantomime and Dance generale"— recalled the entire Greek legend and also revealed the real reason that this great ballet is not on the standard repertory — no ballet company could constantly afford the perfect orchestra needed to produce the right effect. The music when so superbly conducted and played, however, is sufficient, and the audience in Music Hall Wednesday night will forever cherish the understanding of a poetic love of long ago.

Every Symphony patron knows the Tschaikowsky "Symphony No. 6" (Pathetique), but I doubt very much if this greatest of all musical tragedies has ever bee more clearly understood by thos in the audience who had thougl that they had plumbed its emc tional depths. The performanc was all-inclusive; it was so suk lime that dead silence followe the last movement for a peric and then Koussevitzky and tł Boston orchestra were given a ovation seldon accorded, any er semble.

THE CINCINNATI POST

The Proper Bostonians Perform in Music Hall

BY ELEANOR BELL

The Boston Symphony Orchestra believed by many to be the best in the business, played a sure-fine program in Music Hall last night under the direction of Serge Koussevitzky, dean of conductors now operating on the nation's podiums.

Mr. Koussevitzky is dean by virtue of his having stuck by his guns in Boston for 24 years, which I believe is the marathon record at the present time among big league conductors. But Mr. Koussevitzky has other claims to eminence besides that of sheer tenacity and longevity. He conducted a whale of a concert last night.

On paper, the program was a disappointment to those of us who relish a challenge along with our listening. There were Mendelssohn's Italian Symphony, the "Daphnis and Chloe" Suite No. 2 by Ravel and Tchaikovsky's Pathetique, all tried and true, and excepting the Ravel, bordering on the category sometimes impiously designated as "war horses."

The 110 or more Bostonians, equipped with instruments the very best, proceeded by their sheer virtuosity as an organization to knock all such precious premonitions into a large cocked hat. It is a pleasure to report that there is still plenty of good red meat on the bones of the works mentioned above.

The first violins had the pleasure of making the evening's first tonal revelation, for it was their opening ta-DEE-da, ta-DEE-da in the opening bars of the Mendelssohn that brought the local music-minded fraternity up sharp with a tone that was bright and disciplined and altogether fresh.

But after that pleasant shock wore off there were others, for it was an evening of revealing beauty . . . . revealing because we in Cincinnati haven't heard the like for years. The articulation of the woodwinds and horns in the Saltarello, the brass tone in the Tchaikovsky, the lavish color of the Ravel. These were almost unbelievably perfect.

It was a reassuring experience to realize that here was an orchestra every member of which was not only capable of playing every note with a reasonable amount of accuracy and in time, but was actually doing so right there before our eyes.

The colors in the Ravel Suite were thrilling (gad, I haven't used that word for many a moon), and the pagan dance never possessed more lids-off abandon.

Even the ripe old Pathetique score was invested with beauty that was moving and impressive. The 73-year-old conductor and his henchmen took the trouble to dig out the beauty and exploit it unreservedly. It was as simple as that, for obviously the orchestra did not play from a secret manuscript, or deal from a fixed deck. They just played the notes as the Lord, Mr. Tchaikovsky and Mr. Koussevitzky intended them to be played. And that was that.

NEW YORK, N. Y.
WORLD-TELEGRAM

DEC 31 1947

Koussevitzky Honored

By the Associated Press.

BOSTON, Dec. 31. — The National Music Council last night presented to Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, a citation for his "distinguished contribution to the development of American music."

Koussevitsky Earns Ovation

BY IRVING SABLOSKY

The ovation tendered the Boston Symphony Orchestra and its conductor Serge Koussevitzky at Orchestra Hall Sunday afternoon voiced more than approval or appreciation.

It was a clamor of half-tearful emotion, tinged with earnest gratitude for the experience of the music that had aroused it.

IT WAS AFTER the revelation of Ravel's 2d Daphnis and Chloe Suite that the feeling reached its peak. But that was only the brilliant climax of a completely extraordinary concert by an orchestra of musicians each seeming to have an enthusiastic conviction about every note of his music--and the conviction of each one coinciding with that of every other.

That conviction emanated from Dr. Koussevitzky whose eloquent baton could turn perfectly each phrase of Mozart's Divertimento in B-flat(K.287) or set Tchaikovsky's 'Pathetique' Symphony seething with smouldering self-annihilation.

THE LUMINOUS 'Mathis der Maler' of Hindemith, the blazing'Harold in Italy' of Berlioz of , the Friday evening concert, and Sunday's Mozart--irresistible even though its soloistic passages weren't quite suited to the full string section -- all led to that indescribable performance of the Ravel.

Boston Orchestra in Second Concert; Pergolesi Opera Revived

By William Leonard

The perfection of the Boston Symphony Orchestra no longer is so shocking to Chicago as it was three years ago when Serge Koussevitzky and his men, returning after a five-year absence, literally stunned an Orchestra Hall audience unused to such sumptuousness of tone and precision of execution.

The Bostonians have been here more than half a dozen times since that memorable occasion, and our own orchestra no longer points such a sorry contrast with the visitors, but there still is musical magic under the Koussevitzky baton.

Mr. Koussevitzky featured a resplendently, gloriously colorful reading of the "Daphnis and Chloe" suite of Ravel—one that surpassed even his magnificent recent recording of it.

We have heard the suite frequently in recent years, but too often it has been filled with bombast; Mr. Koussevitzky directed it with no damper on its feverishness, but kept everything in order.

Though it rarely is heard, Mozart's B flat Divertimento for Strings and Two Horns (K.287) is a masterful work, its five movements bursting with worthy melodies. Mr. Koussevitzky brought a wistful serenity to its slow section and caused the finale to sparkle.

The Tschaikowsky "Pathetique," closing the second of the orchestra's two concerts here, was a well-nigh flawless presentation of the work which demands such a master's hand to put a glow of color again in its aging cheeks.

* * *

THE ANN ARBOR NEW

Koussevitzky Leads Boston Orchestra In Fine Concert

By Carl Gehring

Another magnificent concert by Serge Koussevitzky and the Boston Symphony Orchestra was added last evening to a long series of similar contributions to Ann Arbor's musical life by these performers. Appearing at Hill Auditorium in the sixth concert of the Choral Union Series, Koussevitzky and his men were at their customary best in performances of a Divertimento in B-Flat Major, for Strings and two Horns (Koechel No. 287), by Mozart; Suite No. 2 from Ravel's Ballet "Daphnis and Chloe," and the Berlioz "Harold in Italy" Symphony, with Viola Solo, Op. 16. The soloist in the Berlioz composition was Joseph de Pasquale, first violist in the orchestra.

For the quality of this organization's string section, as shown in the performance of Mozart's Divertimento, superlatives of the past are again in order. Written for string quartet and two horns, the work was beautifully negotiated by two horns and the string section which, reduced to its barest essentials, revealed the ultimate in basic musicianship with special emphasis on design and contrasting intonation. Noteworthy was the variety of the instrumental timbres in passages wherein subsidiary parts commented upon the principal line, as in the theme and variations and in the finale, where each part has particular importance in the construction of the movement.

Large Orchestra Takes Over

Thus challenged by so fine a projection by one of its choirs, the balance of the orchestra took over with a vengeance in the full modern score of Ravel and gave off with all of the power, color, integration and blending of parts, instrumental balances and general ensemble which we have come to associate with a performance by the entire Boston Orchestra. The strings, appropriately restrained in Mozart's less effusive music, were lustrous and titanic in the fuller address of Ravel; the woodwinds shimmered; the brasses, so well represented by the exquisite work of the horns in the Divertimento, had great resonance and authority in "Daphnis and Chloe."

, The fidelity with which Koussevitzky approaches various kinds of music, remarked upon in the past, was particularly evident in his readings of these two widely contrasting works. While a chronological arrangement of the program would have had the Berlioz intervening between the Mozart and Ravel compositions, the length of the Symphony probably was the factor which had it placed on the concluding half of the event. In any case, the immediate proximity of Mozart and Ravel made for the most interesting and provocative kind of contrast in which Koussevitzky revealed himself as a completely poised and erudite master of the classical style on the one hand and a galvanic interpreter of the modern on the other.

With the romanticist Berlioz, the conductor was likewise most effective. The "Harold in Italy" Symphony incorporates all of the driving energy, long contemplative passages and brilliance of orchestration which are typical of its composer's style, and the manner of its performance was in the very finest Berlioz tradition which Pierre Monteux scarcely could have surpassed. Nothing could have been more authentic than the first movement, with its gorgeous Adagio introduction and the shifting moods of the ensuing Allegro, unless it were the finale, with its typically Berlioz "Orgy of Brigands." Here, as all evening, the orchestra was superb, especially in the climaxes.

The viola soloist, drawn from the ranks of so outstanding a group, hardly could have done other than acquit himself admirably. Playing an instrument which is a 1798 product of Lorenzo Storione, of Cremona, de Pasquale negotiated the solo part with authority and fine musicianship, and sounded especially well against a counter-theme, beautifully intoned in the flute, in the first movement. In the matter of solo playing, for that matter, the long flute passage from "Daphnis and Chloe" must be identified as quite outstanding, and no less effective, if shorter, than the contribution which de Pasquale made to so splendid a concert.

DIRECTOR . . . —Serge Koussevitzky, world-famous conductor of the Boston Symphony since 1924, pictured during a rehearsal session. The 73-year-old director with his orchestra will present a May Beegle Concert at the Syria Mosque next Tuesday evening under the auspices of the Pittsburgh Orchestra.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JAN 2 1948

Recorded Music

News and Reviews

By CLIF BRADT

Record manufacturers apparently have been working the "backlog" idea in two directions, for in addition to building up their own it would appear they also have been providing reviewers with a backlog and those discussed below are still from the 1947 pre-holiday issues.

Beethoven's Symphony No. 3 ("Eroica") in E Flat, from Victor, obviously is issued to get Koussevitzky and the Boston Symphony together on this item, for there are quite a few good recordings available, the same conductor having done it with the London Philharmonic. It is well recorded, adequately read and of value to the wax literature, but not particularly a standout.

The musical byproducts of Shakespeare's "Romeo and Juliette" have had a fair year and now Victor adds an album of excerpts from the Berlioz dramatic symphony under that title. However the merits maybe argued as to the value of this music as good Berlioz, Toscanini and the NBC Orchestra play it brilliantly, although there are times the conductor seems to think it will take the Rossini treatment, which is a precision penchant of his. The "Queen Mab" scherzo is missing, having been recorded for a separate disc.

PROVIDENCE, R. I.
JOURNAL

JAN 3 - 1948

Young Women Do as Mothers Did—Sing with Koussevitzky in Boston

Boston, Jan. 2.—(AP)—On the same stage where their mothers sang with the Boston Symphony in the '20's and '30's, soprano Marina Koshetz and contralto Eunice Alberts appeared as soloists today—with the same orchestra and the same conductor, Serge Koussevitzky.

Miss Koshetz, daughter of the Russian soprano Nina Koshetz, sang in the first performance anywhere of Nikolai Nabokov's "The Return of Pushkin."

She and Miss Alberts, daughter of the late Adele Alberts, sang later in Debussy's "The Blessed Damozel" with the Wellesley College Choir.

Afterward, the blonde Miss Koshetz on his right and brunette Miss Alberts on his left, Koussevitzky led both soloists to the center of the stage for bows.

Only then did most of the audience spot a brief program note recalling that Miss Koshetz' mother appeared with Pierre Monteux as a symphony soloist in 1922 and later with Koussevitzky, and that Miss Alberts' mother made several appearances with the orchestra, beginning in 1931.

Miss Alberts, a product of the New England Conservatory of Music and The Berkshire Music School, herself has appeared in films and currently is a member of The New England Opera Theater.

NEW YORK, N. Y.
TIMES

JAN 4 - 1948

NEW WORKS: Walter Piston's Symphony No. 3, which Serge Koussevitzky was to play with the Boston Symphony last season, will be played by him with the orchestra this season instead. The first performances will be Friday and Saturday. . . . Ernst Toch's "Hyperion: A Dramatic Prelude," will receive its world première this week by the Cleveland Orchestra, which commissioned it with the Fynette Kulas American Composers' Fund. . . . Dr. Hans Kindler is premièring two new American symphonies during the month with the National Symphony Orchestra: Symphony No. 2 by Robert E. Ward, and a symphony by the Rev. George Wargo, former violist with the orchestra, now pastor of the Seventh Day Adventist Church in Bethesda, Md. . . . Elliott Carter's "Holiday Overture," which won the Independent Music Publishers' Contest of 1945, will be played for the first time in this country on Wednesday by the Baltimore Symphony Orchestra, under Reginald Stewart. The work has been played several times in Germany.

WATERBURY, CONN.
REPUBLICAN

JAN 3 - 1948

Soloists Repeat Performance Of Mothers

Boston, Jan. 2—(AP)—On the same tage where their mothers sang with the Boston Symphony in the 20s and 30s, Soprano Marina Koshetz and Contralto Eunice Alberts ppeared as soloists today—with he same orchestra and the same onductor, Serge Koussevitzky.

Miss Koshetz, daughter of the Russian Soprano Nina Koshetz, sang in the first performance anywhere of Nikolai Nabokov's "The Return of Pushkin," three movements for soprano and orchestra.

She and Miss Alberts, daughter of the late Adele Alberts, sang latter in Debussy's "The Blessed Damozel" with the Wellesley College Choir.

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BOSTON HERALD, SATURDAY, JANUARY 3, 1

MUSIC

Symphony Concert

The 11th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Marina Koshetz, soprano, was the soloist. Assisting were the Wellesley College Choir. Margaret Macdonald Winkler, director, and Eunice Alberts, contralto The program was as follows:

"The Return of Pushkin," Elegy ... Nabokov
"La Demoiselle Elue," Lyric Poem ... Debussy
Air of Tatiana (Letter Scene) from "Eugene Oniegin" .....Tchaikovsky
"Francesca da Rimini" Op. 32 ... Tchaikovsky

By ALEXANDER WILLIAMS

Yesterday's concert offered quite a variety of orchestral fare as a glance at the program would tell, and it was thus undoubtedly sensible to substitute "Francesca da Rimini" for Shostakovitch's 6th Symphony which had been promised. The program began auspiciously with the first performance anywhere of Nikolai Nabokov's "The Return of Pushkin," an elegy in three parts for soprano and orchestra. The composer was present yesterday and came onto the stage to acknowledge the cordial applause.

I imagine that if we knew Russian at all and Pushkin better, for he does not come out too inspiringly in translation, we should have appreciated and understood more of what Mr. Nabokov had to say. His music is not at all flashy, nor does it bristle with dissonant counterpoint. It is, in short, an expressive and imaginative setting of the Pushkin verses. A somewhat lighter section intervenes between two slow and sombre movements. Knowing as little as I did about the poem I nevertheless found the music and Marina Koshetz' singing of it very moving.

We then heard an even more moving work, Debussy's "La Demoiselle Elue." There are reasons for this over and above the actual quality of the music. In the first place we know and are touched by Rossetti's poem and we are that nuch further ahead in appreciating he composer's purpose. Then, too, he contrast of orchestral color with hat of fresh, youthful voices is xtraordinarily effective. Even hough the music is early Debussy, ot entirely released from the hromatic magic of the wizard of Bayreuth, it is deeply felt and most artistically expressed—in a word, a lovely sounding score.

The performance by the Wellesley College Choir was exquisite, even though the words did not come through very clearly. Miss Koshetz's voice did not sound so well in this as in the two Russian pieces. There were several places where the orchestra completely drowned her out for Mr. Koussevitzky did not temper the instrumental wind for her. Nor was the text very audibly enunciated. On the other hand you could hear every word and note of the contralto, Eunice Alberts, who achieved some fine singing.

After the intermission Miss Koshetz was herself again in the famous "Letter Scene" from Tchaikovsky's "Eugene Oniegin." She proved herself an exceptionally sensitive and skilled vocal artist. Though the voice itself is not particularly pleasant, it is intelligently and artistically used, which is much more important. She was warmly received by yesterday's weather-brave audience.

Finally for popular good measure there was Tchaikovsky's Orchestral Fantasia, "Francesca da Rimini." It is one of Tchaikovsky's most bombastic and vulgar pieces, but there is no gainsaying that its noisy climaxes arouse an audience to quite a pitch. All the same I kept wondering what Dante would have thought of it.

The concert will be repeated tonight. Next week Serge Koussevitzky will conduct Walter Piston's new Symphony No. 3, Prokofieff's 1st Violin Concerto (with Isaac Stern as soloist) and Brahms' 2nd Symphony.

PROVIDENCE, R. I.
BULLETIN

JAN 3 1948

2 Sing With Koussevitzky As Mothers Did

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-SATURDAY, JANUARY 3, 1948

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Vocal soloists are all too infrequent at the concerts of the Boston Symphony Orchestra, but this week partial amends are made to the extent that soprano Marina Koshetz is singing in no less than three numbers. First comes Nikolai Nabokoff's "The Return of Pushkin," which is given first performances, then Debussy's "La Demoiselle Elue" by Debussy and the Letter Scene from the opera "Eugen Oniegin" by Tchaikovsky. The one purely instrumental number is Tchaikovsky's "Francesca da Rimini," which replaces the originally announced Sixth Symphony of Shostakovich. Serge Koussevitzky conducts.

Miss Koshetz is the daughter of the famous Russian singer, Nina Koshetz, who herself has been a Boston Symphony soloist on several occasions and who yesterday sat in the balcony at Symphony Hall. Marina Koshetz' voice is a high-ranging but not big Russian soprano, on the brilliant rather than the sensuous side, characterized by pronounced vibrato. Befitting the daughter of Nina Koshetz, she sings with great intensity and temperament. On purely vocal grounds she sounded to better advantage in Debussy than Nabokov, for "The Return of Pushkin," a setting of the Russian poet's own verses, is rather clumsily written for voice and makes the singer compete with heavy, thick instrumentation. Nor does Nabokov's work have much character or distinction in its three movements. I thought I noted one tune. The composer was present.

Debussy's "La Demoiselle Elue," that wondrously radiant and delicate score, found Miss Koshetz singing with superb style and enunciating the Sarrazin-Rossetti words with pleasing clarity. The contralto soloist for Debussy was Eunice Alberts, a young Bostonian also the daughter of a late Symphony soloist, who acquitted herself well. The Wellesley College Choir, prepared by Margaret Macdonald Winkler, sang like angels, and the whole performance was a thorough delight.

Between Tatiana's Letter Scene and "Francesca da Rimini" lies the certain difference between the intimate and the bombastic Tchaikovsky. Miss Koshetz again delivered a warm and moving performance. Seldom has Mr. Koussevitzky made Francesca's unhappy tale and he bad weather of the second circle of the Inferno (no worse than Boson's, yesterday) so eloquent and

s he did yesterday after-
score and the perform-
have been loud, but they
motionally overpowering

Dr. Koussevitzky
impressive reading

EVANSVILLE, IND.
COURIER
JAN [illegible] 1948

RECORD REVIEWS

Koussevitzky Has Conducted Beethoven's Work 300 Times

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A new orchestra added to the M-G-M stable, George Paxton, has two good numbers in "The Best Things in Life Are Free" and "I Never Loved Anyone." . . . The Soft Winds have what should be a sure juke box number in "That's the Kind of Gal I Dream Of" (Majestic.)

"Song of New Orleans" (Victor) gives nimble fingered Larry Green another chance to show his "sweet boogie" piano genius.

NEW YORK, N. Y.
HERALD TRIBUNE

Salvation Army Opens Appeal For $1,000,000

Anderson and the Boston Symphony at Ceremony at Metropolitan Opera

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Secretary Anderson predicted that debate and checking of this country's ability to provide under the Marshall plan will precede any final action, but "after weighing the alternatives, we shall see that only by great and decisive action on our part can the world hope for peace or freedom."

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[illegible] JANUA[illegible] 10, 1948

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra
By CYRUS DURGIN

The first half of the Boston Symphony concert yesterday afternoon was one of the most novel, varied and absorbing hours we've had all season. It brought the first performance of the new Third Symphony by Walter Piston of Harvard University, and a revival of Prokofieff's First Violin Concerto with Isaac Stern as soloist. Serge Koussevitzky and the orchestra were at the top of their fabulous form, and so the total result was music and music-making of extraordinary interest. After intermission came the comfortable old Brahms of the Second Symphony.

Commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Mme. Natalie Koussevitzky, the Third Symphony is the best large composition that Walter Piston has written. It is masterfully set forth for a very big orchestra and every detail comes over clearly. It is music of good ideas and emotional "juice," and speaks out with a rugged grandeur equaled only in these times by Paul Hindemith. The scherzo is a real scherzo with rhythmic drive and melodic bounce.

The slow movement is the least communicative, and it may be too long. For some reason it soon loses that rapt mood with which it starts and which is the desideratum of any symphonic adagio. Then the finale picks up and within 30 seconds you are excited all over again. Mr. Piston bowed from the stage in acknowledgment of applause for what may prove to be one of the great masterpieces of American symphonic music.

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Every measure came off beautifully, and what was more, it was all musical. Mr. Stern is much more than a wizard of bow and fingerboard. Beyond his dazzling technic—which makes all the fiddlers' tricks look easy—is a profoundly musical instinct and a fine musical brain. He has a marvelous legato, also, carried on a light but lush tone that never becomes "fat" or "oozy." Mr. Stern deserved every last handclap of the rousing ovation he received.

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By L. A. Sloper

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When Mr. Piston's Second Symphony was played here, in the spring of 1944, we noted that this scholarly modern composer had been visited by the spirit of romanticism. That spirit seems to have found a welcome, for this symphony is also animated by lyricism.

It is somewhat unconventional in form: Andantino, Scherzo, Adagio, Allegro. This seems to be the fashion nowadays—soft, loud, soft, loud. The Andantino begins with a gentle theme given to the oboe, and develops to an emotional climax of much power.

The Scherzo is rhythmically alive and varied, full of humor. It is interrupted by a Trio of engaging simplicity. The Adagio is a long—perhaps a too long—slow movement with a variety of themes which do not quite justify the time spent on them. The final Allegro is a lively movement having an irresistible march theme with which it concludes.

This symphony gives us new hope of the composers of the present. Mr. Piston does not like to talk about his music, much less to have anybody seek a program in it, but surely he would not mind our saying that without forgetting his erudition, he has succeeded in expressing melancholy, wit, pastoral reflectiveness, and buoyancy. That is, he has used his materials and his learning to say something which is accessible to any listener. He joins the great company of communicative composers.

Mr. Stern is a violinist of formidable technique and unassuming demeanor. He performed Prokofiev's tricky Scherzo with the greatest of ease, and, for all the hustle and bustle, managed to reveal a broad tone and an impeccable intonation. This concerto is not classed among the display pieces in its field, yet it doesn't omit a trick of the violinist's art. Mr. Stern without any of the mannerisms of the virtuoso mastered all the tricks and gave a good exposition of the music.

NEW YORK, N. Y.
TIMES

JAN 7 - 1948

SALVATION DRIVE OPENED AT CONCERT

$1,000,000 Fund Sought Here —Secretary Anderson Heard in Intermission Speech

The Marshall Plan was described last night as "the greatest rehabilitation program in history" by Secretary of Agriculture Clinton P. Anderson at the Metropolitan Opera House. He made the chief speech at a concert by the Boston ~~Symphony~~ Orchestra opening the Salvation Army's 1948 campaign for $1,000,000 for its maintenance fund.

"We are about to embark on the fulfillment of the plan," he said. "We shall have debates about the amounts and kinds of help to give. We shall want to assure ourselves that we are able to carry through what we begin. We shall try to be thoroughly practical. We shall weigh the alternatives and see that only by great and decisive action on our part can the world hope for peace and freedom."

America's selfish interest behind the plan, he said, is in seeking to maintain and extend its own freedom by helping create the conditions in which freedom can flourish. It wanted a better life for all, supported by the restoration of world production and trade.

He praised "the America of good-will," saying it showed itself in its good works abroad and at home. The Salvation Army, he remarked, had "found a most practical way of expressing the ideal of brotherhood." Americans could prove their good-will in their own country by supporting it, he added.

Edward J. Noble, chairman of the board of the American Broadcasting Company and general chairman of the Salvation Army's appeal, who introduced Mr. Anderson, said that the campaign would continue till Feb. 21, but that $297,876 had been raised by advance subscriptions. The Army, he explained, operates on a budget of $2,500,000. It has raised $1,500,000 by its own efforts, but needs the rest from its "civilian friends."

The fund drive is being carried out by 200 committees, Mr. Noble said. He singled out the following chairman for especial thanks. Mrs. Walter Hoving and Miss Gertrude Robinson Smith of the concert committee, Mrs. Taylor Cochran and Walter Hoving, head of the women's and men's divisions; David Sarnoff, in charge of commerce and industry; Walbridge Taft in charge of the foundations; Bill Beckers, the general treasurer; Paul Landon and Urbain C. LeGoest of the Bronx, and Lester R. Mahoney of Queens.

Commissioner Donald McMillan, Eastern Territorial Commander, introduced the speech making, which came after the intermission. The program after the intermission, including Mr. Anderson's speech, was broadcast as part of the Boston Symphony Orchestra's regular Tuesday evening concert over the network of the American Broadcasting Company.

Dr. Serge Koussevitzky and the orchestra played two numbers, Aaron Copland's Suite from the Ballet "Appalachian Spring" and Tchaikovsky's Fifth Symphony. The orchestra played on the stage, which was converted for concert purposes by a mulberry-colored orchestra shell that the orchestra had brought from Boston.

[illegible]AY, JANUARY 6,

CLEVELAND ORCHESTRA ADVANCING

Gives Fine Program in Expanded Season of Concerts

BY WARREN STOREY SMITH

CLEVELAND, Jan. 4—Now in its 30th season, the Cleveland Orchestra cannot be described as either one of the older or one of the newer ones. It has long been recognized as one of the better ones, and now, under the able guidance of George Szell, it is on its way to becoming one of the very best.

MEMBERS ADDED

Indeed, when Mr. Szell took over, he stated that it was his ambition to lift the orchestra to an even higher place than that which it already occupied.

Its membership has been increased from 88 to 96 and there are now more local concerts per season. On the basis of the one I heard last evening, the orchestra personnel is strong in every department and it now remains for Mr. Szell to mould it into his particular image. What we call a "crack" orchestra cannot be fashioned any other way.

Mr. Szell is no stranger to Boston. I only wish that we could be even better acquainted with him than we are. We have heard him with the Metropolitan Opera Company, the position he abandoned to come here, and as guest conductor of the Boston Symphony. The composers in whose music he shone at Symphony Hall were Schubert, Schumann and Smetana.

Of Czechoslovakian blood, though born in Hungary, his is the central European tradition that at one time prevailed in this country, and he naturally excells as interpreter of the Czechs, Germans and Austrians. It was his performance of Beethoven's "Pastoral," by the way, which made Cleveland decide that it couldn't do without him.

In view of all this, it is interesting to note that last evening's program offered music by an American (Peter Mennin), a Frenchman, (Edouard Lalo) and a Russian (Tschaikovsky). Pennsylvania-born Mennin, now in his 25th year, was represented by his Third Symphony (none of his music has yet been heard in Boston). Not so hard to listen to as some contemporary works, this Symphony showed that Mr. Mennin has something to say and knows how to say it.

Lalo is chiefly known today through the "Spanish" Symphony for violin and orchestra, in which the soloist at this particular pair of concerts was the orchestra's brilliant new concertmaster, Josef Gingold. And, of all things under the sun, Mr. Szell regaled a visiting Bostonian with that Koussevitzkyan specialty, Tschaikovsky's "Pathetic" Symphony.

I wouldn't have missed that performance of the "Pathetic" for a good deal; I heard things that I hadn't heard before, one argument for not always hearing the same work from the same conductor (or the same orchestra). However, I am still willing to concede that Koussevitzky's version must be the definitive one. Mr. Szell's performance, moving and exciting, measurably lacked the accustomed morbidity, melodrama and hysteria. These things may not be admirable of themselves, but it they that have set the "Pathetique," and particularly Koussevitzky's "Pathetique," apart from all other music . . . Of Cleveland's beautiful concert hall and other matters, more anon.

EVANSVILLE, IND.
COURIER
JAN 4 - 1948

RECORD REVIEWS

Koussevitzky Has Conducted Beethoven's Work 300 Times

NEW YORK, Jan. 3. (UP)—Serge Koussevitzky is 73 now, and in the 41st year of his service to music. At least 300 times has he conducted Beethoven's third symphony ("Eroica"), but never quite as he conducts it in the six records of RCA Victor's new recording, a fact which surely has relation to it being the year 1947.

From these records you sense a deep yearning in the heart of the venerable master while he and his Boston Symphony Orchestra were making them. Yet simultaneously you are transfixed by an abundant fulfillment of yearning—yours as much as his.

The yearning is for faith in man in 1947, [illegible] he has the means of his own destruction and is as quarrelsome as ever. The fulfillment of yearning is [illegible] while the music is proclaiming man's god-like stature and his infinite capabilities, all of them good.

It is a passionate celebration of the heroic in man, this symphony. Dr. Koussevitzky seems to conduct it hungrily, as though famished for the [illegible] last syllable of its serene assurance.

Decca has issued three new folk song albums: "Sod Buster Ballads," "Burl Ives, Vol. 2" and "Songs of Many Lands." The first includes songs of the West with Lee Hayes, Pete Seeger and Woody Guthrie. Ives, who is supposed to be the best ballad singer of them all, produces some find old laments and love songs. The "Songs of Many Lands" are sung by Josef Marais and Miranda in an enchanting style—they include such old American songs as "Go Tell Aunt Rhody" and ones representative of other countries, such as "Waltzing Mathilda" of Australia.

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TIMES
JAN 7 - 1948

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DAY, JANUARY 6,

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NEW YORK, N. Y.
TIMES

JAN 11 1948

ARTIST'S PLACE

His Social Function and Position Have Changed in Our Century

By OLIN DOWNES

AT the dinner recently given him by the Bohemians in this city, Dr. Koussevitzky made some particularly timely remarks upon the position of the artist in the society of today. The keynote of his argument lay in the statement that whereas the artist in the nineteenth century could exist outside the social, political, and economic concerns of his age, the artist in the twentieth could not, and should not do so. Dr. Koussevitzky sees the contemporaneous artist not only as the interpreter of masterpieces, but also as the interpreter of the human and social issues of his period.

Dr. Koussevitzky continued: The blame for existing conditions in this respect rests not only upon the age, the present period, and the traditional order of the society in which they exist, but upon the artists themselves.

The artists, he implied, have been all too willing to leave the difficult fundamental problems of society and government to those who are perfectly willing to assure the musician, the poet, or the painter that they are better qualified than he is to look after these "practical" affairs. The tacit agreement to this effect which exists between the prevailing type of artist and the prevailing type of Mr. Common Citizen or Man of Affairs impresses Koussevitzky, as it does the writer, as an astounding perversion of logic. It is, in fact, a fallacy which can only proceed from a general misconception of the place that an art and its exponents should—indeed must—have, in a civilized society.

We hold the theory that citizens of average intelligence and experience are the ones competent to shape the affairs of the community, while individuals of exceptional intelligence and leadership in fields of thought and beauty are incapable of doing so, to be as disproportionate as it is antediluvian. Modern society should have gotten farther than that by this time. It is an idea born of a civilization as complacent and opportunistic in its methods as it is fearful of any and all ideas not completely in accord with regimented precepts of the past, and its incapacity to predict the consequences of its actions from any other than this purblind viewpoint.

Premier to Pianist

The doctrine was well exemplified by the remark attributed to Georges Clemenceau, then Premier of France, when he met Ignace Paderewski, then Premier of Poland, at the Versailles Conference: "Paderewski, the greatest pianist in the world! Paderewski, the Premier of Poland! My God, what a come-down!"

The witty collocation and the Gallic concision of this remark, bruited far and wide at the time it was reported, delighted everybody, and went generally unquestioned on grounds of logic at the time. It is the beauty of aphorisms of this sort that the public's mind is captivated by their sound, while few remember or take the trouble to find out how such a generally approved doctrine, carried into effect, really works.

Had this been done—had an actual investigation of consequences been undertaken, and the findings of such a long-range inquiry assessed on a really objective basis, a number of misleading and superficial habits of thought could have been relegated to the ash-heap. Thus it could be claimed that if Clemenceau's policies for France had been colored by some measure of the foresight and liberalism which characterized the policies that Paderewski sought to put into effect for Poland, the position of France would have been different, happier and more powerful than it is today. As for Poland, had its people elected to follow Paderewski's policies rather than the chauvinistic and militaristic leadership of Pilsudski and his clique, Poland would have been in a far better and firmer position than she was in the twenty-five years between the two great wars, and would have avoided much calamity. Admitted, that if Paderewski had had Clemenceau's long experience of government and organization when he accepted the leadership of Poland, and if the underpinning of the Polish state which Paderewski wished to reshape had been firmer, he might have been able to effect the truly constructive aims that he entertained. But that does not invalidate the argument.

What Might Have Been

It is easy, of course, to speculate upon what might have happened.

Perhaps no one could have pulled Poland out of her innumerable difficulties, consequent not only upon her internal problems, but the state of the world at the time. But it can be added here, to fill out the picture a little, that the state of the world of Paderewski's day of power, and the destruction of all liberal international policy then advocated by a certain Professor Wilson and a League of Nations which he sought permanently to establish, had most destructive consequences; assured the second World War, and can quite possibly become the source of a third.

But we still hear, from so-called practical citizens and men of affairs, of the "impractical" ideas, the lack of astuteness in politics, of a certain stubborn professor and a certain visionary piano-player. As it eventuates, they were the two, and virtually the only two liberal and thoughtful leaders in the set of political bellwethers who gathered at Versailles; the only two who placed reason and justice ahead of national fanaticism and political expediency at that time of crisis. The men who opposed them, above all the high-powered political and financial groups in America; the group which, following the Wilson defeat, took over the direction of the country, were the allegedly clearsighted persons, "with their feet on the ground," who led the country into the worst depression of modern times—thus far—and made the peace of the world, for the time being, a fantastic proposition.

This, of course, is only a parable. As those who write novels say, none of the characters represented herein is an existing person. Yet we think that Dr. Koussevitzky struck at the root of the matter in his criticism of the position commonly assigned to the artist by a superficially educated society. It is high time, indeed it is a most urgent necessity of this our society, that the existing gap between the perspective and creative thinking of the artist, and the effectuation of his thought in terms of social and political development, be ended.

CEDAR RAPIDS, IOWA
GAZETTE

JAN 11 1948

Hartley Sharpens His Saw for Mr. Petrillo

By J. A. Livingston
(Business Analyst.)

WASHINGTON—James Caesar Petrillo, the son of a ditch-digger who learned to play first the trumpet and then union politics so that today he heads the American Federation of Musicians at a $46,000-a-year salary, has got himself far out on a limb. And Congressman Hartley (R-N. J.), co-author of the Taft-Hartley law, is sharpening his saw.

Hartley's house education and labor committee starts hearings Tuesday on what might be called "the Petrillo situation." Among the witnesses will be representatives of broadcasting networks, record manufacturers, radio manufacturers, television companies and, finally, Mr. Music, himself—Petrillo.

The question Hartley will try to find an answer to is this: Is further legislation to restrain Petrillo necessary? Do we have to make the Clayton and Sherman acts apply to labor unions? Hartley once tried to get such legislation through congress, failed. Now Petrillo may make it easy for him.

Threatens Broadcasting.

Already Petrillo has barred members of his union from: (1) making records; (2) making transcriptions, which can be played over the radio; (3) participating in television broadcasts—so you can't see Koussevitzky except in an auditorium; (4) participating in a regular (AM) broadcast which is relayed over an FM station; (5) participating in international pickups of musical programs, so that a U.S. network cannot engage, say, in an exchange arrangement with the British Broadcasting System.

And now Petrillo is threatening to pull all his "boys" out from network broadcasting altogether. Which means that the New York or Philadelphia symphony orchestras could play on one station and one station only at a time.

Petrillo's edicts have a common origin. He collects dues from live musicians. He can't fill his treasury from royalties from records. That's barred under the Taft-Hartley bill. And no longer will local radio stations maintain a standby crew of musicians as a "goodwill" gesture toward the union. The Taft-Hartley law bars such featherbedding.

Can Go Just So Far.

Petrillo probably won't go through with his threat to ban all network broadcasting. Too many customers. He can ban television; he can ban duplicate AM-FM broadcasts. That's because television and FM-listening public isn't large. But let him try to stop all music over the air—let him say nay to Spike Jones, Vaughn Monre, Tommy Dorsey, Duke Ellington or Guy Lombardo and then he'll run head-on into the millions of hepcats and their mamas and papas. Depriving a radio-minded nation of music would compare with stopping the railroads or not mining coal.

Mr. Music can do what he does because of the structure of his union. There are about 200,000 members. Of these, about 150,000 are part-time musicians—carpenters, bricklayers, lawyers, doctors, and others who like to play the piano, violin, or piccolo and pick up extra cash in the process. Their dues are a major source of Petrillo's salary, the car he drives, and other emoluments of union stewardship. Of the 50,000 full-time musicians, about 5,000—or 10 percent—are top flight, what the industry calls first-chair men.

The Little Fellows Count.

These 5,000 are in the name bands; they're the ones that get the call for network broadcasts, for performances in the first-rate night clubs, for jobs in musical shows. They're scarce, in demand, and they receive far higher pay than the average run-of-the-mill tune-monger. But they don't throw much voting weight around in Petrillo's union, and the dues Petrillo collects from them are but a fraction of what he gets from his less-talented, job-hungry members. So naturally Petrillo encounters economic pressure within his own union. When people listen to juke boxes or the radio, local players who can't get work complain of technological unemployment.

Petrillo's hold on the 5,000 first-chair musicians is his success. He has raised musicians' wages all over the nation. In Chicago, for instance, wages have gone up from $22 a week in 1922 to $75, $90 and above. Chicago union members were so delighted with this achievement that in 1938 they presented Petrillo a spacious home on Lake Geneva. It cost $25,000 then.

Consequently, no member of the AFM wants to lose his union card; bad times might come again. Therefore he won't play any place which Petrillo calls "unfair." Nor will a network, radio station, hotel or night club hire non-union talent and get on Petrillo's blacklist. That would mean it couldn't get AFM talent.

And no big bandleader, even though he can get all the assignments he now wants, dares risk being on the blacklist. In the first place, he wouldn't be able to recruit AFM musicians; in the second place, few hotels, night clubs, record manufacturers or radio companies would hire him, because they'd in turn court a blacklisting. So it makes a closed circle, entirely surrounded by Petrillo.

And that's what the procession of witnesses will point out to Hartley next week—the nature of Petrillo's power and its resemblance to a monopoly. Meanwhile, Petrillo and his attorneys undoubtedly will seek a way to get Petrillo off the limb—without losing too much face. The deadline is Jan. 31. It's then that the AFM contract with the broadcasting companies expires.

NEW HAVEN, CONN.
JOURNAL-COURIER

JAN 12 1948

Symphony Has Fine Program This Evening

Tonight the New Haven Symphony Orchestra will welcome as its guest Conductor Paul Hindemith, world famous composer and Battell professor of the Theory of Music at Yale University.

Hindemith will be on the podium for the fourth concert of the New Haven Symphony which will be held in Woolsey Hall beginning at 8:30 P. M. Tickets for the musical event —one of the outstanding events of the season in this city—will go on sale at the Woolsey Hall box office beginning at 6 o'clock.

The program will feature also two selections being presented for the first time by the local symphonic group and the appearance of a Boston Symphony pianist to round out the orchestra.

The Overture to "Euryanthe" by Carle Maria von Weber will open the concert tonight. This is being restored to the New Haven Symphony repertory after an absence of several years.

One of the highlights of the program will be the presentation of "Theme and Variations: The Four Temperaments," which was written by Paul Hindemith. This composition was written in 1940 by the New Haven composer as a ballet for George Balanchine and Lincoln Kirstein for a Latin-American good will tour of the American Ballet. Its first stage performance was by the Ballet Society in New York in 1946.

Lukas Foss, pianist of the Boston Symphony Orchestra, will play the important piano part of Hindemith's work. Foss is one of the most promising of the younger pianists and is also a composer who is well known.

The other major work to be presented is the "Symphony No. 3 in D minor" by Anton Bruckner. This composition has a majestic theme which requires special conditions for effective presentation. Conductor Hindemith brings to this symphony an understanding and enthusiasm springing from years of familiarity with it.

Postlude Post 1/13/48

Bill of Boston Orchestra Wins Praise

By Paul Hume

If I could write my heart out as the Boston Symphony Orchestra played for its conductor genius last night, words would melt your hearts and bring tears to your eyes.

Koussevitzki

But journalistic words seldom have such power, nor can the effect of music be expressed in common speech. Simply know then, that the Boston Symphony, under Serge Koussevitzky played Prokofieff's Classical Symphony, Hindemith's Mathis der Maler, and Tschaikowsky's Pathetic Symphony before a packed Constitution Hall.

President and Mrs. Truman and Margaret were in Box 13, to hail the mighty leader from Boston and they were indeed privileged, as was every other listener in that vast hall. Such music is seldom heard.

The Boston players' Prokofieff is without rival, in the wit and flawless facets of its sparkling humor. The symphony does not tire, nor its attractions lessen, even when we know from measure to measure what is to happen next.

Koussevitsky's Mathis was new to our ears, and a beauty surrounds it which we had not heard since the late Frederick Stock displayed its tonal tapestries before Chicago audiences a decade ago. A pace leisurely in conception and perfect in execution made its three parts the mirror for the altar paintings which are its inspiration.

But for many in the hall, the final revelation came with the sixth symphony of Tschaikowsky. How many times we have heard this, and yet with what renewed, what revealing majesty the patrician hand of Koussevitsky gave it to us again!

In total design the symphony overwhelmed the beholders, showing them again and again what they had forgotten or perhaps never known of its real beauties.

Here was playing of an order unique in a day of orchestral excellences, a day when such insight comes but once a year to Washington.

SPRINGFIELD, MASS.
MORNING UNION

[illegible] 1948

Carvalho Has 'Appeal'

Brazilian Conductor Gives Interview While Dining at the Sheraton

[illegible] Brazil- [illegible] Auditor- [illegible] Spring- [illegible] has [illegible] even [illegible] has Vic- [illegible] rippling [illegible] his head, [illegible] and re- [illegible]

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The [illegible] to Spring- [illegible] with [illegible] stemming [illegible] Music Festival [illegible] countryman and [illegible] enjoyed [illegible] with an intimate little group in [illegible] before the concert. [illegible] when he spotted [illegible] Waitresses, but managed to recover admirably and tuck away a healthy meal.

"Supposing I tell you," said Carvalho, opening the interview and at the same time not missing a forkful in his attack on a large baked potato, "that I am happy to be here and I would like to send my congratulations to all who have helped give the Springfield Symphony Orchestra its assistance. It is a going symphony, eh? It is very easy for a city to let some other cities establish a symphony orchestra but Springfield people don't think this way and make their own symphony.

"They Are to Be Praised"

"Now," he continued, knifing with his right and conveying a steady stream of baked potato with his left. "I would like to say some words about the people of Springfield—not the people but the board of the symphony and the manager and the conductor and everybody. They are to be praised for what they have done."

"Your story will be in tomorrow morning, eh?" said Carvalho, and he switched into past tense to say that "I enjoyed the concert very much and am very happy to be here."

This, you will remember, was an hour or so prior to the concert, but critics' reviews probably bear out his past-tense prediction.

Carvalho went on to say that music can make a definite contribution to the life of a community, that "music can be something special."

"Natch," came a voice from across the table.

EL PASO, TEXAS
TIMES

Trumans Applaud Russian Classics

Washington. (UP) — President and Mrs. Truman and their daughter [illegible] joined in a tre- [illegible] Thursday night for the Boston Symphony's performance of two Russian classics.

[illegible] at Constitution Hall, with Dr. Serge Koussevitzky conducting, featured Prokofieff's "Classical Symphony" and Tchaikovsky's "Pathetique." Hindemith's symphonic "Mathis der Maler" rounded out the program.

NEW YORK, N. Y.
JOURNAL AMERICAN

JAN 1[illegible] 1948

Hub Symphony Superlative

By MILES KASTENDIECK

Seldom of late has Koussevitzky been more in the vein. He conducted the Boston Symphony in Carnegie Hall last night like a man reborn and revitalized. The Bostonians were in top form, so the concert was superlative.

There were three symphonies: Prokofieff's "Classical," Hindemiths "Mathis der Maler," and Tchaikovsky's "Pathetique." Two of these were Koussevitzy warhorses. The Hindemith is rapidly qualifying for the same distinction.

As many times as he has played the Prokofieff, this performance was the finest within memory. It effervesced with a heady kind of exuberance. It was as near perfection as one could imagine the music could be played. There is no more to say.

Played with Intensity

The Hindemith is on the way to being one of the "classic" contemporary works.

Set forth with much intensity last night, it apparently still sounded strange to the Boston Symphony audience. They received it politely instead of enthusiastically.

Yet it is a noble creation, more persuasive than most of Hindemith's works.

While he played the Tchaikovsky with loving care, Koussevitzky took it a shade faster than his customary pace. The result was an exceptionally communicative and thoroughly dynamic interpretation.

It revealed the Bostonians in their full glory and the music in its most compelling power.

This was a truly inspiring evening, one of magnificent performances.

NEW YORK, N. Y.
POST

JAN 15 1948

Music

Koussevitzky Conducts Boston Symphony Concert

By JOHN BRIGGS

Serge Koussevitzky and the Boston Symphony Orchestra appeared in Carnegie Hall last evening in a program calculated to reveal the best features of both orchestra and conductor.

There was, to begin with, the "Classical" Symphony of Prokofieff, done gracefully and with light-fingered dexterity by the Bostonians. Every note in the score asserts that the Prokofieff is a bit of good clean fun and not to be taken too seriously. It was performed in precisely that spirit, with the happiest of results. Charm is not an attribute generally associated with a modern symphony orchestra, most of which run to power and grandeur; but the Bostonians demonstrated last evening, as on other occasions, that when the mood is upon them they can disseminate the admirable intangible of charm as well. It was a performance full of innocent delight.

Hindemith's "Mathis der Mahler," which came next, was another story. It is an earnest work of gigantic proportions, thoroughly over-scored, and in its untamed state capable of an almost unendurable assault on listeners' eardrums. I have felt at performances of this strident piece as if the top of my head were coming off. But last night's was happily not one of them. The finicky Boston maestro, and the artists under his baton, who seemingly cannot endure to play otherwise than beautifully, transformed the rude energy of "Mathis" into something more suggestive of musical performance, and, if they did not make it altogether suave, at least blunted the wire edge of its instrumentation.

As for the Bostonians' performance of Tchaikovsky in B Minor, it is definitive. It does not search the score for nonexistent cerebral values, but takes Tchaikovsky at his musical word. Last evening the woodwinds mooed with admirable pathos, the strings shimmered, the brass fanfares were melodramatic. The orchestra soared to the heights of Tchaikovskian rapture, plummeted to the depths of Tchaikovskian despair, then died away in silence. It was great sport.

NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 15 1948

Music

Boston Symphony Here With Polished Program

By LOUIS BIANCOLLI.

Trailing clouds of glowing tone, the Boston Symphony Orchestra hit town again last night for its second seasonal program at Carnegie Hall.

With Serge Koussevitzky conducting, the visiting band turned on its full power in a three-symphony program featuring Paul Hindemith's "Mathis der Maler."

The Hindemith score was sandwiched in between two Russian symphonies—Prokofieff's "Classical" Symphony and Tschaikowsky's "Pathetic," both Koussevitzky specials.

Divergent Styles.

While the selections represented widely divergent styles, there was one theme-song that knit all three together last night—the polish and glint of Mr. Koussevitzky's orchestra.

For, though some of Mr. Koussevitzky's program makes small news on the side of content, the big news is always the clear, fastidious sounds conjured up from all corners of the band.

Last night, the trend in volume was steadily upward, with the Tschaikowsky symphony representing that combination of warmth and sonority that is Mr. Koussevitzky's artistic way of life.

Fastidious Touch.

Yet, for pure finish the Prokofieff symphony carried off first honors. This score is tailor-made for the Boston unit.

Mr. Koussevitzky assumes that the crowd can never tire of the "Classical" Symphony. Certainly *he* never does, considering the number of times he runs it off.

And maybe it's a good thing having the Prokofieff score around so often. For one thing, it is a reminder of supreme workmanship; for another, it keeps a superlative reading before the public as a sort of standard.

By now, nobody bothers whether the symphony is "classical," pseudo-classical, or just plain Prokofieff. It is good music in any language—which is the only thing that counts.

A New Hindemith.

The Hindemith symphony—assembled from three excerpts from the "Mathis der Maler" opera—is now a dozen years old, with signs of many more years to go before folding up.

And the reason is that Hindemith has packed more than just science and abstract logic into this score. Each movement teems with feeling, and at times the music blazes with real passion.

This was a new Hindemith when the score was first heard here in 1934—and since then the modernist master has generally let more warmth into his symphonic music. It makes easier listening.

Mr. Koussevitzky seemed just as much at home in the Hindemith symphony as he did among Prokofieff's lacy delicacies and Tschaikowsky's shrieking forecasts of death.

NEW YORK, N. Y.
TIMES

JAN 15 1948

BOSTONIANS PLAY HINDEMITH WORK

Koussevitzky Offers 'Mathis der Maler' With Prokofieff, Tchaikovsky Symphonies

By HOWARD TAUBMAN

There is no longer much argument about Prokofieff's Classical Symphony or Hindemith's "Mathis der Maler," or at least there should not be. Both works seem to have won their way into the repertory. When Serge Koussevitzky coupled them with Tchaikovsky's Sixth Symphony in last night's Boston Symphony Orchestra concert at Carnegie Hall he was probably presenting them as a matter of course, as one would any works that had established their right to belong.

Mr. Koussevitzky, who is not averse to fighting hard for new scores in which he believes, does an equally important service when he programs contemporary works in the routine way one would schedule any staple of the repertory. However, if the scheduling was without fanfare, the performances last night were anything but routine.

The Hindemith Symphony, the more difficult and ponderable of the two scores, was played with a spaciousness and impact worthy of its subject. This work, written in 1934, may turn out to be one of Hindemith's best; in it matter and manner have been matched perfectly. The composer seems to catch the emotional flavor of an era long past and at the same time to reflect upon it illuminatingly from a modern vantage point.

The performance by the Bostonians had dignity and breadth of line without losing the sense of pathos that underlies the music. Conductor and musicians, never in better form, gave the work color, stride and power. The brass section in particular distinguished itself, but on the whole it was an outstanding job of team-work.

The Prokofieff Symphony, a gay, charming work written more than thirty years ago, was done with lightness, precision and clarity, qualities it needs to shine forth at its best. As for the Tchaikovsky Symphony, its interpretation by Mr. Koussevitzky and his orchestra is so familiar in its virtuosity and passion that nothing further need be added.

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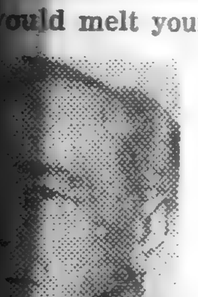

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NEW YORK, N. Y.
SUN
JAN 15 1948

The Music Makers

By IRVING KOLODIN

A Three-symphony Program by Koussevitzky.

A program of three symphonies is a thing a conductor feels called upon to offer at least once a season, perhaps by some unwritten law of the fraternity. Serge Koussevitzky's ingenious approach to the problem last night with the Boston Symphony in Carnegie Hall followed one which was virtually an overture (Prokofiev's "Classical"), with another which was in effect a tone poem (Hindemith's "Mathis der Mahler") as prelude to the conventional kind (Tchaikovsky's "Pathetic") at the end.

Since the Prokofiev and Tchaikovsky works are more than merely house specialties of the maestro and his men, the musical interest of the evening centered in the playing of the Hindemith. The accepted view that this is one of the most expressive works of Hindemith was not dimmed by the forceful, brilliantly colored replica that Koussevitzky presented. Indeed, the light, luminous patina of the playing made it, if anything, more pictorial than at most times.

It would be instructive, on some occasion, if a conductor were to offer this work on the same program with Hindemith's "St. Francis." It is the conviction here that the ballet score is a more compact (and emotional) statement of much the same impulses. Regardless of superiority, it is plain enough that Hindemith has worked with skill, tact and sensibility in both. The juxtaposition would be worth the performing effort.

One could scarcely avoid the impression that the slight sonorities of the Prokofiev, which began the evening, rather effectively determined the scale of what followed. There was a kind of chamber music precision and balance to its playing which is rarely heard when a full orchestra is working. It was most exquisitely perfect, and also a bit desiccated, as if the humor Prokofiev wrote into the piece had been deemed unworthy of so many learned men's valuable time. However, there was nothing but virtue in the Tchaikovsky.

Dorothy Minty Plays Dohnanyi Sonata

An unusually high-minded program, performed on a high plane of excellence, placed last night's Town Hall recital by Dorothy Minty among the notable events of the season. It is a rare feat for a young artist to win an audience with a program of three large, uncompromising works, and nothing else. However, the genuine demonstration accorded the violinist by the sizable audience was every bit deserved, for Miss Minty is a violinist of stature.

Dohnanyi's (Opus 21) Sonata opened the program: a warm-blooded work so like Brahms (good Brahms, though) as to cause some wonderment. Miss Minty's tone was small and sweet, her phrasing and her attacks clean and accurate. Here, as elsewhere, special mention must be made of the sensitive, beautifully shaded accompaniments of Brooks Smith. The Hindemith Violin Concerto, heard last season at a Boston Symphony concert, paled, as many do, in its violin-piano setting, but remained a fluent creation, with a slow movement of somber beauty. Miss Minty's conception wanted vigor at times, but was set forth with remarkable technic and secure understanding.

Following the intermission, Chausson's Concerto for Violin, Piano and String Quartet provided a climax of fine ensemble work. Opportunities for display are few here, and Miss Minty and her accompanist wove their patterns consistently into the background adroitly provided by the Galimir Quartet. The result was a texture of notable smoothness. The concerto, old-fashioned and heavily brocaded, had a lovely sound. That Miss Minty dared to amass a program so musical yet so uncommon speaks well for her honesty and purpose; that she carried the evening with such brilliant success speaks amply for her talent.

ALLAN RICH.

WASHINGTON, D. C.
STAR

Superbly Played Program Presented by Koussevitzky

By Alice Eversman

Headed by President Truman and his family in the official box, a special and distinguished audience turned out last night for the annual appearance of the Boston Symphony Orchestra in Constitution Hall. This sole visit of the famous group is not enough to accommodate all who wish to hear it. The house had been sold out for many weeks, which would indicate that C. C. Cappel, under whose auspices the orchestra is presented here, could fill the hall for several yearly concerts if the symphony's schedule permitted. It could have no more appreciative or absorbed audience than that which listened to a superbly played program under the direction of Dr. Serge Koussevitzky.

The conductor was never in better form. The three works that comprised the program — Prokofieff's "Classical Symphony," Hindemith's "Mathis der Maler" and Tschaikowsky's "Symphony No. 6"—offered the right challenge to his interpretive powers. There was not a moment without tense drama or ravishing loveliness in his readings or, in more material terms, any occasion when his technical grasp of their delivery was not arresting. He has created a different tonal quality to that of other symphonic groups, one more evenly blended and more compact. With it he can do amazing things, for it is extremely flexible in a continual undulation of sound very necessary for the particular effects he seeks.

The different sections of the orchestra step into the picture at the appropriate moment and fade out for the prominence of another group. This creates not only flashing tonal colors but a passing prismatic display. When combined with his knowledge of dynamics, his structural sense, the poise that keeps an even spacing of the themes, never hurrying one on top of the other, and, above all, his dramatic vision, there is formed a splendid interpretive medium.

Its applicability was disclosed in the three works. Of these the well-filled score of Hindemith's "Mathis der Maler" was the less familiar, although it has been performed twice by the National Symphony. It offers problems in execution as well as in interpretation and Dr. Koussevitzky's delivery was majestic with every detail carefully wrought. It lacked somewhat the spiritual illumination that lighthens the weight of its musical material and gives its own emotional substance to each of the movements. But for sheer mastery of delineation and conception of the descriptive puissance of the orchestral tone, it was a magnificent performance. Its clarity, finesse and sculptured form was impressive.

MILWAUKEE, WIS.
JOURNAL

See Brazilian as Conductor

May Succeed Rodzinski

Eleazar De Carvalho, 32 year old Brazilian composer and conductor, may be the successor to Dr. Artur Rodzinski as conductor of the Chicago symphony orchestra, according to reports from Boston.

De Carvalho will conduct the orchestra in its Milwaukee concert Feb. 16 and will be at the helm in Chicago concerts Feb. 10, 12 and 13. He will come from Boston, where his work as a conductor has won high praise, on the invitation of the Chicago Orchestral association's board of directors.

Comment from Boston is that no conductor would be asked to fulfill as many as four engagements unless there was some understanding with the management. At the moment, De Carvalho is in New York. He has not commented on the possibility of a post in Chicago.

The young Brazilian has the advantage of being a protege of Serge Koussevitzky, conductor of the Boston symphony. His recent appearances with that orchestra—all with Koussevitzky's blessing—won the plaudits of Boston critics and the public.

De Carvalho is the composer of the opera, "The Discovery of Brasil." He became interested in music when he started tuba practice between watches as a young seaman in the Brazilian naval corps.

Dr. Rodzinski was discharged from his post with the Chicago orchestra last Tuesday. The dismissal will take effect after the current season. De Carvalho's engagement had been announced before that.

SPRINGFIELD, MASS.
NEWS

JAN 16 1948

Brazilian Conductor May Get Top Position

ELEAZAR DE CARVALHO

BRAZILIAN SAID CONSIDERED FOR RODZINSKI'S JOB

Eleazar De Carvalho May Head Chicago Symphony; Was Guest Here Tues. Night

Boston, Jan. 16—Published but unconfirmed reports here today were that Eleazar de Carvalho, 32, brilliant Brazilian maestro, might succeed ousted Artur Rodzinski as conductor of the Chicago Symphony Orchestra.

De Carvalho will guest-conduct the Chicago Orchestra Feb. 10, 12, 13, and 16, and the reports were that the trustees already had discussed him as a possible permanent conductor.

On Tuesday evening of this week, De Carvalho was introduced to Springfield audiences from the platform of the Auditorium by the conductor of the Springfield Symphony Orchestra, Alexander Leslie. The two met in Tanglewood last summer, and at that time the Brazilian conductor was invited to hear a performance by the local orchestra. This had been his first opportunity to accept.

Mr. Leslie called him, "One of the most popular conductors in South America," and added, "and one of the most popular in North America, also."

A former sailor in the Brazilian navy, De Carvalho reportedly is regarded as a "conducting genius" by Dr. Serge Koussevitzky of the Boston Symphony Orchestra. De Carvalho was a pupil at the Tanglewood School of Conducting in the Berkshires last summer and appeared as guest conductor of the Boston Symphony in December.

Before coming to the United States, De Carvalho conducted opera at the Teatro Municipal in Sao Paulo and led the Brazilian Symphony Orchestra.

WASHINGTON, D. C.
POST
JA

Postlude

Bill of Boston Orchestra Wins Praise

By Paul Hume

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Koussevitzki

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President and Mrs. Truman, and Margaret were in Box 13, to hail the mighty leader from Boston, and they were indeed privileged, as was every other listener in that vast hall. Such music is seldom heard.

The Boston players' Prokofieff is without rival, in the wit and flawless facets of its sparkling humor. The symphony does not tire, nor its attractions lessen, even when we know from measure to measure what is to happen next.

Koussevitsky's Mathis was new to our ears, and a beauty surrounds it which we had not heard since the late Frederick Stock displayed its tonal tapestries before Chicago audiences a decade ago. A pace leisurely in conception and perfect in execution made its three parts the mirror for the altar paintings which are its inspiration.

But for many in the hall, the final revelation came with the sixth symphony of Tschaikowsky. How many times we have heard this, and yet with what renewed, what revealing majesty the patrician hand of Koussevitsky gave it to us again!

In total design the symphony overwhelmed the beholders, showing them again and again what they had forgotten or perhaps never known of its real beauties. Here was playing of an order unique in a day of orchestral excellences, a day when such insight comes but once a year to Washington.

Brazilian Conductor

BY WARREN STOREY SMITH

This week's symphony concerts are offering something new in the line of conductors. Filling Dr. Koussevitzky's shoes through the rest of this month is a young protégé of his from Brazil, Eleazar de Carvalho. Having won his spurs as assistant conductor of the Brazilian Symphony Orchestra of Rio [illegible], Mr. de Carvalho came [illegible] the summer of 1946 with a clear goal in mind: [illegible] conduct either the Boston Symphony, the Philadelphia Orchestra or the Philharmonic Symphony of New York.

On the advice of friends, the [illegible]-year-old leader betook himself to Tanglewood where he joined Dr. Koussevitzky's conducting class. Last summer he was Dr. Koussevitzky's assistant and now his ambition to direct one of the major North American orchestras has been fulfilled. Mr. de Carvalho's actual debut took place Tuesday evening at Sanders Theatre, Cambridge and since the second half of the Symphony's Tuesday evening concerts goes on the air, he immediately addressed himself to the great radio audience, conducting for it the "Fantastic" Symphony of Berlioz. This work will be repeated at the concerts of Friday afternoon and Saturday evening and preceded by the String Symphony of William Schuman and the Chamber Symphony for 15 instruments by Schoenberg.

On his father's side Mr. de Carvalho inherits Dutch blood and on his mother's pure Brazilian Indian. His parents were poor farm laborers, and until the age of 10 he worked with them in the torrid northwestern interior of Brazil, where he was born. He then moved to the seacoast and, for the first time in his life, went to school, or rather to schools, since he was repeatedly expelled. At the age of 14 he entered a school for apprentice seamen, and at the same time started his musical career by playing the double bass in the school band. Eventually he entered the Brazilian navy, from which he was discharged in 1936. He then studied dentistry for three years, but gave that up to devote himself entirely to music. He has composed operas, symphonic works and chamber music. Though he has a golden opportunity to present himself to us as composer he has declined to take advantage of it but will present next week works by his countrymen, Guanieri and Villa-Lobos. In appearance Mr. de Carvalho is short and stocky, and because of his Indian blood, dark of skin. When he arrived here he spoke no English, and he is not exactly fluent in it yet. But he can convey his intentions to the men of the orchestra and that is what matters. And he follows the prevailing practice of conducting without a score.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Three works make the current Symphony program, one of them [illegible] new, one still little known and the third about as well known as anything in the current repertory. The new piece is the Third Symphony of Walter Piston, one of the many works commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Natalie Koussevitzky, in whose name the foundation was established. Receiving its third presentation in Boston, or at least its third pair of performances here with orchestra, is the First Violin Concerto of Prokofieff, with Isaac Stern making his Symphony Hall debut as the soloist. (He had already been heard here in a Jordan Hall recital.) Dr. Koussevitzky probably decided that after so much that was neither new or unfamiliar, the audiences of yesterday afternoon and this evening would welcome the Second Symphony of Brahms, a work without which no season would be complete.

[illegible] that is admirable [illegible] Mr. Piston's new Symphony, [illegible] lofty in conception [illegible] hardly necessary [illegible] wrought. Mr. [illegible] attained mastery [illegible] and of orchestral [illegible] contemporary [illegible] their business [illegible]. However, [illegible] to state as a pure[illegible] that the new [illegible] was un[illegible] measurably [illegible] desirable qualities, [illegible] and a style im[illegible] as its au[illegible] first hearing I was [illegible] by the [illegible] section of [illegible] close. [illegible] conducted [illegible] customary devotion [illegible] brought the [illegible] after which [illegible] more than

[illegible] Concerto, [illegible] popularity [illegible] of the com[illegible] it is wholly [illegible] individual. [illegible] other concertos in [illegible] is less showy [illegible]. In fact, it took [illegible] on the composer's part to [illegible] so quiet a conclusion. If the audience was let down by this anti-climactic finish it speedily recovered [illegible] and heaped upon young Mr. [illegible] applause that he so richly [illegible] and technically [illegible] already discovered, [illegible] was born in Russia [illegible] brought up in San Fran[illegible] well equipped beyond the

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NEW YORK, N. Y.
TIMES
JAN 17 1948

MAY SUCCEED RODZINSKI

Koussevitzky Protege, Eleazar de Carvalho, Is Candidate

Special to THE NEW YORK TIMES.

BOSTON, Jan. 16—Music sources here expressed belief today that Eleazar de Carvalho, Brazilian protégé of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, would be the next conductor of the Chicago Symphony. Mr. de Carvalho will be guest conductor in Chicago on Feb. 10, 12 and 13. Dr. Artur Rodzinski was dismissed as Chicago conductor this week.

Mr. de Carvalho, a former merchant seaman who gained fame as a composer and conductor in his own country, attracted Dr. Koussevitzky's attention at the Tanglewood School in the Berkshires last summer. He received laudatory notices when he conducted the Boston Orchestra in December.

SYMPHONY CONCERT

The new year was treated to an auspicious musical start yesterday afternoon when Dr. Serge Koussevitzky led the Boston Symphony Orchestra through one of the most varied programs heard in Symphony Hall in many a day. It has been rare enough lately to have any vocal work on a week end symphony program. Yesterday we had three in a row, with Marina Koshetz, soprano, soloist in all three.

Miss Koshetz made her first appearance in Nabokov's "The Return of Pushkin," an Elegy in three parts for high voice and orchestra. This work, dedicated to the memory of Mme. Natalie Koussevitzky, and heard here for the first time, would be a difficult assignment for any singer. Young Miss Koshetz sang with style and imagination and, after warming up a bit, with good vocal command. Her middle voice was mellow and colorful and in the latter part of the program her top voice lost the tight quality in evidence during this first work.

Much advance interest had been expressed in Miss Koshetz, partly because she is the daughter of the well known soprano, Nina Koshetz, and partly because of her roles with the Centre Opera in New York. Of interest was the fact that she had previously sung here at the Copley Plaza, and the musical distance between the Oval Room and the stage of Symphony Hall is a great one. Few musicians make it.

After the Elegy, Dr. Koussevitzky gave Debussy's "La Damoiselle Elue," which follows Rosetti's poem, "The Blessed Damosel."

Miss Koshetz sang the part of the Damozel with Miss Eunice Alberts singing the contralto role of the narrator. The Wellesley College choir sang the stanzas for chorus with a delicacy of tone most appropriate to the gossamer Debussy score. Here again, unusual interest was expressed in the soloists for Miss Alberts is also the daughter of a famous mother, Adele Alberts, who sang several times with the symphony. Both young artists performed with evident feeling for the dramatic line of the text.

Miss Koshetz really came into her own with the "Air of Tatiana" from Tchaikovsky's "Eugene Oneigin." The climatic last part of the aria was somewhat lost because the soprano's voice was not large enough to be heard over the sonorous orchestral background, although it would take a voice of unusual size to be heard clearly over the amount of volume produced by the orchestra at this point yesterday. What Miss Koshetz lacked in volume she made up in charm, enthusiasm and sincerity and her impression on the audience was distinctly favorable.

After all the vocal performances, Dr. Koussevitzky ended the concert with Tchaikovsky's orchestral fantasy, "Francesca da Rimini." This is a virtuose tour de force at any time. Since the doctor is a specialist at virtuosity and especially virtuose Tchaikovsky, it made one of the most brilliant endings ever heard on a Friday afternoon. The audience loved it.

BOSTONIANS PLAY NABOKOV NUMBER

Koussevitzky Leads Premiere of 'The Return of Pushkin'—Marina Koshetz Soloist

By OLIN DOWNES

The Boston Symphony Orchestra, under Dr. Koussevitzky, gave the first performance of Nicolas Nabokov's score for soprano and orchestra, "The Return of Pushkin," at its concert yesterday afternoon in Carnegie Hall. The soprano was Marina Koshetz, daughter of Nina Koshetz. The composition, thoroughly in the "modern" vein, is the autobiographical verse of Pushkin, exiled to the Crimea in the early Eighteen Thirties, and later returned to the scenes of his early days.

The verses are set in three parts, in as many different tempi, and with musical inter-relationships between the different movements. At first one was a little repelled by the harmonic scheme as well as by the often unvocal character of the writing. There are "derivations" in the music, some of them obviously Stravinskian of origin. But a young composer will inevitably be some years in finding his personal idiom. It was soon clear that Mr. Nabokov, who long since had learned how to write effectively for the instruments and also for the stage, had his artistic objective clearly in his mind and in his hand.

He has not sought the quotation of Russian folk-songs to suggest the poet's return to his soil. Nor has he—the composer—sought to be historical or archaeological in his idioms. In other words, Mr. Nabokov has written as a young musician of our day, with a perhaps studied avoidance of anything that might give the impression of being old home stuff and an equally solicitous avoidance of what might threaten to be too obvious. At the same time, he has tried to say, simply and in an unadorned manner, some of the things that Pushkin apparently had said in his native verse.

Music of True Tenderness

The composer has fit his text more closely to the original Russian than sometimes was apparent. But the orchestra, too, is there to tell the tale. Between the nostalgic melancholy of the slow movement and the music of true tenderness and introspection which makes the final section, the listener is moved; he admires more the craftsmanship and the expressive genius which brought this forth.

Of Miss Koshetz' singing we had a poorer opinion than we had of the verse and music. The concert proceeded with what must have been balm of Gilead to ears troubled by Mr. Nabokov's dissonances. It was the very early, very obvious—if you like—"La Damoiselle Elue" of Debussy. Immature! In places unoriginal—yes! But there is something in an early work of genius which cannot possibly be imitated, and is precious beyond measure. That is the bloom of its tenderness and untarnished fancy. The opening measures of the orchestra, alone, would set the key and betoken the arrival of new genius. Here the instruments utter their prayer to beauty.

Decisive Contrasts

The harmonic planes, so clearly and yet decisively contrasted, glow with a beauty which is like that of a stained glass or a medieval tapestry. The coloring is so exquisite and so sensitive that not only are the instruments put next to or in the most striking contrast to each other on the composer's palette, but the orchestral backgrounds set off, in most astonishing fashion, the textures of the voices.

The performance of the orchestra was priceless in respect to translucency and texture of tone. Miss Koshetz was joined by Eunice Alberts, contralto, in this performance. The choral parts were carried by the Wellesley College Choir, of which Margaret Winkler is director. Greatly are Dr. Koussevitzky and his forces to be thanked for bringing us this youthful and inimitable music of Debussy.

In the second half of the program Miss Koshetz sang the "Letter Scene" from Tchaikovsky's "Eugene Onegin," and the orchestra played the lurid score in a manner that elicited particular applause.

DALLAS, TEX.
NEWS
JAN 26 [illegible]

Critic's Notebook:

Bostonians And Maestro in Carnegie Hall

By Virgil Thomson.

NEW YORK, Jan. 25.—An elegy in three movements for voice and orchestra, entitled "The Return of Pushkin," by Nicholas Nabokoff, was the chief news item of the concert of the Boston Symphony Orchestra in Carnegie Hall. There was also, however, as further novelty, a whole recital (practically speaking) by Marina Koshetz, soprano; some pretty singing by the Wellesley College Choir and the New York debut (so far as this reporter's knowledge goes) of a whopping good Boston contralto, Eunice Alberts.

Of no news interest whatsoever, and very little musical, was Serge Koussevitzky's rendering, at the end, of Tchaikovsky's "Francesca da Rimini." Miss Koshetz's recital had begun with the Nabokoff piece, gone on through Debussy's cantata "La Demoiselle Elue" (Rosetti's "Blessed Damosel") and the whole Letter Scene from Tchaikovsky's "Eugene Onegin."

Nakoboff's work is an evocation of Pushkin's return in 1835 to the country estate where some ten years before he had suffered a two-year exile. The text, in Russian, is Pushkin's poem on the subject. The music is nostalgic and poetic, serene for the most part and phychologically, rather than geographically, atmospheric. His tone is elevated, its composition elegant. Neo-Romanticism is its school.

Miss Koshetz, who sang the vocal part in Nabokoff's elegy, has a pleasant lyric voice that may well develop into a dramatic soprano later. Just now it is weak at the bottom and buzzy at the top. Certainly she was beyond her range, both ends of it, in the Tchaikovsky aria.

She sang the piece with dramatic style, however; and she has that instinct for brilliance of tone characteristic of old-style Russian opera singers, of whom her mother, Nina Koshetz, was so striking an example. Miss Koshetz has high possibilities as an artist, but she is not yet quite mature, either vocally or technically.

Eunice Alberts, who sang the contralto solo part in Debussy's "Demoisells Elue" (Miss Koshetz did the role of the Damosel), revealed a voice of great power, warmth and beauty. Her vocal training and musical style, judged from one hearing, are without flaw. It is hoped we may hear her again soon and often. The Wellesley Choir sang charmingly, too, as prettily, indeed, as your reporter has heard any ladies' chorus do in some years.

Mr. Koussevitzky conducted all afternoon long, save in the "Eugene Onegin" aria, as badly as one has heard him do in as long a time. In the Nabokoff piece he produced some strangely unconvincing balances, and at least once he lost the beat entirely. In the final "Francesca da Rimini" he gave often no beat at all, messing up thus several wood-wind entrances and all the pizzicati chords.

Everywhere he forced the brass in the tuttis, allowed the trumpets to scream and the trombones to bray. All the readings, excepting that of "Eugene Onegin" aria, were without buoyancy, desultory and lacking in trajectory, in forward movement, in confidence.

The orchestra did what it could to keep the music from dying in its tracks, succeeded not badly up to "Francesca da Rimini." Here there was nothing to do but let the good Doctor, in his first solo work of the afternoon, have himself a time. If one's eyes are to be believed, he experienced a deep enjoyment of the piece. From auditory evidence there was cause to wonder if he were not perhaps merely transported and not listening at all.

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BOSTON HERALD, SAT

MUSIC

Symphony Concert

The 12th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloist was Isaac Stern, violinist. The program was as follows:

Symphony No. 3 .... Piston
Violin Concerto No. 1 Op. 19 .... Prokofieff
Symphony No. 2 in D major
Op. 73 .... Brahms

By ALEXANDER WILLIAMS

The sensation of yesterday afternoon's exceptionally rewarding concert was the Prokofieff First Violin Concerto, unheard here since 1935, and Mr. Isaac Stern's breath-taking performance of it. The score is ferociously difficult, abounding in technical hurdles of the most alarming description. Yet Mr. Stern not only made light of these but even contrived to seem to forget them in the interest of the music itself. Nor is the orchestral part at all easy to synchronize with the solo role. Here Mr. Koussevitzky's talent entered; and the result was a superb and memorable performance.

Prokofieff's First Violin Concerto will never be as popular as his Second, which is more ingratiating as to style and more conventional as to form. But that is no reason to neglect the First, for at certain points it surpasses the other in imagination and it is certainly more original. Surely there is no other violin concerto which opens and ends with a moderately slow movement and practically confines the violinist's opportunity for display to the scherzo, while at the same time requiring him to play almost without pause. In the finale he is hardly given time to put on the sordino.

While the scherzo is the most brilliant and the most typically Prokofieff, recognizably stamped with his personality, there are pages both in the first and final movements which are of extraordinary inspiration. I refer to the closing pages of both, where the composer has woven an enchanting web of sound through which the solo violin is just perceptibly stirring. It is a fascinating effect. In fact, the entire Concerto is remarkable; and we owe a considerable debt to Mr. Stern for choosing it to play here. Though it is not at all the ovation type of concerto Mr. Stern was nonetheless warmly applauded.

Walter Piston our most distinguished local composer and equally one of the first in America, was present to acknowledge the applause for the first performance of his Third Symphony. It is an impressive work, the best score by an American we have heard here since Copland's Third. By far the most attractive movement, if not the most original, is the finale, the vigorous impulse of which sweeps the listener off his feet.

The other movement also easily grasped at a first hearing is the scherzo. Piston never writes an ineffective scherzo and this is one of his best. The opening prelude and the adagio are intellectually interesting, but they are more difficult to follow. I never felt that Mr. Piston was as completely at home, inspired if you like, in his slow movements. At any rate the new Symphony is a worthy addition to the not over-long list of first-rate American works on a large scale.

A stirring and dramatic interpretation of Brahms' Second Symphony brought this highly satisfactory program to an end. It was sociologically interesting to note that a good many in the audience left at intermission. Can it be that the day of Brahms' overwhelming popularity is waning?

The concert will be repeated tonight. Next week the orchestra will be out of town. For the concerts of Jan. 23 and 24 Leonard Bernstein will conduct Beethoven's Symphony No. 2, David Diamond's Symphony No. 4 and Stravinsky's "Petrouchka."

BROOKLYN, N. Y.
EAGLE

JAN 17 1948

Boston Symphony Orchestra Heard at Academy of Music

By JOHN BALL Jr.

The Boston Symphony Orchestra appeared last night at the Brooklyn Academy of Music playing its second subscription concert of the current season. Dr. Serge Koussevitzky conducted. The soloist of the evening was Marina Koshetz, soprano.

The program for the evening was all Russian, which is another way of saying that it was right up Dr. Koussevitzky's alley. He opened his program with Sergė Prokofieff's "Classical Symphony," which has been a Boston Symphony Orchestra standby for several years. As usual, the performance was spotless.

Marina Koshetz, the soloist of the evening, was next introduced to sing "The Return of Pushkin," by Nikolai Nabokov. This contemporary work proved to be a vocally difficult but interesting piece of composition, somewhat overshadowed by DeBussy, whose style it resembles in structure.

We divide most new music, heard for the first time, into those pieces which we want to hear again several times, those which we wish to hear again, and those which we wish to hear again but in no great rush. This score is one which we desire to rehear and in the reasonably near future.

Marina Koshetz is an excellent illustration of what can be done with fairly slender vocal resources when they are intelligently developed and used to the best advantage. Miss Koshetz displayed remarkably good judgment in the selection of her mother who is none other than the reknowned Nina Koshetz. Nina Koshetz is a magic name to many.

Madame Koshetz' daughter is gifted with intelligence and some voice. Together, mother and daughter set out to make of the voice what they could. They did not have a great vocal gift with which to work, which is all the more credit to them for what they accomplished. Singing with the Boston Symphony Orchestra is a major assignment; Miss Kosehtz took the stage like a veteran and sang as though she had been there a hundred times before (actually it was her New York orchestral debut).

We admired both her manner and her singing intelligence. Our attention, we admit, wandered slightly when we made the happy discovery that, in the audience, following every note intensely, was Nina Koshetz herself, there to hear her daughter sing.

After intermission Miss Koshetz joined Dr. Koussevitzky and the orchestra in the "Letter Scene" from Tchaikovsky's opera "Eugene Onegin." (This same 'Letter Scene' served, not too many years ago, to introduce Nina Koshetz and was the number which she chose to close, we hope temporarily, her own singing career).

The concert concluded with Tchaikovsky's "Francesca Da Rimini." Once again the orchestra and its conductor were in their element, to which no further comment need be applied.

We cannot help adding the observation that while on diplomatic and propaganda levels the United States and Russia are exploring their differences, in the concert halls the music of the two nations seems to be working to the opposite end.

With no admiration for the Russian economic system to be inferred, we cannot help, but hope that the music may yet win out in the end and become a means for mutual understanding. Once that has been established, the rest of the job becomes a far easier task to accomplish.

Koussevitzky Will Be Guest For Juilliard

Jan 18

Boston Leader Directs School Forces May 9 in Last of 3 Concerts

The chorus and orchestra of the Juilliard School of Music will give three concerts this season at Carnegie Hall. In the third and last of these, on Sunday night, May 9, Serge Koussevitzky, of the Boston Symphony Orchestra, will be the guest conductor in Beethoven's Ninth Symphony.

In the first concert, on Sunday night, Feb. 22, Edgar Schenkman, head of the school's orchestra department, will conduct David Diamond's Fourth Symphony, which Leonard Bernstein and the Boston Symphony will introduce to Boston and Cambridge this week. This will be its first New York performance. Igor Stravinsky's Symphony in Three Movements, which was introduced by the Philharmonic-Symphony on Jan. 25, 1946, and Beethoven's Seventh Symphony complete the program. In the second concert, whose date is not yet announced, Robert Shaw, the school's director of choral music, will present Bach's St. John Passion in full. He will also train the chorus for the performance of Beethoven's Ninth Symphony under Dr. Koussevitzky.

The series is given with the cooperation of Local 802 of the American Federation of Musicians. The proceeds will go to the school's student aid fund. Tickets will be sold in advance only by subscription for the three concerts; these may be obtained by writing to the Concert Office, Juilliard School of Music, 120 Claremont Avenue, New York 27.

Saturday Review of Literature
NEW YORK, N. Y.

JAN 17 1948

The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING		PERFORMANCE AND CONTENT
	Recording Technique	*Surface*	
COUPERIN, MARIN MARAIS, SUITES FOR VIOLA DA GAMBA AND HARPSICHORD. Alfred Zighera, gamba; Putnam Aldrich, harpsichord. Technichord T-9 (5 10")	An extended range, but noise in shellac spoils it. Data furnished states turnover is at 1,000 (unusually high). This shld. be on vinylite—much of music is soft, needs quiet surface.	B to B+	Rarely heard, first-rate music, played with complex ornaments done right. Gamba sounds hoarse, ineffective at first, grows on rehearing. This an authentic "original" performance, reasonably inspired.
PIANO MUSIC			
BEETHOVEN - LISZT, ADELAIDE, OPUS 108. Egon Petri, piano. Columbia 72163-D (1)	Victor and Columbia currently treat the piano quite differently. Victor's is concert-hall style, brilliant, live, even tinny. Soft spots inaudible, big climaxes. Col. piano is suave, close-to, studio-like, fine bass, better surfaces.	A	A stylistic monstrosity—the unabashed Liszt mixed with simplicity and honesty of Beethoven! Not a happy idea.
SCHUMANN, AUFSCHWUNG, LISZT, UN SOSPIRO. Ania Dorfmann, piano. Victor 11-9672 (1)		B+	An unsympathetic, hurried performance of Schumann, "expressive" in the wrong places. Liszt is mostly arpeggios.
SCHUBERT, IMPROMPTU IN G, OP. 90, 3; WALTZES. Laryla Jonas. Columbia 72047-D (1)	Again a smooth, suave, quiet-surfaced record, studio style, but remarkably clear.	A	Neat Schubert playing, if not profound. Strange rubati in the waltzes.
DE FALLA, EL AMOR BRUJO: RITUAL FIRE DANCE, DANCE OF TERROR. Artur Rubinstein. Victor 10-1326 (1 10")	This one very loud (due to music, as well as pianist!) Good: Victor's loud piano is best.	A—	Clean, dry, percussive pianism in the Rubinstein way. Good show—this is his meat.
SCHUMANN-BRAHMS-LISZT, played by Artur Rubinstein. Victor M 1149 (3)	A strange album, most of it recorded so faintly that music drowns in surface noise.	B to A—	Rubinstein is not at home in Schumann and Brahms, esp. Brahms. His is too much the outward performance. Liszt is OK!
SCHUMANN, ARABESQUE, OPUS 18. José Iturbi, piano. Victor 10-1325 (1 10")	Louder, nearer-to than the 12" Victor piano records. Some percussive peaks.	B+	Brash piano, but seems close to Schumann spirit, in spite of it. Not bad. (But hardly tops.)
SYMPHONIC MUSIC			
FILTZ, SYMPHONY IN E FLAT. Boyd Neel String Orch, Neel. Decca London K 1680 (1)	This string group recorded somewhat less live and echoful than bigger FFRR's—and is the better for it.	A	Mozart-like music. Filtz was one of pre-Mozart "Mannheim"-style composers who developed symphony orch., the "Mozart" style. This is delightful, if not up to Mozart.
BEETHOVEN, SYMPHONY #3 ("EROICA"). Boston Symphony, Kousevitsky. Victor DV 8 (5 *plastic*)	Continues Victor policy of good, live, restricted-range recording for average home machine; for which this is undeniably suited, tho it's not as satisfactory on fancy outfits.	AA	In spite of a few eccentricities, this is a reliable version, if not ideal. Fine acoustics, smooth plastic; recently lowered prices make it best version available and a pleasure to own.
PROKOFIEFF, ROMEO AND JULIET SUITE #2 (Pts. 1, 2, 4, 7). Boston Symph. Koussevitsky. Victor M 1129 (2) $3 Comparison: Moscow State Orch. Prokofieff conducting. a) Disc 754 (6) $8.78 b) Compass 101 (6 10") $7.50	Complete Russian version was dubbed by Disc on 12" records (also pressed on plastic); Compass imported original. Disc is quiet (on plastic), but wavers; quality reduced. Compass noisy, more faithful.	A	A welcome recording of excerpts from this monumental ballet, from a well-known P. protagonist. But complete version is worth owning for some in spite of technical impediments. P's own conducting is good, sometimes beats Koussevitsky's (Comp version best bet).

NEW YORK, N. Y.
TIMES

JAN 18 1948

TOSCANINI AND KOUSSEVITZKY EVENTS

ARTURO TOSCANINI will conduct Verdi's "Requiem" at a special concert at Carnegie Hall on Apri 26. Like all his recent appearances at which admission has been charged, it will be a benefit performance. This time the beneficiary will be the New York Infirmary for Women and Children, which has been staffed entirely by women doctors since it was founded ninety years ago by America's woman medical pioneer, Elizabeth Blackwell.

It is likely to profit to the tune of about $50,000, for seats will be sold in the form of contributions. It will take a $25 contribution to sit in the orchestra, one of $15 to sit in the first balcony and one of $10 for the second balcony. Those who want a box seating six will have to contribute $250. The money will be turned in as part of the infirmary's current drive for $5,000,000 to build a new hospital. Mrs. David Sarnoff is heading the committee organized to support the concert.

Mr. Toscanini will use the Collegiate Chorale trained by Robert Shaw. Both Mr. Shaw and the singers are donating their services and Local 802 of the American Federation of Musicians has given members of the NBC Symphony Orchestra permission to waive a performance fee should they choose to do so. The soloists are still to be announced, though it is believed the soprano will be Herva Nelli, who was the Desdemona in the conductor's recent broadcasts of "Otello."

Mr. Toscanini's last public concert in Carnegie Hall was in February, 1945, when he conducted a benefit for the National Foundation for Infantile Paralysis. His last performance of Verdi's "Requiem" took place in November, 1940, for the Alma Gluck Zimbalist Memorial of Roosevelt Hospital.

To Lead Juilliard Band

Serge Koussevitzky is coming to New York in May to conduct the Juilliard Orchestra and Chorus in a performance of Beethoven's Ninth Symphony. The concert is part of a plan to give students of the school the chance to play under master conductors.

It will also boost the prestige of the school's public concerts at Carnegie Hall, which were started last season. Dr. Koussevitzky's appearance will be the last of a series of three.

The series last year consisted of two concerts, both devoted to contemporary American music. This year David Diamond's Fourth Symphony will be the only United States work. It will be played at the first concert on Feb. 22, along with Stravinsky's Symphony in Three Movements and Beethoven's Seventh. Edgar Schenkman, head of the school's orchestra department, will conduct. Bach's "Passion According to St. John," conducted by Robert Shaw, will comprise the second concert on April 5.

NEW YORK, N. Y.
TIMES

RECORDS: DIM OUTLOOK FOR COMPOSERS

By HOWARD TAUBMAN

AMONG the hardest hit victims [illegible] stoppage in recording, assuming that the stoppage continues for long, [illegible] the contemporary composers, especially Americans. [illegible] composers of other lands [illegible] also but there is more [illegible] that their music will be recorded in their own countries and [illegible]. But how many places [illegible] bother to record [illegible] of living Americans?

There is no need to pretend that the recording makers in this country have been doing all that they should in the way of recording the music of our own live composers, but they have done something, and it seems a pity that even this should cease.

In the best of times, American scores, particularly those for large ensemble, are recorded generally as an aftermath of performance by some important musical organization that happens to be under contract to a recording company. The reasons are not difficult to fathom. Recording is an expensive business, rehearsing is equally expensive. If a score has been prepared for public performance the recording can be made without additional rehearsal expense. This is an important factor in the decision to record any work, and it is probably controlling when it comes to contemporary scores which are not likely to have so large a market as familiar, established music.

There Will Be Some

Contemporary scores on records will be forthcoming in the months to come because a good many were made in the past year or so, and they will be spaced out over an extensive period. However, it is regrettable that the new works that come to performance from now on cannot benefit from the fact of being placed on the programs of our major ensembles. And you know how it is with conductors and contemporary works. The emphasis, more often than not, is on premières. Once these have been ticked off, not many conductors seem to care to revive scores for second, third or tenth performances.

In the meantime, several contemporary scores are at hand. The most ambitious is Howard Hanson's *Symphony No. 3 in A minor*, played by the Boston Symphony Orchestra under the leadership of Serge Koussevitzky (Victor, five twelve-inch disks). It is easy to say that Mr. Hanson's music stems, both spiritually and technically, from the style of Sibelius and other so-called northern composers, but it has been said many times before, and Mr. Hanson freely admits at least the comment about northern inspiration when he writes:

"The Third Symphony springs definitely from the north and has its genesis in the composer's reverence for the spiritual contribution that has been made to America by the sturdy race of northern pioneers who as early as 1638 founded the first Swedish settlement on the Delaware and who were in later centuries to constitute such a force in the conquering of the West."

Granting Mr. Hanson whatever orientation is natural to him, his music is composed with skill and sincerity in the style that he chooses. Its themes are full-blooded and spacious, and his instrumentation relies heavily on the brasses for sonorous, massed effects. Mr. Koussevitzky is, of course, a past master of this kind of music, and he and the Bostonians give it a rich, rhapsodic performance. On the tenth side, appropriately enough, is a short work by Sibelius, *Maiden with the Roses, Op. 54*, which seems simple and subdued by the side of Mr. Hanson's bardic muse.

Associated Press

Howard Hanson, whose Third Symphony has been recorded by the Boston Symphony Orchestra under Serge Koussevitzky.

Apeda

Morton Gould.

Morton Gould's *Interplay for Piano and Orchestra (American Concertette)* is a brief, sprightly work that makes clever use of the jazz idiom in a symphonic investiture. Mr. Gould has developed a slickness in this style that has probably brought him a great deal of profit and that will amuse his admirers. He conducts the work and plays the piano solo in this recording with the Robin Hood Dell Orchestra of Philadelphia (Columbia, two twelve-inch disks).

Written in 1943

"Interplay" was composed at the urging of and for performance by José Iturbi in 1943. A couple of years later it was turned into a ballet. Standing alone, it has wit and verve, especially its middle A movements, *Gavotte* and *Blues*.

In similar vein, there is Mr. Gould's *Minstrel Show*, played colorfully on a twelve-inch disk by the Minneapolis Symphony Orchestra under Dimitri Mitropoulos (Victor). Another item involving the same composer is *Morton Gould Showcase*, in which Mr. Gould and his orchestra play a number of popular tunes [illegible] *Peanut Vendor* [illegible] *Beguine* in Mr. Gould's arrangements (Columbia, four twelve-inch disks).

There are three other contemporary compositions in new recordings, though not by Americans. Pierre Monteux and the San Francisco Symphony Orchestra play with admirable clarity and comprehension of style, Jacques Ibert's *Escales (Ports of Call)*. The composer records impressions, not literally by any means, of stops in *Palermo, Tunis-Nefta* and *Valencia;* they make a charming, sensuous work. It has been recorded on vinylite (Victor, two twelve-inch disks).

Even though Respighi died in 1936, his *Feste Romane (Roman Festivals)*, composed in 1929, may be called properly a contemporary work as to time, if hardly in idiom or spirit. Its descriptions are more literal and less interesting than Ibert's. Eugene Ormandy and the Philadelphia Orchestra, however, give the work a brilliant performance (Columbia, three twelve-inch disks).

Khatchaturian's suite, *Masquerade*, has all the ingredients for popularity, with its swinging tunes and juicy orchestration. Arthur Fiedler and the Boston "Pops" Orchestra have made the latest recording (Victor, two twelve-inch disks), and a lively one it is.

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 18 1948

Koussevitzky Will Be Guest For Juilliard

Boston Leader Directs School Forces May 9 in Last of 3 Concerts

The chorus and orchestra of the Juilliard School of Music will give three concerts this season at Carnegie Hall. In the third and last of these, on Sunday night, May 9, Serge Koussevitzky, of the Boston Symphony Orchestra, will be the guest conductor in Beethoven's Ninth Symphony.

In the first concert, on Sunday night, Feb. 22, Edgar Schenkman, head of the school's orchestra department, will conduct David Diamond's Fourth Symphony, which Leonard Bernstein and the Boston Symphony will introduce to Boston and Cambridge this week. This will be its first New York performance. Igor Stravinsky's Symphony in Three Movements, which was introduced by the Philharmonic-Symphony on Jan. 25, 1946, and Beethoven's Seventh Symphony complete the program. In the second concert, whose date is not yet announced, Robert Shaw, the school's director of choral music, will present Bach's St. John Passion in full. He will also train the chorus for the performance of Beethoven's Ninth Symphony under Dr. Koussevitzky.

The series is given with the cooperation of Local 802 of the American Federation of Musicians. The proceeds will go to the school's student aid fund. Tickets will be sold in advance only by subscription for the three concerts; these may be obtained by writing to the Concert Office, Juilliard School of Music, 120 Claremont Avenue, New York 27.

NEW YORK, N. Y.
TIMES

JAN 18 1948

BOSTONIANS PLAY NABOKOV NUMBER

Koussevitzky Leads Premiere of 'The Return of Pushkin'—Marina Koshetz Soloist

By OLIN DOWNES

The Boston Symphony Orchestra, under Dr. Koussevitzky, gave the first performance of Nicolas Nabokov's score for soprano and orchestra, "The Return of Pushkin," at its concert yesterday afternoon in Carnegie Hall. The soprano was Marina Koshetz, daughter of Nina Koshetz. The composition, thoroughly in the "modern" vein, is the autobiographical verse of Pushkin, exiled to the Crimea in the early Eighteen Thirties, and later returned to the scenes of his early days.

The verses are set in three parts, in as many different tempi, and with musical inter-relationships between the different movements. At first one was a little repelled by the harmonic scheme as well as by the often unvocal character of the writing. There are "derivations" in the music, some of them obviously Stravinskian of origin. But a young composer will inevitably be some years in finding his personal idiom. It was soon clear that Mr. Nabokov, who long since had learned how to write effectively for the instruments and also for the stage, had his artistic objective clearly in his mind and in his hand.

He has not sought the quotation of Russian folk-songs to suggest the poet's return to his soil. Nor has he—the composer—sought to be historical or archaeological in his idioms. In other words, Mr. Nabokov has written as a young musician of our day, with a perhaps studied avoidance of anything that might give the impression of being old home stuff and an equally solicitous avoidance of what might threaten to be too obvious. At the same time, he has tried to say, simply and in an unadorned manner, some of the things that Pushkin apparently had said in his native verse.

Music of True Tenderness

The composer has fit his text more closely to the original Russian than sometimes was apparent. But the orchestra, too, is there to tell the tale. Between the nostalgic melancholy of the slow movement and the music of true tenderness and introspection which makes the final section, the listener is moved; he admires more the craftsmanship and the expressive genius which brought this forth.

Of Miss Koshetz' singing we had a poorer opinion than we had of the verse and music. The concert proceeded with what must have been balm of Gilead to ears troubled by Mr. Nabokov's dissonances. It was the very early, very obvious—if you like—"La Damoiselle Elue" of Debussy. Immature! In places unoriginal—yes! But there is something in an early work of genius which cannot possibly be imitated, and is precious beyond measure. That is the bloom of its tenderness and untarnished fancy. The opening measures of the orchestra, alone, would set the key and betoken the arrival of new genius. Here the instruments utter their prayer to beauty.

Decisive Contrasts

The harmonic planes, so clearly and yet decisively contrasted, glow with a beauty which is like that of a stained glass or a medieval tapestry. The coloring is so exquisite and so sensitive that not only are the instruments put next to or in the most striking contrast to each other on the composer's palette, but the orchestral backgrounds set off, in most astonishing fashion, the textures of the voices.

The performance of the orchestra was priceless in respect to translucency and texture of tone. Miss Koshetz was joined by Eunice Alberts, contralto, in this performance. The choral parts were carried by the Wellesley College Choir, of which Margaret Winkler is director. Greatly are Dr. Koussevitzky and his forces to be thanked for bringing us this youthful and inimitable music of Debussy.

In the second half of the program Miss Koshetz sang the "Letter Scene" from Tchaikovsky's "Eugene Onegin," and the orchestra played the lurid score in a manner that elicited particular applause.

[64]

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 18 1948

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First performance in Manhattan
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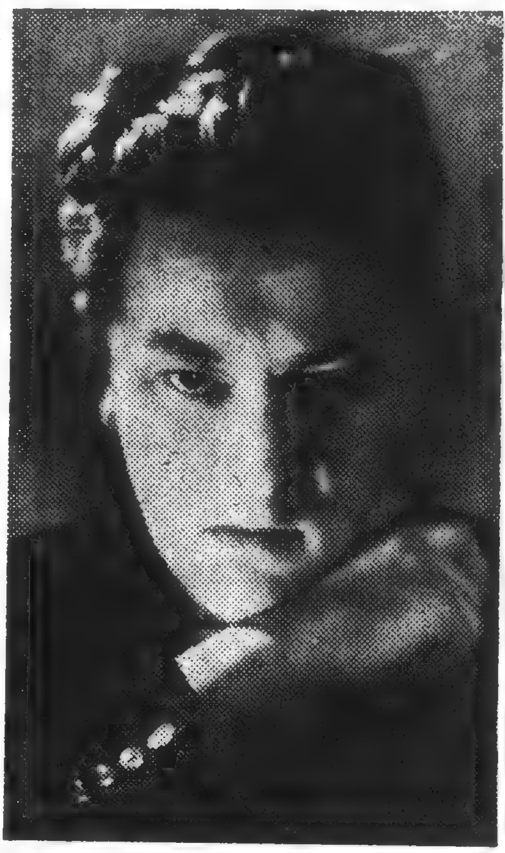
Nicholas Nabokoff



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rt—Music—Theater 'THE CHRISTIAN S

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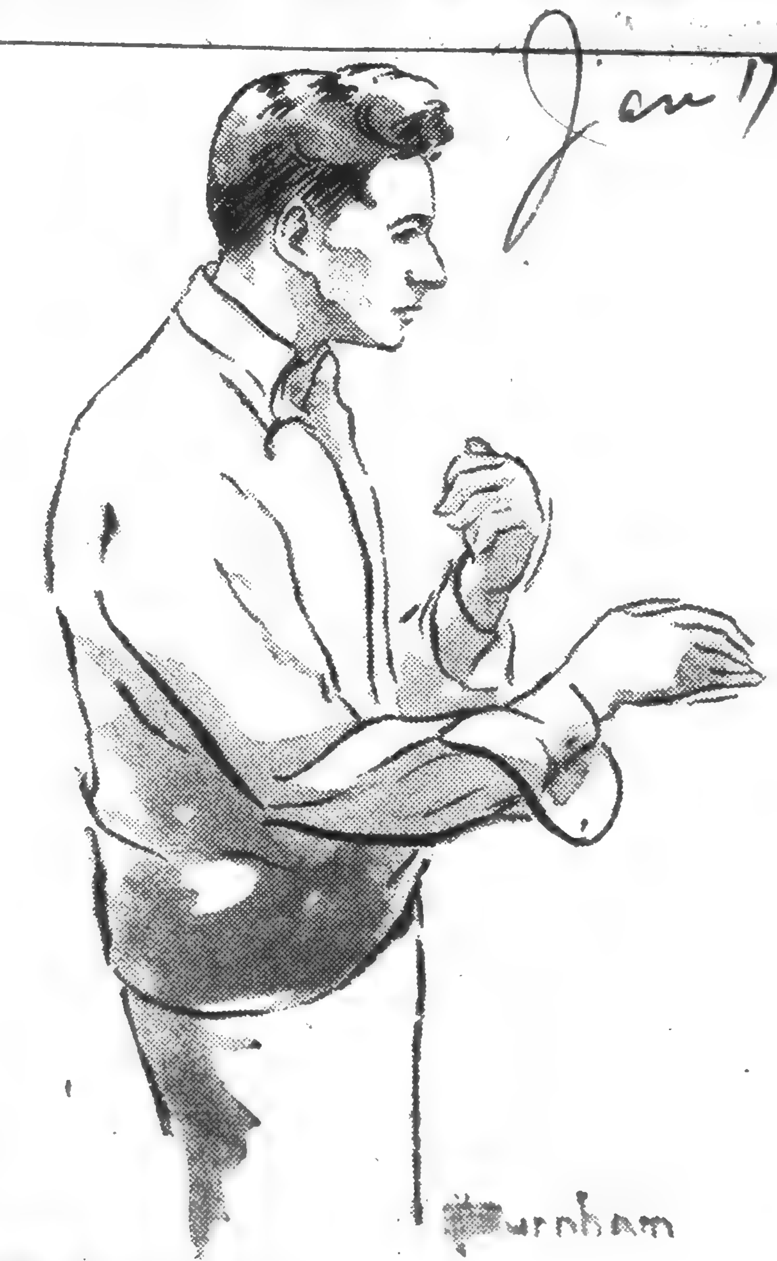

Rehearsal sketch by Martha Burnham

Leonard Bernstein, guest conductor at next week's concerts of the Boston Symphony Orchestra.

[65]

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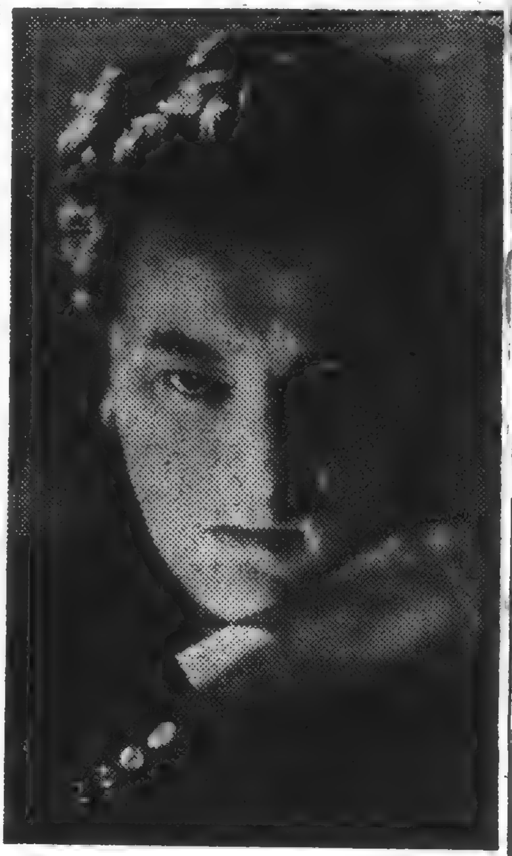

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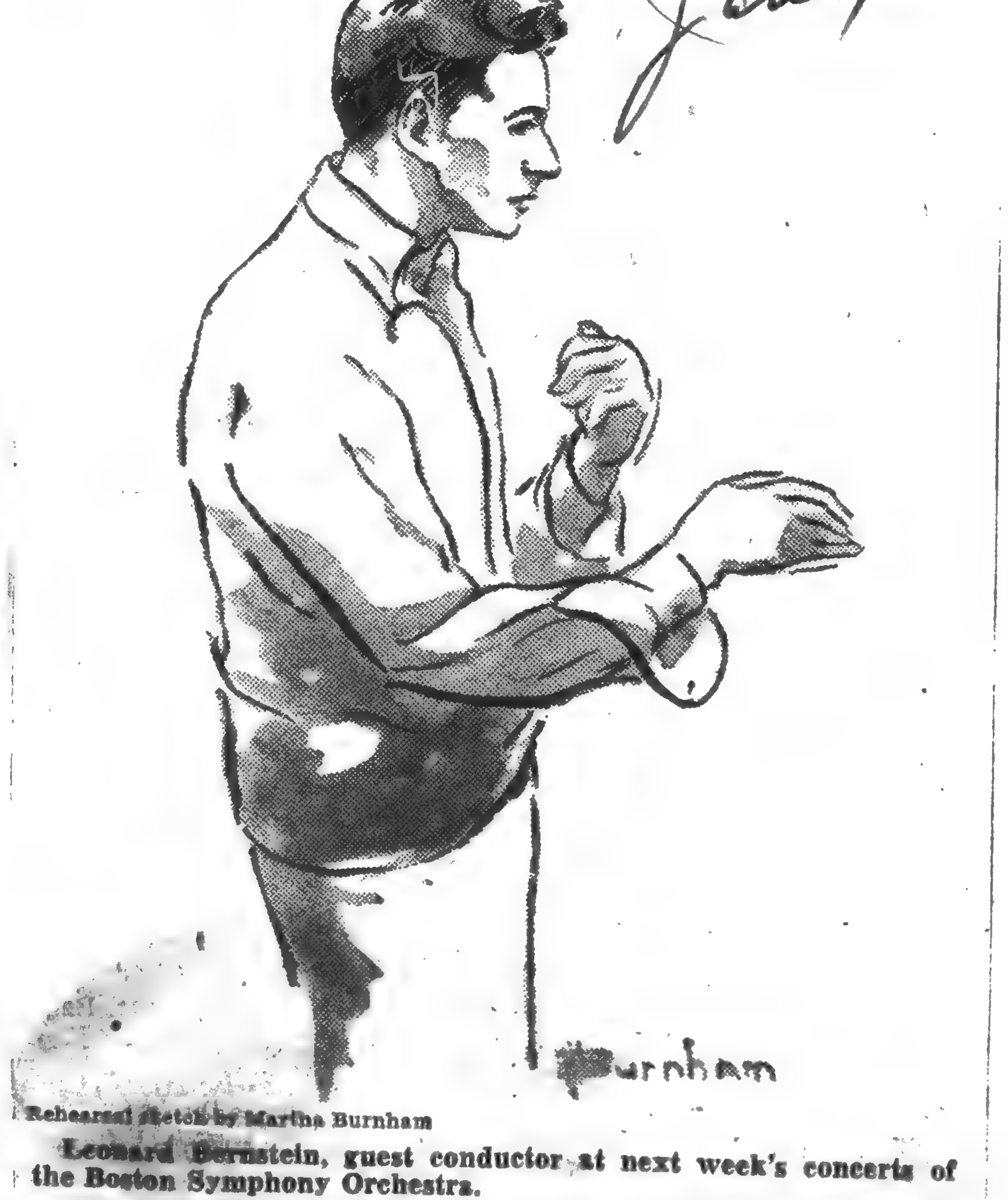

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Jan 18

CHILDREN'S CONCERTS SHOULD BE REVISED

Music Critic Finds Wednesday Orchestra Programs Here "Over the Heads" of Little Listeners---Cleveland's System Rated Far Superior to Ours

BY WARREN STOREY SMITH

There was mention here last week of the elaborate system of youth concerts in Cleveland, with the attendant suggestion that our own [illegible] [illegible]. Surely anyone [illegible] [illegible] that orchestral concerts for the young are a desirable thing. They have long flourished here in one guise or another, and most cities that boast orchestras devote some time to them. However, the Boston situation needs some sort of adjustment, and it is with it, rather than with the Utopian setup in Cleveland that I am now concerned. Possibly the Ohio city's thoroughgoing regime wouldn't be practicable here, but the matter is certainly worth considering.

When Wheeler Beckett instituted the present Symphony Hall series, now in its 10th season, he expressly stated that he was not going to play down to his audiences. He has been as good as his word, presenting what are virtually Symphony concerts plus an occasional lighter item.

Youngsters Like It

That a considerable portion of his juvenile public has risen to this bait is incontestable. The announcement that next time he will play a major Symphony or Rimsky-Korsakov's "Scheherazade" draws shouts of approval. The critiques that his young people have submitted and the countless letters that he has received all attest to the wisdom of his approach. For some time, indeed, everything went so well that questionings were not in order. Then came the war and transportation difficulties, and the attendance fell off as was only natural. What wasn't natural was that it should keep on falling off, and it has. The first concert of the current series of six, given on the afternoon before Thanksgiving (and that may well have had something to do with) attracted little more than half a house, whereas, the concerts used to be crowded.

When the founder-conductor of the present series ruled out the pieces suitable to the very young, he plainly counted on excluding the very young along with them. The difficulty is that of late the average age has dropped together with the attendance, though the character of the program remains unchanged. On the afternoon in question I was in my accustomed place in the first balcony, surrounded by tiny tots, who evidently found Beethoven's "Egmont" Overture, Schubert's "Unfinished" Symphony and the "Lohengrin" Prelude of Wagner hard going; and they sat there with as much of patient resignation as is possible at that time of life. Older people have been known to seek refuge in the program book, but what Mr. Beckett had set down in his notes was as much over the heads of these moppets as the music of Beethoven, Schubert and Wagner.

Liked the Cymbals

Then came an illuminating episode. At the climax of the "Lohengrin" Prelude the clash of cymbals aroused a degree of interest that the music itself had failed to provoke. Youthful necks were craned in the effort to locate the cymbal player. However, sauce for the gosling (male) is not always sauce for the gosling (female). The last number on this particular program was the "Romeo and Juliet" Overture of Tchaikovsky. When the Russian composer wished to portray the quarrelling Montagues and Capulets he worked the percussion section pretty hard. By all this din one child was visibly perturbed. Weeping, she hid her head in mama's lap.

In Cleveland

In Cleveland, as I said last week, the programs, and there are 24 of them, are carefully graded. Primary school students and high school students are not fed the same musical fare.

A second difficulty is the hour. Since the concerts are regarded as extra-curricular, they must needs take place when school is not in session. As long as they are given in the afternoon it means a starting time of 3:30 and, beginning with this Wednesday's concert, a closing hour of 4:45. A petition of the music educators to dispense with the intermission, so that the concerts may end a quarter of an hour earlier, has been granted. Even so, the hour is still late for any but the oldest members of the audience. To harp once more on the Cleveland string, not only do the concerts there take place during school hours, the schools take care of the transportation end of it.

Well, Cleveland is Cleveland and Boston is Boston. No doubt the concerts will go on as they have, and let us hope that the interest in them will be revived. Yet I trust I have made it clear that this hit-or-miss system is hardly the ideal one. This week's program lists Mozart's Overture to "The Marriage of Figaro," the Symphony of Franck and the "Nutcracker" Suite of Tchaikovsky. A prize of two tickets for the three remaining concerts will be awarded for the best letter or essay on the Franck Symphony.

Bernstein to Conduct

Leonard Bernstein will conduct this week's Symphony Concerts, presenting Beethoven's Second Symphony, the new Fourth Symphony of David Diamond and Stravinsky's "Petrouchka." Next Sunday he will conduct the Beethoven and Stravinsky items and Ravel's "La Valse."

Horowitz Here

Vladimir Horowitz, pianist, will be heard at Symphony Hall this afternoon. Maggie Teyte, soprano, will sing at Jordan Hall on Thursday evening.

NEW YORK, N. Y.
PM
JAN 19 1948

Miss Koshetz Sings With Bostonians

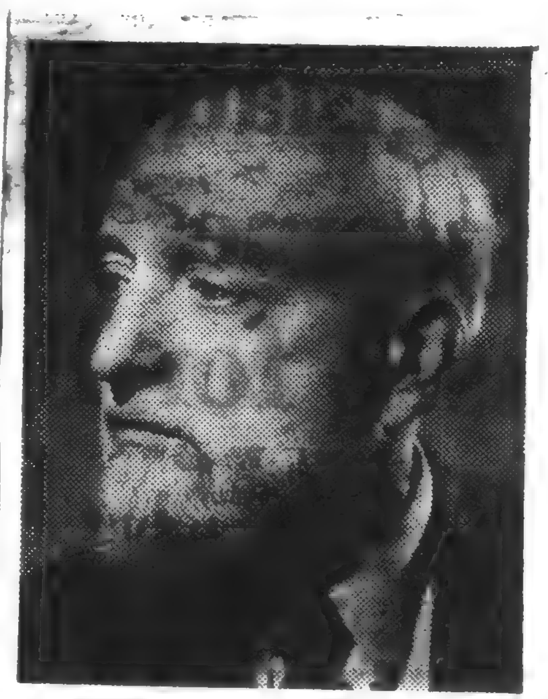
Vocal music predominated on the program presented by Serge Koussevitzky and the Boston Symphony Saturday afternoon in Carnegie Hall. Only one of the four offerings, Tchaikowsky's *Francesca de Rimini*, was for orchestra alone. And since that orchestral fantasia is a musical expression of what Dante wrote about those famous 13th century lovers, Paolo and Francesca, in his *Inferno*, it wouldn't be stretching a point very far to say that the whole afternoon was deeply rooted in literature. Indeed, it was a sort of musico-literary high tea, over which Dr. Koussevitzky presided as a benign and perfect host.

• • •

The concert opened with the first local performance of Nikolai Nabokov's elegy, *The Return of Pushkin*—a setting, for high voice with orchestral accompaniment, of the impressions the Russian poet put into verse in 1835 upon returning to the scene of his youthful exile. In turn pastoral, nostalgic and reflective, with toward the end a touch of the dramatic, the music goes its neo-romantic way fluently and inoffensively. The scoring is skillful and fairly transparent, and generally maintains an equitable balance between voice and orchestra. Marina Koshetz, daughter of Russian singer Nina Koshetz, communicated Pushkin's words with commendable artistry, and the playing of the orchestra was up to the high level one expects from the Bostonians.

• • •

Miss Koshetz's clear, bright-textured soprano was also heard in the title role of Debussy's lyric poem, *La Damoiselle Elue*, based on Dante Gabriel Rossetti's *The Blessed Damozel*—and she looked the part, too, with her flowing white gown and hair "yellow like ripe corn." Contralto Eunice Alberts sang the part of the Narrator expressively; and the fresh, young voices of the Wellesley College Choir joined in truly heavenly harmony in the work's choral sections. The orchestra, too, produced celestial sounds—gleaming and irridescent, of great purity and delicacy. All in all, it was an enthralling performance of a beautiful work.



Ernest Ansermet, current guest conductor of the NBC Symphony.

After the intermission, Miss Koshetz returned to sing Tatiana's air, the *Letter Scene*, from Tchaikowsky's *Eugene Onegin*, which she delivered with considerable dramatic feeling, and Dr. Koussevitzky brought the afternoon to an end by pumping vigorous life into the same master's *Francesca da Rimini*. The guilty lovers were whirled about in the violent winds of Hell most convincingly, and the concluding orchestral agonies of the damned brought prolonged applause from the audience. —R. A. H.

CHICAGO, ILL.
TRIBUNE
JAN 18 1948

on the Aisle

by Claudia Cassidy

What now? - asks musical Chicago, and I wish I knew the answer. All I know is that when I come down to THE TRIBUNE each morning and see those signs blaring the advent of "The Magnificent Mile," I wonder why it is not possible to have a magnificent inch of music.

The Chicago Opera company, once a justly renowned institution, has been run, or mis-run, so deeply into the ground it apparently has dug a hole to oblivion. The Chicago Symphony orchestra seems to be following suit. When Frederick Stock died we had one of the four major orchestras of the country. It was solidly financed, it owned - and still owns - its own building, and it had a big, dark ripe tone capable of glowing music, notably the finest Brahms, Strauss and Wagner to be found in many a long orchestral journey.

Such an orchestra was at once a blessing, a major asset and a sacred trust. It was unthinkable that it should be intrusted to any but a conductor of outstanding ability and unquestioned distinction. For reasons best known to its inner circle, the orchestral association turned the orchestra over to Desire Defauw, a Belgian conductor known to Chicago on the strength, or weakness, of one superficial concert as guest conductor.

The results were deplorable. The orchestra declined in quality and reputation. Its royalties from record sales fell off, it began broadcasting over a local radio station with something less than half its personnel tho blandly billed as the Chicago Symphony orchestra. Altho it had been announced that Mr. Defauw was the unanimous choice of the board of directors, more than one director remarked wryly that he first knew of the appointment when it was disclosed to him as a fact.

All of this was common knowledge, yet Mr. Defauw was arbitrarily retained for four ruinous seasons. When, last season, it was announced that he had resigned and that Artur Rodzinski had been appointed musical director and conductor of the orchestra, a good many of us thought the news too good to be true. Perhaps, in Shavian terms, we meant it was too true to be good. For less than a year later Mr. Rodzinski has been summarily dismissed by that same arbitrary group which holds the future of the Chicago Symphony orchestra in what I can only call, choosing my words with care, a death grip.

Mr. Rodzinski is accused of many things. Of spending too much money. Of not always appearing at concerts he is expected to conduct. Of wanting to present opera and move the orchestra back to the Auditorium. These are the crucial items in a long text signed by Edward L. Ryerson, president of the orchestral association--signed by typewriter, I mean, since when it was made public Mr. Ryerson had already taken off to the far east, where he could scarcely be reached for consultation.

Mr. Rodzinski had not seen these charges, so he was scarcely in a position to answer them either before or immediately after they were made. As to spending too much money, that, presumably, is in the department of the business manager. Season plans were announced in advance, and except for a couple of added soloists, relative unknowns who probably played for peanuts, there have been no changes. That the two opera performances ran over the budget is not surprising. Neither "Tristan and Isolde" nor "Elektra" is child's play even with a first rank orchestra. Mr. Rodzinski accomplished musical miracles, and what they did for the orchestra's prestige is beyond a price tag.

As for appearing at concerts, he has been absent only from exhaustion or actual illness. It is precisely the job of an assistant conductor to assist when needed. What else do you pay him for? As for wanting to present opera and hoping to restore the Auditorium, Mr. Rodzinski said at his first press conference here that opera was part of his plan. Mr. Ryerson stood by smiling and stated that all Mr. Rodzinski had to do was to give us fine music, the board would do the rest. As for the Auditorium, it is world renowned as the possesser of superb acoustics. It has larger capacity for concerts, now sold out in Orchestra hall. It has theater facilities. Chicago loves it. Mr. Rodzinski could scarcely consider himself a subversive element for sharing that affection.

Yet the real problems confronting Mr. Rodzinski did not reach that devastating indictment. He had been told what music to play and when to play it. He had been ordered to play encores at the "Pop" concerts and to play light music, whatever that means outside a beer garden. He had been told he could make no changes in the orchestra if those changes involved paying any more money in salaries. In almost every conceivable way his hands were tied, and, as musical director, he was a dead duck. As an illustration -- so far in our run-down orchestra he was so superbly reconstructing, Mr. Rodzinski had made almost no changes. Philip Farkas is back as a superb first horn, Stefan Bardas is an expert new pianist. Do you know that when Serge Koussevitzky took over the Boston orchestra he changed 53 players in three seasons,

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

The new Symphony for Classical Orchestra by Harold Shapero was given first performance by guest conductor Leonard Bernstein at the Boston Symphony Orchestra concert at Symphony Hall yesterday afternoon. The piece came between Weber's Overture to "Der Freischuetz" and the "Spring" Symphony of Robert Schumann.

In Mr. Shapero's work we have another commission of the Koussevitzky Music Foundation and another dedication to the memory of Mme. Natalie Kousevitzky. The composer wrote for an orchestra of classical proportions, which is to say Beethovenish, and cast his work in the classical sonata-allegro layout, with slow movement (adagietto) and scherzo. There is no comparison between this Symphony, which lasts 45 minutes, and the short, minature "Classical Symphony" of Prokofieff, which is a satire on 18th Century symphonic manners.

Why Mr. Shapero, in 1947, wished to write for classical orchestra in classical form is his own affair. What concerns the public and those who write about music is the result, the music itself. Here, with the best will, I must say this seemed to me a singularly empty, uncommunicative and academic piece, written about twice too long though with good command of the orchestral instruments.

The slow introduction to the first movement is sluggish and groping, and the finale grinds on interminably. The scherzo is a compact, neat movement and the best of all. The Symphony seems rooted, esthetically, in Brahms, and even in Beethoven during the scherzo and finale. But the technic and harmonic structure are modern and eclectic, with recognizable influences of Stravinsky, Copland and others. Through page after page run jigging figurations full of repeated notes until they seem almost like a huge ostinato. Mr. Shapero bowed from the stage, in response to applause.

Mr. Bernstein read the Shapero Symphony, which sounded very tricky, with spirit and conviction. Weber's Overture and the "Spring" Symphony (which sounded lovely on a day of beastly cold weather) were eloquently and persuasively done. But there were technical details of nuance and attack, notably in the Schumann, that were, as last week, untidy, and out of place at Boston Symphony concerts. Mr. Bernstein's tempi for Schumann were a bit hurried here and there. But, as I observed last Saturday, this talented young man is improving season by season, and that is the important fact. You don't master the entire concert repertory in a short time.

HARTFORD, CONN.
TIMES

JAN 21 1948

Bernstein Captivates Audience at Bushnell

By CARL E. LINDSTROM

LEONARD Bernstein made his second appearance in Hartford last night. On the first occasion, last season, with the Rochester Philharmonic he made an emphatically favorable impression.

This time his orchestra was the Boston Symphony and the audience was even more emphatically conquered. Convinced finally that the Bostonians can actually play under a baton other than Koussevitzky, his absence was forgiven; so was the program—Petrouchka and early Beethoven—and the packed house liked tremendously the fascinating and frenetic young man whose conducting mesmerized the eye as his music demanded the ear.

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WHEN THE SLOW movement of Beethoven's Second Symphony was finished there was a restless rumble of conversation and the stir of uncramping limbs. Now there is nothing about this benign larghetto to cramp up anybody but Bernstein was in a hypertense state throughout the evening and music is an excellent conductor of nervous tension. There was little opportunity for anyone to relax; even the opening adagio had you on the edge of your chair.

This was a strange and wondrous Beethoven—perhaps more authentic than we know. Certainly the young man who at 17 and with a sultry fire in his eye first set foot in elegant Vienna 150 years ago was neither suave nor relaxed. He probably wanted music to sound with explosive and portentous accents, its phrases trenchantly clipped, its louds very loud and its softs a whisper. Something volcanic about him no doubt and I found Bernstein's perspective on the D major Symphony quite like that.

It was disturbing to hear su[illegible] old and familiar music sound [illegible] up-to-date. It made you look forward to Stravinsky on the warrant that Bernstein should do well with the moderns (As if men who were born the year Petrouchka was premiered aren't already graying at the temples!)

* * *

ONE MIGHT LOOK at Petrouchka in various ways. As ballet you miss the choreographic better half; as narrative music you need the scenario; as a parade of exotic sonorities it enchants, then palls and becomes at length a bore. It is about the best of Stravinsky and since his pre-eminence as a modern has [illegible] been challenged it is a sad commentary on the barrenness of creative music in our generation.

This performance disclosed little except the fact that the Boston Orchestra lapsed from its proverbial perfection of ensemble. The fault may have been that Berstein, like most young disciples, imitates the faults along with the virtues of the master. His cues were elaborately given but like Koussevitzky he very often didn't trouble with a beat.

The string tone of the orchestra too was often pinched and wirey; it had a cutting edge which provided definition but lacked Boston's usual luminosity. The brass players didn't have a particularly good night of it.

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IT WAS A SHREWDLY built program. After Stravinsky, Ravel's La Valse provided an intensification of the nervous pressure. Its rhythmical sweep, its lushness, its acrid brilliance were overwhelming. Its beauty is the beauty of Phosphorescence and decay; its consumptive pathos is rouged with satire. You stand away from this picture and narrow the eyes to fix the illusion but its realities follow you home.

La Valse is a favorite with the Boston Orchestra and in this instance at least Mr. Bernstein made it speak with the master's voice.

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 19 1948

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, second afternoon concert of its series Saturday at Carnegie Hall. Assisting artists: Marina Koshetz, soprano; Eunice Alberts, contralto, and the Wellesley College Choir, Margaret MacDonald Winkler, director. The program:

The Return of Pushkin, an Elegy in Three Parts for High Voice and Orchestra . Nabokoff
First performance in Manhattan
La Demoiselle Elue, for women's chorus, soprano and contralto solos and orchestra . Debussy
Air of Tatiana (Letter Scene) from "Eugene Oniegin" .... Tchaikovsky
Francesca da Rimini .... Tchaikovsky

In Careless Vein

AN ELEGY in three movements for voice and orchestra, entitled "The Return of Pushkin," by Nicholas Nabokoff, was the chief news item of Saturday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall. There was also, however, as further novelty, a whole recital (practically speaking) by Marina Koshetz, soprano; some pretty singing by the Wellesley College Choir and the New York debut (so far as this reporter's knowledge goes) of a whopping good Boston contralto, Eunice Alberts. Of no news interest whatsoever, and very little musical, was Serge Koussevitzky's rendering, at the end, of Tchaikovsky's "Francesca da Rimini." Miss Koshetz's recital had begun with the Nabokoff piece, gone on through Debussy's cantata "La Demoiselle Elue" (Rosetti's "Blessed Damosel") and the whole Letter Scene from Tchaikovsky's "Eugene Oniegin."

* * *

Nabokoff's work is an evocation of Pushkin's return in 1835 to the country estate where some ten years before he had suffered a two-year exile. The text, in Russian, is Pushkin's poem on the subject. The music is nostalgic and poetic, serene for the most part and psychologically, rather than geographically, atmospheric. His tone is elevated, its composition elegant. Neo-Romanticism is its school. Henri Sauguet is its most noticeable influence. It is a distinguished work and a beautiful one. Unfortunately, the fact that program-notes were available only to those who knew where the man could be found that passes them out on the steps of building rendered the poetic content of the piece incomprehensible to most of the audience. It would seem that a New York firm has a concession for all the advertising distributed in Carnegie Hall and that a Boston firm has a similar concession regarding the program-books of the Boston Symphony Orchestra. As a result, Boston's notes cannot be handed out inside Carnegie Hall, and most people never find out how to acquire them.

* * *

Miss Koshetz, who sang the vocal part in Nabokoff's elegy, has a pleasant lyric voice that may well develop into a dramatic soprano later. Just now it is weak at the bottom and buzzy at the top. Certainly she was beyond her range, both ends of it, in the Tchaikovsky aria. She sang the [illegible] with dramatic style, however; and she has that instinct for brilliance of tone characteristic of old-style Russian opera singers, of whom her mother Nina Koshetz was so striking an example. Miss Koshetz has high possibilities as an artist, but she is not yet quite mature, either vocally or technically.

* * *

Eunice Alberts, who sang the contralto solo part in Debussy's "Demoiselle Elue" (Miss Kochetz did the role of the Damosel), revealed a voice of great power, warmth and beauty. Her vocal training and musical style, judged from one hearing, are without flaw. It is hoped we may hear her again soon and often. The Wellesley Choir sang charmingly, too, as prettily, indeed, as your reporter has heard any ladies' chorus do in some years.

Mr. Koussevitzky conducted all afternoon long, save in the "Eugene Oniegin" aria, as badly as one has heard him do in as long a time. In the Nabokoff piece he produced some strangely unconvincing balances, and at least once he lost the beat entirely. In the final "Francesca da Rimini" he gave often no beat at all, messing up thus several woodwind entrances and all the pizzicati chords. Everywhere he forced the brass in the tuttis, allowed the trumpets to scream and the trombones to bray. All the readings, excepting that of "Eugene Oniegin" air, were without buoyancy, desultory and lacking in trajectory, in forward movement, in confidence.

The orchestra did what it could to keep the music from dying in its tracks, succeeded not badly up to "Francesca da Rimini." Here there was nothing to do but let the good Doctor, in his first solo work of the afternoon, have himself a time. If one's eyes are to be believed, he experienced a deep enjoyment of the piece. From auditory evidence there was cause to wonder if he were not perhaps merely transported and not listening at all.

TIME MAGAZINE
CHICAGO, ILL.

JAN 19 1948

MUSIC

Competition for a Well-Digger

COMPOSER PISTON
Very reluctant.

A veteran of his own premières, Composer Walter Piston sat halfway back in Boston's Symphony Hall. Said he to a friend: "I'll run like a deer to get backstage, and then come out as if I were very reluctant about it. . . . This sort of thing makes me wonder if it's worth the trouble to write a symphony."

When the Boston Symphony had finished playing Piston's *Third Symphony*, Conductor Serge Koussevitzky led Piston by the hand onstage for two curtain calls. Koussevitzky, who always has something glowing to say about anything he introduces, told a reporter that the music could have been written only by a "finished master." Next day a Boston critic referred to it as "the best since Copland's *Third*." Since Boston has had no premières of U.S. symphonies since Aaron Copland's, that was faint praise indeed.

Actually, Piston's *Third* was less strident and mechanized than most of the music he has written in the past 20 years. Hostile critics have found his music as bony and bare as a blackboard counterpoint exercise in his Harvard classroom. But the *Third* had three movements of lyrical tranquillity before bursting into a noisy finale. The finale, said Piston, was written in Vermont while a well-driller was digging an artesian well outside his window. "I had to write the music loud enough to overcome the noise outside," said Piston.

In the generally lackluster field of serious U.S. composers, Piston rates high. He rates even higher as a teacher. Originally he intended to be a painter, and earned his way through a Boston art school playing the piano, the violin or the saxophone in restaurant bands. Not until he got out of [illegible] World War I, at 26, did he [illegible]

Truman Braves Cold to Hear Boston Symphony

It may be pure imagination but **the "perfect"** Boston Symphony Or**chestra seemed** even a shade more **perfect in** their annual Constitution **Hall concert** last night.

Certainly, there was nothing un**usual in the** program—Prokofieff's **"Classical"** Symphony, Hindemith's **"Mathias the** Painter" and Tschai**kowsky's Sixth** Symphony. But the **orchestra played** these familiar **works with great** [illegible]ness and ani**mation, and the** [illegible]table Serge **Koussevitzky** conducted with greater **intensity than** ever.

Perhaps the presence of President **and Mrs. Truman** and daughter, **Margaret, provid**ed [illegible] extra-musi**cal inspiration.**

Since this was President Tru**man's second** concert in eight days, **there is ground** for speculation. **Either he has** come a long way **since his "Merry** Widow Waltz" **days, or he is** out [illegible] the music-**lover vote.**

And with all the serious music **on the radio and** the vast number **of concerts being** given in the coun**try, the music** vote might easily **offset the Wallace** defection.

High point last night was the **Hindemith.** The Boston Symphony's **truly brilliant** performance gave the **listeners new** insight into this stir**ring work.** One, perhaps, realized **more than ever** why Hindemith is **one of the** towering composers of **the day.**

The Tschaikowsky, too, was some**thing of a** revelation—of the mag**nificent tonal** resources of the or**chestra and** of Koussevitzky's re**fusal to take** for granted any musi**cal work,** no matter how many **times he has** conducted it before.

948 Jan 31 Globe

MUSIC

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Boston Symphony Orchestra

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AN ELEGY in three movements for voice and orchestra, entitled "The Return of Pushkin," by Nicholas Nabokoff, was the chief news item of Saturday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall. There was also, however, as further novelty, a whole recital (practically speaking) by Marina Koshetz, soprano; some pretty singing by the Wellesley College Choir and the New York debut (so far as this reporter's knowledge goes) of a whopping good Boston contralto, Eunice Alberts. Of no news interest whatsoever, and very little musical, was Serge Koussevitzky's rendering, at the end, of Tchaikovsky's "Francesca da Rimini." Miss Koshetz's recital had begun with the Nabokoff piece, gone on through Debussy's cantata "La Demoiselle Elue" (Rosetti's "Blessed Damosel") and the whole Letter Scene from Tchaikovsky's "Eugene Oniegin."

* * *

Nabokoff's work is an evocation of Pushkin's return in 1835 to the country estate where some ten years before he had suffered a two-year exile. The text, in Russian, is Pushkin's poem on the subject. The music is nostalgic and poetic, serene for the most part and psychologically, rather than geographically, atmospheric. His tone is elevated, its composition elegant. Neo-Romanticism is its school. Henri Sauguet is its most noticeable influence. It is a distinguished work and a beautiful one. Unfortunately, the fact that program-notes were available only to those who knew where the man could be found that passes them out on the steps of building rendered the poetic content of the piece incomprehensible to most of the audience. It would seem that a New York firm has a concession for all the advertising distributed in Carnegie Hall and that a Boston firm has a similar concession regarding the program-books of the Boston Symphony Orchestra. As a result, Boston's notes cannot be handed out inside Carnegie Hall, and most people never find out how to acquire them.

* * *

Miss Koshetz, who sang the vocal part in Nabokoff's elegy, has a pleasant lyric voice that may well develop into a dramatic soprano later. Just now it is weak at the bottom and buzzy at the top. Certainly she was beyond her range, both ends of it, in the Tchaikovsky aria. She sang the [illegible] with dramatic style, however, and she has that instinct for brilliance of tone characteristic of old-style Russian opera singers, of whom her mother Nina Koshetz was so striking an example. Miss Koshetz has high possibilities as an artist, but she is not yet quite mature, either vocally or technically.

* * *

Eunice Alberts, who sang the contralto solo part in Debussy's "Demoiselle Elue" (Miss Kochetz did the role of the Damosel), revealed a voice of great power, warmth and beauty. Her vocal training and musical style, judged from one hearing, are without flaw. It is hoped we may hear her again soon and often. The Wellesley Choir sang charmingly, too, as prettily, indeed, as your reporter has heard any ladies' chorus do in some years.

Mr. Koussevitzky conducted all afternoon long, save in the "Eugene Oniegin" aria, as badly as one has heard him do in as long a time. In the Nabokoff piece he produced some strangely unconvincing balances, and at least once he lost the beat entirely. In the final "Francesca da Rimini" he gave often no beat at all, messing up thus several woodwind entrances and all the pizzicati chords. Everywhere he forced the brass in the tuttis, allowed the trumpets to scream and the trombones to bray. All the readings, excepting that of "Eugene Oniegin" air, were without buoyancy, desultory and lacking in trajectory, in forward movement, in confidence.

The orchestra did what it could to keep the music from dying in its tracks, succeeded not badly up to "Francesca da Rimini." Here there was nothing to do but let the good Doctor, in his first solo work of the afternoon, have himself a time. If one's eyes are to be believed, he experienced a deep enjoyment of the piece. From auditory evidence there was cause to wonder if he were not perhaps merely transported and not listening at all.

TIME MAGAZINE
CHICAGO, ILL.
JAN 19 1948

MUSIC

Competition for a Well-Digger

A veteran of his own premières, Composer Walter Piston sat halfway back in Boston's Symphony Hall. Said he to a friend: "I'll run like a deer to get backstage, and then come out as if I were very reluctant about it. . . . This sort of thing makes me wonder if it's worth the trouble to write a symphony."

When the Boston Symphony had finished playing Piston's *Third Symphony*, Conductor Serge Koussevitzky led Piston by the hand onstage for two curtain calls. Koussevitzky, who always has something glowing to say about anything he introduces, told a reporter that the music could have been written only by a "finished master." Next day a Boston critic referred to it as "the best since Copland's *Third*." Since Boston has had no premières of U.S. symphonies since Aaron Copland's, that was faint praise indeed.

Actually, Piston's *Third* was less strident and mechanized than most of the music he has written in the past 20 years. Hostile critics have found his music as bony and bare as a blackboard counterpoint exercise in his Harvard classroom. But the *Third* had three movements of lyrical tranquillity before bursting into a noisy finale. The finale, said Piston, was written in Vermont while a well-driller was digging an artesian well outside his window. "I had to write the music loud enough to overcome the noise outside," said Piston.

In the generally lackluster field of serious U.S. composers, Piston rates high. He rates even higher as a teacher. Originally he intended to be a painter, and earned his way through a Boston art school playing the piano, the violin or the saxophone in restaurant bands. Not until he got out of [illegible] World War I, at 26, did he [illegible]

David Nilsson

COMPOSER PISTON
Very reluctant.

Truman Braves Cold to Hear Boston Symphony

It may be pure imagination but the "perfect" Boston Symphony Orchestra seemed even a shade more perfect in their annual Constitution Hall concert last night.

Certainly, there was nothing unusual in the program—Prokofieff's "Classical" Symphony, Hindemith's "Mathias the Painter" and Tschaikowsky's Sixth Symphony. But the orchestra played these familiar works with great freshness and animation, and the excitable Serge Koussevitzky conducted with greater intensity than ever.

Perhaps the presence of President and Mrs. Truman and daughter, Margaret, provided the extra-musical inspiration.

Since this was President Truman's second concert in eight days, there is ground for speculation. Either he has come a long way since his "Merry Widow Waltz" days, or he is out to get the music-lover vote.

And with all the serious music on the radio and the vast number of concerts being given in the country, the music vote might easily offset the Wallace defection.

High point last night was the Hindemith. The Boston Symphony's truly brilliant performance gave the listeners new insight into this stirring work. One, perhaps, realized more than ever why Hindemith is one of the towering composers of the day.

The Tschaikowsky, too, was something of a revelation—of the magnificent tonal resources of the orchestra and of Koussevitzky's refusal to take for granted any musical work, no matter how many times he has conducted it before.

TOSCANINI AND KOUSSEVITZKY EVENTS

19

ARTURO TOSCANINI will conduct [illegible] Requiem" at [illegible] concert at Carnegie Hall [illegible] April 26. Like [illegible] appearances at [illegible] has been charged, [illegible] performance. [illegible] will be [illegible] Women's [illegible] has been [illegible] doctors [illegible] ninety years [illegible] was [illegible] medical [illegible] Elizabeth Blackwell. [illegible] profit to the tune [illegible] seats will be [illegible] contributions. [illegible] take a $25 contribution to [illegible] the orchestra, one of $15 to [illegible] the first balcony and one of [illegible] for the second balcony. Those [illegible] want a box seating six will [illegible] contribute $250. The [illegible] will be turned in as part [illegible] the infirmary's current drive [illegible] to build a new hospital. Mrs. David Sarnoff is heading the committee organized to [illegible] concert.

Mr. Toscanini will use the Collegiate Chorale trained by Robert Shaw. Both Mr. Shaw and the [illegible] are donating their services. Local 802 of the American Federation of Musicians has given members of the NBC Symphony Orchestra permission to waive a performance fee should they choose to do so. The soloists are still to be announced, though it is believed the soprano will be Herva Nelli, who was the Desdemona in the conductor's recent broadcasts of "Otello."

Mr. Toscanini's last public concert in Carnegie Hall was in February, 1945, when he conducted a benefit for the National Foundation for Infantile Paralysis. His last performance of Verdi's "Requiem" took place in November, 1940, for the Alma Gluck Zimbalist Memorial of Roosevelt Hospital.

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Art—Music—Theater *9

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Mr. Diamond's Fourth Symphony, [illegible] so many other works [illegible] this season, was [illegible] by the Koussevitzky [illegible] Foundation and is dedicated [illegible] Mme Natalie Koussevitzky. We have heard here Mr. [illegible] Second Symphony, [illegible] a very good impression, and his "Rounds" for Orchestra [illegible] which did not fare so well.

* * *

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Mr. Diamond speaks of "a Mercury-like, sometimes elfish intrusion which I have invented, whose magical, unpremeditated presence intrudes itself here and there as the movement gains momentum." I think this elfin figure must have been what bothered me. Mr. Diamond is much more persuasive when his feet are planted firmly on the ground.

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Mr. Bernstein secured a flowing performance of the Diamond and a lively one of the Stravinsky, with rhythmic precision but with some details obscure which are better brought out. The reading of the Beethoven was uneven. The first movement went very well and so did the Scherzo, but the Larghetto was over-interpreted instead of being allowed to sing for itself, and the Finale was rushed. Mr. Bernstein in his enthusiasm still tends to dance a symphony (though not so much as Mr. Münch) and he still uses many gestures reminiscent of Koussevitzky.

NEW YORK, N. Y.
TIMES

JAN 25 1948

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Forthcoming 'Peter Grimes' Only Break In Familiar Metropolitan Repertory

By OLIN DOWNES

THE one important novelty of the current Metropolitan Opera season, Benjamin Britten's "Peter Grimes," first heard in America at Tanglewood two seasons ago, will have its New York première about two weeks hence.

This opera has undeniably original characteristics. How it will rank as musical theatre, on a big stage, in an immense auditorium in place of the intimate interior at the Berkshire Music Centre, is to be seen. But that is not the first consideration. The first consideration is that Metropolitan audiences have now a right to hear new and important modern opera.

It is true that fewer operas calculated to stick in the repertory have appeared in the last thirty-five years than in any other period of similar length in modern history. Why this is the case is an inquiry far beyond this article. But the fact has often been cited, and has been advanced with plausibility in explaining why the Metropolitan has produced virtually no new operas during Mr. Johnson's regime, now in its twelfth season. The explanation is familiar. It has been repeatedly advanced in these columns. The Metropolitan must balance its budget. New works calculated to pay if they are produced are conspicuous by absence.

Word of Praise

This department has often praised Mr. Johnson and his associates for having made their lyric theatre's repertory as inclusive and as balanced as it has become under these imposed circumstances. As it stands, the repertory is more inclusive of worth-while operas of all schools and periods than the repertory of any other lyric theatre in the world. Nor has this been merely the case in the late war years or those immediately following. The shortage has been in the modern field and in regard to novelties. The Metropolitan has presented fewer new works during the twelve years of Mr. Johnson's incumbency than it did in any one season of the preceding twenty-five years, if one excepts Gatti-Casazza's last season of 1934-35

IN DEBUT

James Abresch

Carmen Gracia, soprano, sings Rosina at Metropolitan Thursday.

But there are certain distinctions, in point of repertory and producing problems, between the past and present regimes at the Metropolitan, which it is perhaps appropriate to reflect upon here.

The Metropolitan since the departure of Gatti-Casazza, and its successful emergence from the depression of the time, has had certain great advantages which Gatti-Casazza did not enjoy.

The Metropolitan, for example, has received as a free gift from the public $1,000,000 in one big donation, to be added to the receipt of an earlier $300,000 and a donation of $50,000 from the Juilliard Foundation. Its theatre has been made tax exempt. It pays its singers less than ever before in its history. It has also receipts from radio broadcasts, and it plays, as already observed, normally to packed houses.

Ensemble Stressed

The Metropolitan abjures "star" casts, less from choice than from necessity. It has a few exceptional voices and exceptional artists in its ranks, but emphasizes the principle of ensemble. On notable occasions, under great conductors, such ensembles have been achieved, but finished ensembles have by no means been the invariable rule, particularly this season. These defects have been explained partly on the grounds of exceptional misfortune in the bad health, not only of expected singers, but of principal conductors. However, in sum it would appear that with considerable financial aid from outside, and other practical advantages, and with production at as low a cost as the constantly rising wage scales of unions and attendant circumstances would permit, the Metropolitan has done considerably less where variety and modernity of repertory and briliancy of casts are concerned, than it did up to the time of Mr. Gatti-Casazza's departure.

He provided a repertory that had new works of every sort and description, averaging from three to six novelties a season, with the inclusion of from one to three American operas and ballets, new or repeated, each season. He paid his singers much more than they are paid today, whereby he had more control of their engagements. He charged what is practically the present rate for seats, and he did this at a very substantial profit. His repertory ranged from "Norma," "Vestale," "Cosi fan tutte," "Serva Padrona," to "Electra," "Turandot," "Johnny spielt auf," "L'Heure Espagnole," Carpenter's "Skyscrapers" (ballet), Taylor's "Peter Ibbetson," Gruenberg's "Emperor Jones," and the première of Hanson's "Merry Mount," the latter three in a single season. This was done at a profit and a saving. Gatti-Casazza tucked away, as a reserve fund, over a million dollars, systematically accumulated in years of Metropolitan prosperity. He was correctly criticized for a certain conservatism and parsimoniousness in such matters, for example, as new scenery necessary for "The Ring"—necessary even then.

Only now, as we know, has this scenery been provided, though not with unmitigated success.

Gatti's years have faded into the distance. But the problems they involved have not disappeared. It is reasonable to ask how he provided so much at the time when it was fashionable and unthinking to minimize his remarkable administrative and artistic achievements, to exaggerate shortcomings and freely to prophesy for the incoming regime extensions of repertory and accessories not as necessary then as they are today, and attendant excellences which at the time were outside the limits of possibility. Now these criticisms, predictions, promissory notes, as it were, have come due. The Metropolitan can no longer excuse artistic limitations of its offerings on grounds of emergency or of insuperable handicaps that prevent representative performances and repertory. The organization must make good in at least the degree that it did in the past or lose reputation.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JAN 29 1948

Caroline Dwight Appointed to Festival Position

Miss Caroline B. Dwight

Miss Caroline B. Dwight of Stockbridge, for the past two years secretary of the Friends of the Berkshire Music Center, has been appointed subscription manager of the Berkshire Symphonic Festival, it was announced today by George E. Judd, manager of the Boston Symphony Orchestra.

Miss Dwight succeeds Miss Elizabeth B. Bliss of Pittsfield, who resigned early this month to take a secretarial position with the Foxhollow School in Lenox.

The daughter of Mr. and Mrs. Henry W. Dwight of Stockbridge, Miss Dwight was graduated from Smith College in 1944. After graduation she spent a year with the Civil Aeronautics Authority as a research assistant in Washington, resigning to become a Red Cross field assistant attached to the Navy. She served a year and a half, mostly in the Boston area.

The new appointment will mean only a change of rooms in Symphony Hall for Miss Dwight, since her Friends of the Berkshire Music Center job under National Chairman Lewis Perry, former headmaster of Phillips Academy at Exter, required her to work out of the Boston offices of the orchestra during the winter season.

NEW YORKER
NEW YORK CITY

JAN 31 1948

MUSICAL EVENTS

Orchestral

SERGE KOUSSEVITZKY, who almost always has some novelty to offer, has now introduced to New York "The Return of Pushkin," an elegy for "high voice and orchestra," recently composed by Nikolai Nabokov. The high voice was that of Marina Koshetz; the orchestra was, of course, the Boston Symphony; and the scene was Carnegie Hall. The music, a setting of a poem in which Pushkin described his impressions on returning to the scene of his exile, is very well written, but possibly a bit more reserved than necessary. Miss Koshetz sang with considerable understanding. She also sang, quite handsomely, the letter scene from Tschaikowsky's opera "Eugene Onegin," based on the Pushkin narrative poem. Mr. Koussevitzky's leadership of the operatics was so persuasive that one wishes he'd go to work on a full-scale opera here sometime. For good measure, there was Debussy's "La Damoiselle Elue," in which the Wellesley College Choir assisted capably and Miss Koshetz and Eunice Alberts were excellent soloists. To send the audience home with a big curtain-dropper, there was a vigorous demonstration of Tschaikowsky's "Francesca da Rimini."

—ROBERT A. SIMON

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TOSCANINI AND KOUSSEVITZKY EVENTS

Jan-19

ARTURO TOSCANINI will conduct Verdi's "Requiem" at a special concert at Carnegie Hall on April 26. Like all his recent appearances at which admission has been charged, it will be a benefit performance. This time the beneficiary will be the New York Infirmary for Women and Children, which has been staffed entirely by women doctors since it was founded ninety years ago by America's woman medical pioneer, Elizabeth Blackwell.

It is likely to profit to the tune of about $50,000, for seats will be sold in the form of contributions. It will take a $25 contribution to sit in the orchestra, one of $15 to sit in the first balcony and one of $10 for the second balcony. Those who want a box seating six will have to contribute $250. The money will be turned in as part of the infirmary's current drive for $5,000,000 to build a new hospital. Mrs. David Sarnoff is heading the committee organized to support the concert.

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Art—Music—Theater Ja 24 ★9

Fourth Symphony

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This symphony, like the Second, is remarkable for its odd form, its good technique, and its emotional power expressed through recognizable themes. The composer has relaxed his customary reticence about its possible content to the degree of telling us that the work "was created with the idea of life and death." Quite an order, which he has undertaken to fill in three movements lasting 18 minutes.

The first two are very attractive. The first, an Allegretto, has lively tunes, a cheerful and carefree mood. You can forget about sonata-form and enjoy it. The second (Andante) is somewhat more serious, with a chorale-like opening theme which returns toward the end. The final Allegro is a lively, bustling movement, which ends by becoming monotonous.

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Gatti's years have faded into the distance. But the problems they involved have not disappeared. It is reasonable to ask how he provided so much at the time when it was fashionable and unthinking to minimize his remarkable administrative and artistic achievements, to exaggerate shortcomings and freely to prophesy for the incoming regime extensions of repertory and accessories not as necessary then as they are today, and attendant excellences which at the time were outside the limits of possibility. Now these criticisms, predictions, promissory notes, as it were, have come due. The Metropolitan can no longer excuse artistic limitations of its offerings on grounds of emergency or of insuperable handicaps that prevent representative performances and repertory. The organization must make good in at least the degree that it did in the past or lose reputation.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JAN 29 1948

C

Caroline Dwight Appointed to Festival Position

Miss Caroline B. Dwight

Miss Caroline B. Dwight of Stockbridge, for the past two years secretary of the Friends of the Berkshire Music Center, has been appointed subscription manager of the Berkshire Symphonic Festival, it was announced today by George E. Judd, manager of the Boston Symph[illegible].

Miss Dwight succeeds Miss Elizabeth B. Bliss of Pittsfield, who resigned early this month to take a secretarial position with the Foxhollow School in Lenox.

The daughter of Mr. and Mrs. Henry W. Dwight of Stockbridge, Miss Dwight was graduated from Smith College in 1944. After graduation she spent a year with the Civil Aeronautics Authority as a research assistant in Washington, resigning to become a Red Cross field assistant attached to the Navy. She served a year and a half, mostly in the Boston area.

The new appointment will mean only a change of rooms in Symphony Hall for Miss Dwight, since her Friends of the Berkshire Music Center job under National Chairman Lewis Perry, former headmaster of Phillips Academy at Exter, required her to work out of the Boston offices of the orchestra during the winter season.

NEW YORKER
NEW YORK CITY
JAN 31 1948

MUSICAL EVENTS

Orchestral

w

SERGE KOUSSEVITZKY, who almost always has some novelty to offer, has now introduced to New York "The Return of Pushkin," an elegy for "high voice and orchestra," recently composed by Nikolai Nabokov. The high voice was that of Marina Koshetz; the orchestra was, of course, the Boston Symphony; and the scene was Carnegie Hall. The music, a setting of a poem in which Pushkin described his impressions on returning to the scene of his exile, is very well written, but possibly a bit more reserved than necessary. Miss Koshetz sang with considerable understanding. She also sang, quite handsomely, the letter scene from Tschaikowsky's opera "Eugene Onegin," based on the Pushkin narrative poem. Mr. Koussevitzky's leadership of the operatics was so persuasive that one wishes he'd go to work on a full-scale opera here sometime. For good measure, there was Debussy's "La Damoiselle Elue," in which the Wellesley College Choir assisted capably and Miss Koshetz and Eunice Alberts were excellent soloists. To send the audience home with a big curtain-dropper, there was a vigorous demonstration of Tschaikowsky's "Francesca da Rimini."

—ROBERT A. SIMON

SYMPHONY CONCERT

Two symphonies by young composers of unusual talents, were played by the Boston Symphony Orchestra under the direction of Leanord Bernstein in Symphony Hall yesterday afternoon. The program was the 14th in the regular week end series and will be repeated tonight. The symphonic offerings followed an ingratiating performance of Weber's Overture to "Der Freischutz."

The first of the two featured works on the program was the Symphony for Classical Orchestra by Harold Shapero, who is a Greater Boston resident in his 28th year. Mr. Shapero composed the work on commission from Dr. Koussevitzky, having previously won outstanding awards, including the Prix de Rome.

The other symphony was the first one by a young man named Robert Schumann, who lived in Leipsic at the time it was published in 1841. One hundred and seven years have not dimmed its beauty, and it is likely that it will still be played another century hence.

To make any such prophecy for the Shapero symphony would be optimistic in the extreme. It is a skillfully wrought work, undoubtedly more cleverly orchestrated than the Schumann. Written in the neo-classic style stemming from Stravinski, it is full of syncopated effects and off beat entrances in an harmonic setting sometimes pungent and sometimes tedious. The most interesting movement was the second due to its better melodic line. The other movements suffer from too many cut up rhythmic figurations. If speed and intensity and punch are criterions for the excellence of the interpretation of the work, Mr. Bernstein did a first rate job with it.

The Schumann "Spring" Symphony, regardless of what the theorists say about its scoring, remains a work of true, musical genius.

How fresh the thematic inventiveness still seems and how persuasive its emotional context. Mr. Bernstein can see eye to eye with Schumann's youthful, white hot enthusiasms and changes of mood. Its typically Schumannesque short figures are just right for the young, American conductor. The longer lines of Beethoven need greater repose than he is able to give, but the exuberance of Schumann is akin to his own. The conductor's failing for excessive speed could not spoil the first movement, and all was gay and appropriate as the ever increasing joys of spring were depicted in the score.

Mr. Shapero and Mr. Bernstein were enthusiastically received by the capacity audience and both were recalled to the stage. With all due credit to both of them, the chief glory of the afternoon remained with Robert Schumann.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Yesterday afternoon Dr. Koussevitzky's premier protege, Leonard Bernstein, began a three weeks' term as guest-conductor of the Boston Symphony Orchestra. Mr. Bernstein is a vital leader, and his programs are never on the negative side. That of yesterday, and this evening, offered the least familiar of the Beethoven symphonies, the Second, the new Fourth Symphony of David Diamond, and, for the first time here in concert form, the complete score of Stravinsky's "Petrouchka."

You really have to hand it to Dr. Koussevitzky; he has made orchestra-conducting a form of big business. In his school at Tanglewood he trains conductors, such as Bernstein and Eleazar de Carvalho, who has already appeared here this season, while through the Koussevitzky Music Foundation, established in the memory of Mme. Natalie Koussevitzky, he commissions works, such as this Symphony of Mr. Diamond. Thus, even when his actual presence is not manifest, his influence is felt. At the previous concert we heard a commissioned symphony from Walter Piston and next week will come another from Harold Shapero. Mr. Diamond's piece was a little easier to take at first hearing than Mr. Piston's, but I have a feeling that it wouldn't wear as well. It is relatively short, lasting less than 20 minutes, and, as modern symphonies go, quite obviously tuneful. However, you do not feel that a strong individuality is expressing itself, and the third and final movement is almost trivial.

Mr. Bernstein's reading of the Beethoven Second was sane, solid and substantial, though not sufficiently illuminating to bring what is probably the feeblest of the nine fully to life. While unquestionably a work of genius, "Petrouchka" is less effective in the concert hall than either "The Fire Bird," which preceded it, or the revolutionary "Rite of Spring," which followed it. The music is intimately connected with the action and, deprived of it, frequently loses point and significance. If that is true of the ballet in its customary curtailed concert form, it is even more true of a complete performance, interesting as it was to hear the music of the usually omitted third scene. Ballet music, which he himself composes, is right down Mr. Bernstein's alley, and yesterday's performance, with Lucas Foss to give a brilliant account of the piano part, was a memorable one.

Ja 31

BOSTON HERALD, SAT

MUSIC

Symphony Concert

The 14th concert by the Boston Symphony Orchestra, Leonard Bernstein conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Overture to "Der Freischuets" .... Weber
Symphony for Classical Orchestra Shapero
Symphony No. 1 in B flat major Op. 38 Schumann

By ALEXANDER WILLIAMS

Mr. Bernstein designed and brilliantly executed a nicely balanced program yesterday, with the first performance of a modern symphony in the classic spirit enshrined by two of the choicest flowers of the German Romantics. The elements also contributed to Mr. Bernstein's success, for when could the 'Spring" Symphony have sounded more welcome than in the dead of a winter such as that described in "Pelleas and Melisande"?

Yesterday's premiere was that of Harold Shapero's Symphony (for classical orchestra), and the composer was on hand to acknowledge the very cordial applause, interspersed with a few bravos. That the public is given a broad hint in the designation, "Classical," towards an understanding of the music goes without saying. Inevitably, too, Mr. Shapero will have to stand hearing his work mentioned as influenced by Prokofieff.

Actually of course, few if any composers write in a vacuum; and, that being the case, surely Prokofieff is as good a model as any? Moreover, Mr. Shapero is no slavish imitator; and any symphony that harks in spirit and form back to Haydn and Mozart is bound to bring up a facile comparison with Prokofieff. So much for that.

It is another axiom that any long work by a young composer is bound to be solemn, to reflect in musical terms upon the parlous times we live in and to draw gloomy conclusions. But Mr. Shapero has first of all written music full of varying and fertile melodies. Furthermore they are prevailingly bouyant or lyrically graceful, exuberant or gay. Even the adagietto—and how right that term is—does not grow sombre. It is a particularly lovely weaving of melodic invention. Again, Mr. Shapero in asking for an orchestra such as Haydn called for has scored skillfully and has used his smaller wind group to the full and usually happy effect. Finally, he has shown an amazing rhythmical diversity, which may make the Symphony difficult to play but also keeps the interest of the listener keen. Although it is an exceedingly ingratiating work that must not be allowed to gather dust on the shelf.

Weber's popular, but at our concerts not often heard, "Freischuetz" Overture was played last Tuesday night with resounding emphasis and repeated yesterday with the same successful results. Mr. Bernstein has gone on record in his programs of being an admirer of Schumann. It is true that his Symphonies require the sympathetic conductor's hand more than most. Mr. Bernstein played the "Spring" Symphony in a spirit of ardent an dexultant romanticism, which suited it.

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 25 1948

MUSIC ON THE RADIO

By B. H. HAGGIN

NEITHER the final (Dec. 28) program of C. B. S.'s Invitation to Music, a group of excerpts from "Aida" with the two soprano arias sung by Eileen Farrell, nor the originally scheduled program that it replaced, a group of operatic arias sung by Cloe Elmo, conformed to the terms of Invitation's charter, so to speak. But Beethoven's Mass in C, broadcast a week earlier, was a first-rate example of the unusual music, deserving the hearings it doesn't get, that Invitation was set up to present to radio listeners.

The great Missa Solemnis they have had some acquaintance with through Toscanini's broadcast performances with the New York Philharmonic and the N. B. C. Symphony. But my own first opportunity to hear the Mass in C was a performance at Princeton University in May, 1946. And then I discovered that it was a work with some startlingly beautiful and expressive passages and powerful dramatic strokes, all on the small scale of an early try at something which—attempted again many years later—would come out with the grandly sustained beauty, dramatic power and inner illumination of the Missa.

It was, then, a work decidedly worth broadcasting; and Invitation to Music did a handsome job: the music was beautifully sung by Shirlee Emmons, soprano; Sally Moore, contralto; William Hess, tenor, and Paul Matthen, bass, with Robert Shaw's chorus and the C. B. S. Symphony, under Mr. Shaw's direction. Also, the work asts about three-quarters of an hour and C. B. S. was induced to make this one of the rare occasions for extending Invitation's normal half-hour period to an hour. Should one exclaim: "Noble, noble C. B. S!"? I will not—thinking rather of the normal meager and inadequate half-hour period and of all the works it must have prevented Invitation from broadcasting, and thinking also of the scheduling of the program at 11:30 p. m., so that in my own case the Beethoven Mass was cut off at midnight by the Boston hotel in which I happened to be on Dec. 21, and other listeners in their own apartments were either unable to listen at that late hour or unable to operate their radios at a sufficiently high volume-level.

* * *

The Beethoven Nocturne Opus 42 for viola and piano, which was played by Emanuel Vardi and Earl Wild on WJZ's Jan. 11 Coffee Concert, turned out to be some one's arrangement of the charming Serenade Opus 8 for string trio; and the justification for playing this arrangement rather than Beethoven's original was that he hadn't objected to the arrangement—which strikes me not at all as a justification for playing the arrangement but rather as a revelation of the strange workings of the minds at WJZ. The performance was a good one; but I would have preferred a good performance of the Serenade.

On N. B. C.'s Dec. 20 Orchestras of the Nation the Louisville Philharmonic gave a lively performance of an unfamiliar symphony of Haydn, No. 55, under the direction of Robert Whitney. On Jan. 3 the Kansas City Philharmonic under Efrem Kurtz gave a wooden performance of Mozart's Symphony K. 319, and was heard also in Weaver's Fugue for strings, which introduced in fugal style an idea which it developed in an intensely expressive melodic rather than fugal style. And on Jan. 10 the Pittsburgh Symphony under Vladimir Bakaleinikoff played Gretchaninoff's Symphony No. 5, with a first movement like that of Borodin's B minor in its obsessive manipulation of a single rhythmic idea, and the rest like all the other nationalist Russian music in its use of folk song and folk dance material.

Of Kleiber's broadcasts with the N. B. C. Symphony I was able to hear a straightforward performance of Schubert's Fifth Symphony, and, on the other hand, a performance of the Johann Strauss "Kuenstlerleben" Waltz with exaggerated changes of pace that made it a caricature of the traditional Viennese waltz style.

The outstanding characteristic of Schubert's great C major Symphony is its momentum, which in the end creates its effect of grandeur. And the defect in Szell's otherwise admirable performance of the work with the Philadelphia Orchestra (C. B. S., Jan. 17) was that it did not sustain the momentum in the scherzo movement and actually broke it with occasional retardations in the other movements.

On the Boston Symphony's Jan. 13 broadcast over WJZ Koussevitzky showed how HE played the Theme and Variations and the Adagio of the Mozart Divertimento K. 287 that Toscanini broadcast last fall. And his way turned out to be a series of grotesquely inappropriate and unrelated tempos in the variations, a silky, placidly uninflected delivery of the long impassioned cantilena of the Adagio—all of which revealed as complete a lack of understanding of what the music was about as it is possible for any one to have. There are musicians in that orchestra who must have been ashamed of what they were made to do in this performance.

Here are some programs of the week:

Today—A. M.: Biggs organ recital, C. B. S., 9:15; Mozart's "Figaro," WNYC, 10. P. M.: Stravinsky's "Firebird," played by the WOR Orchestra under Levin, WOR, 1:30; quartets of Mozart, Barber and Beethoven, played by the Budapest Quartet at the Frick Collection, WNYC, 3; choral works of Bach and Hindemith, sung by Shaw's Collegiate Chorale, WABF (FM), 5:30; quartets of Hadyn and Borodin, played by the WQXR Quartet, WQXR, 6; works by Beethoven, Britten and Berlioz, WQXR, 8; concert by the National Association of American Composers and Conductors, WNYC, 8:30; harpsichord pieces by Couperin, played by Yella Pessl, WQXR, 10.

Monday—P. M.: Bach's Concerto in C minor for violin and oboe, WQXR, 8; New Jersey Symphony, Samuel Antek conducting, Mischa Mischakoff, violin soloist, WNJR, 8:30

Tuesday—P. M.: Bach Aria Group, WNYC, 8:30.

Wednesday—P. M.: Prokofieff's Symphony No. 5, WQXR, 8:15.

Friday—P M: Concert at the Juilliard School, WNYC, 8:30; recorded performances by Schnabel, WQXR, 9:45.

Saturday—P. M.: Schubert's Quartet in D minor, WNYC, 1; Schubert's Symphony in C major, WNYC, 7; Haydn's Quartet Opus 74 No. 3, WQXR, 11.

RODZINSKI IN AMENDS FOR STORM

Critic in Chicago Hears Brilliant Performance

BY WARREN STOREY SMITH
(Delayed in Transmission)

CHICAGO, Jan. 2—Even if the Windy City's weatherman did see fit to greet a visiting music critic with the worst storm in several years, its orchestra, under its new conductor, Artur Rodzinski, made amends by providing a very fine concert. And while I wouldn't have wished the storm on my worst enemy, I am sorry that some of my Boston friends could not have accompanied me to Orchestra Hall Thursday evening.

HUB TOO COMPLACENT

The trouble with us is that we are too complacent, and the sort of success that Dr. Koussevitzky and the Boston Symphony achieved here a short while ago merely has us saying "I told you so." When the Chicago Orchestra last visited Boston, Frederick Stock, its second conductor in more than 50 years, was still at the helm, and those with long enough memories were forcibly reminded of the Boston Symphony of an earlier day. The prevailing spirit was one of solid Teutonism. In the meantime, two French conductors and a Russian had got our orchestra thoroughly de-Germanized. It is barely possible, you know, that the pendulum has swung too far the other way. If we are excited by caviar, we are better nourished by roast beef.

The conductor between Dr. Stock and Dr. Rodzinski out here was Desire Defauw. He certainly was not stolid, yet it would appear that he was not too well liked. Rodzinski is not stolid, either, but he is a sound, as well as a brilliant man with a particular flair for the romantic music of the late 19th and early 20th centuries, well exemplified last evening in the performances of Dvorak's Cello Concerto, with Gregor Piatigorsky as soloist, and the entrancing "Walk to the Paradise Garden" from Delius' "A Village Romeo and Juliet," that Boston last heard from Sir Thomas Beecham. Perhaps we could do with a bit of Delius now and then. After all, the British composer has his passionate admirers.

Eloquence No Surprise

I was not surprised by the eloquence of these performances or by Dr. Rodzinski's excellent reading of Mozart's "Haffner" Symphony. But, frankly, I had not expected to sit up and take notice when conductor and orchestra, at the end of the concert, turned their attention to that specialty of Koussevitzky's, Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition."

In the greenroom afterward, I said to Rodzinski, "That is Koussevitzy's piece, but you showed me a thing or two. I never heard the 'Samuel Goldenberg and Schmuyle' one made so irrestibly funny." "Oh," said Rodzinski, "I changed it a little," and he hummed a phrase. "And, you know, the two of them should not be in the same tempo." It is evident that among Rodzinski's gifts must be included a rare graphic sense; each of these pictures was so sharply delineated. And he had a virtuoso orchestra—ours isn't the only one—to help him out.

I am just sorry that my visit to Chicago could not have included one or the other of Rodzinski's two great triumphs of the present season, the stage performance in the Opera House of Wagner's "Tristan," with Flagstad and Svanholm, and the concert version of Strauss' "Elektra," in which Marjorie Lawrence, standing for the first time since her illness, sang the title role. To my voiced regret over missing the last-named, the conductor merely replied that "'Tristan' was better." From all acounts, both were remarkable.

[69]

Dr. Koussevitzky
gave an impressive reading

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E BOSTON HERALD, SA

MUSIC

Symphony Concert

The 13th concert by the Boston Symphony Orchestra, Leonard Bernstein conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 2 in D major Op. 36	Beethoven
Symphony No. 4	Diamond
"Petrouchka"	Stravinsky

By ALEXANDER WILLIAMS

Leonard Bernstein, making his annual visit to the Boston Symphony as guest-conductor, gave us an animated and entertaining concert yesterday. He brings plenty of youthful elan to his readings, but that is not to make the charge that he gingers things up merely for the sake of the spice. Witness, for instance; his eminently just tempo in and clear articulation of the scherzo of Beethoven's 2d Symphony.

David Diamond's 4th Symphony was given its first performance yesterday, and the composer was on hand to acknowledge the applause—more polite, I should judge, than enthusiastic. This reaction was perhaps due to the finale which seemed on a first hearing by far the most confused and meandering of the three. In such a short work it was odd to receive the impression that it was over-long. The composer evidently had considerable philosophical agitation going on in his mind at the time of composing this movement. He has, at any rate, imparted the murkiness of this meditation to the music with some success.

Mr. Bernstein then proceeded to lead a most stimulating performance of Stravinsky's 37-year-old score, "Petrouchka," in its complete form, thereby including the scene at the Moor's which is usually omitted at concerts. There are those who claim to get little out of "Petrouchka" minus the action on the stage. Since I am not by way of being a balletomane, I cannot agree with them. The music is still fascinating and freakish and, with only a little help from the program, is both amusing and exciting to listen to.

The orchestra is at present decimated by illness. It is therefore a pleasure to be able to report on the excellence with which the second or third desk men accomplished the many difficult solos. Special citations should go to Mr. Pappoutsakis for his admirable flute playing and to Mr. Herforth for his trumpet solo in the Moor's scene. Mr. Foss' piano solo was, of course, fine.

The concert will be repeated tonight. Next week Mr. Bernstein will lead Weber's Overture to "Der Freischuetz," Harold Shapero's Symphony, and Schumann's 1st Symphony in B flat major.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

[illegible] back again [illegible] the Boston [illegible] at whose [illegible] the next three [illegible] ram brings [illegible] of Beethoven, [illegible] phony by Da- [illegible] "Petrouchka" [illegible] nsky.

[illegible] Mr. Bernstein [illegible] of technic [illegible] interpretation [illegible] time his once [illegible] for the most [illegible] down. He was [illegible] ently heard [illegible] Beethoven, [illegible] d style, and [illegible] the music

[illegible] th Sym- [illegible] the new [illegible] ton Sym- commissioned Music Founda- [illegible] the memory [illegible] evitzky. It [illegible] ts, of which [illegible] lyrical, the [illegible] movement, [illegible] composer cor- [illegible] mbination of [illegible] finale. These [illegible] first. [illegible] not avoid melo- [illegible] remarkable [illegible] composers, and the first movement of this Symphony is notably songful. It is the best movement, too, for the others are as mixed in their idiom as Mr. Diamond's program notes about the work are confusing. It would be futile to attempt to grasp this music after one hearing. Let us hear it again. One thing is evident, however, and that is the clear, forceful quality of the writing for orchestra. Mr. Diamond was present and bowed in acknowledgement of applause.

Mr. Bernstein chose to play all of "Petrouchka" instead of the usual excerpts. This was fine for those who appreciated the chance to hear this tricky and wonderfully colored score done by a first-rate orchestra, but to some it must have seemed disjointed without stage action to tie it together. On the whole the performance was eloquent, but there were numerous hurried and untidy details. The performance, too, brought out some Mr. Bernstein's less attractive physical mannerisms. After all, you don't have to dance to conduct a dance score.

HARTFORD, CONN.
COURANT
JAN 22 1948

Concert Led By Bernstein At Bushnell

Boston Symphony Is Heard in Beethoven, Stravinsky, Ravel

The Boston Symphony Orchestra, conducted by Leonard Bernstein, was presented in the Bushnell series at the Memorial auditorium Tuesday night. The program:

Symphony No. 2, D Major	Beethoven
Petrouchka Suite	Stravinsky
La Valse	Ravel

In making his second appearance in this city as a conductor, Leonard Bernstein gave the cash customers an even break at the Bushnell last night. After leading the Boston Symphony through a most unrewarding performance of Beethoven's Second Symphony, he squared things up after intermission by providing tingling accounts of the Stravinsky "Petrouchka" Suite and Ravel's "La Valse."

Mr. Bernstein's manner of conducting is now something like a mild conniption fit. For every score he provides a frenetic choreography on the podium. Advancing nearly a measure ahead of his players, he directs them through their musical maneuvers with batonless gestures part reminiscent of Serge Koussevitsky, whose Phaeton-son he is, and part of Nijinsky.

Last night this was generally rewarded with tense, galvanic performance and music of machine-made precision all down the line. This seemed to be what Mr. Bernstein had in mind and what he demanded with almost tyrannic insistance from his men.

Graceless Beethoven.

As it turned out, the idea was not ill-suited to the moderns on the program but it certainly made a keen disappointment out of one of Beethoven's friendliest symphonies. Under Mr. Bernstein's reading and direction it turned out to be grim and graceless. This surprised me considerably, as I somehow felt the conductor would take it with a becoming show of poetry and lyricism. Instead, he drove into it fiercely in both end movements, setting out the wonderful little larghetto and brief scherzo and trio, stiffly and with cold fancies. The speed with which he launched the final movement quickly had various sections of the orchestra playing at different tempi as the naturally slower paced instruments breathlessly tried to keep up with the natively more nimble brothers. And Mr. Bernstein himself executed something of a fandango on the conductor's stand.

But on returning to the podium after intermission, he had tempered his mannerisms considerably, and if he maintained much the same musical temper, it was of course far more apt for the vehemences and mechanistics of Stravinsky and the macabre, nightmarish "La Valse" with which the program came to a bang-up conclusion.

Bizarre 'Petrouchka.'

The "Petrouchka" remains a pretty incredible score, in the content, a handsomely bizarre work. Mr. Bernstein found no trouble with its intricacies of style, its brilliant vagaries of orchestration, its quixotic moods. He made it sound and resound. He reveled in its milling atmosphere, its burlesques, and he caught the curious tenderness, quite authentic, which underlies the whole work. It was highly sensitive reading, both technically and interpretatively.

And of course, when it came to "La Valse," Mr. Berstein just about took it in his teeth and shook it. That's the way it has to be done, of course. It brooks no orchestral restraint, nor any temperance in its delirium of mood. If it doesn't leave you feeling just a little queazy at the pit of the stomach, it hasn't been really read right. Mr. Bernstein had me reaching for a sedative.

The orchestra itself played hard and finely all across the program, all except where Mr. Bernstein's demands got it off stride. All except that trumpet in "Petrouchka." It has been trained to do magnificent things with modern writing, and it did them so last night, big, flashy playing. It has also been trained to do things with elegance and lustrous grace. It is too bad it wasn't given the opportunity in the Beethoven. Mr. Bernstein is a little over-fascinated with the sheer lust of performance. Let him drive a little less near the sun, nearer the music.

NEW YORK, N. Y.
WAR CRY
JAN 31 1948

New York City Campaign Launched

Boston Symphony Orchestra, Directed By Dr. Koussevitzky, Presents Concert In The Metropolitan Opera House Before Distinguished Crowd Of 3,000; Clinton P. Anderson, Edward J. Noble And Commissioner McMillan Speak

AN extraordinarily brilliant opening was given The Salvation Army's Greater New York Annual Maintenance Appeal for $1,000,000 when on Tuesday evening, January 6, in the Metropolitan Opera House, the world-renowned, 110-piece Boston Symphony Orchestra, under the direction of its distinguished conductor, Dr. Serge Koussevitzky, offered a moving performance of great music. The Secretary of Agriculture, Clinton P. Anderson, delivered the keynote address during the concert which was aired nationally via the facilities of the American Broadcasting Company.

Three thousand persons—including the crème de la crème of the city's industrial, financial, educational and political leaders—heard Mr. Anderson pay high tribute to the work of The Salvation Army observed first-hand over a period of many years.

Personalities at the opening meeting of The Salvation Army's Greater New York Annual Maintenance Appeal. Left to right: Charles Edison, former Governor of New Jersey; Clinton P. Anderson, Secretary of Agriculture; Edward J. Noble, General Chairman of the Appeal; Commissioner Donald McMillan, Territorial Commander.

"There is a great deal of satisfaction in being permitted to help open this campaign," he declared, "for all of us have reason to be thankful for this Good Samaritan group and for the opportunity it gives us to share in its work. The Salvation Army has found a most practical way of expressing the ideal of brotherhood.

"About twenty-five years ago, I spent a little time here in New York in the study of social work. I began to appreciate the people who manage our charities, the people who are confronted daily with the events of dire want, the need of unfortunate people for guidance and for the means to keep alive in many of our fellowmen and women the spark of self-respect. That brief experience here in New York opened my eyes to the tremendous importance of the work of The Salvation Army. I shall never forget it.

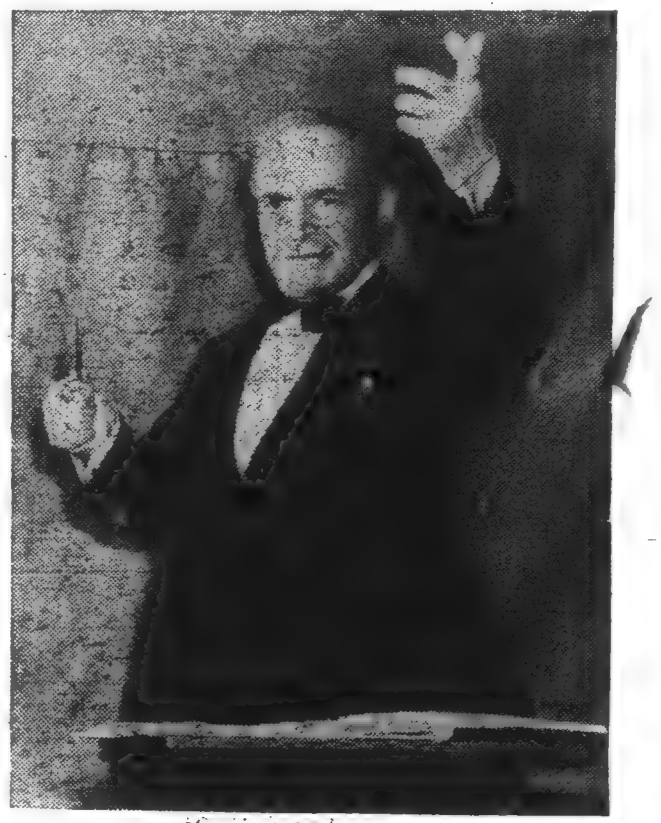
"Some years later, it chanced that I was pulled away from my business to administer the governmental relief program of my home state, New Mexico. Once again I was deeply impressed by the work of The Salvation Army. In addition to the economic sickness of those days, many of our people were spiritually ill. Many felt degraded, lacking in self-esteem; many felt forsaken by their fellowmen and their God. For them The Salvation Army, with other organizations which sought to restore both body and soul, was a tower of strength. If any of us had forgotten the Scriptural truth that man cannot live by bread alone, we rediscovered it then.

"1948 is truly a year of decision. Days of indecision are over. We see the course we must follow in order finally to achieve the ends for which we fought and for which so many of our loved ones gave their lives. The America of good will and good works will act through government and in many individual ways. One of these individual ways is the support of such organizations as The Salvation Army, which puts into practical effect our principles of religion and democracy, restoring the afflicted in body and soul and protecting the dignity of man."

Edward J. Noble, General Chairman of the 1948 Annual Maintenance Appeal and chairman of the Board of the American Broadcasting Company, who announced total advance subscriptions of $297,876, referred to The Salvation Army as "New York City's best-known trouble-shooter" and touched on current campaign organization—200 separate committees in the community with more than 2,500 workers geared to sustain an attack which will carry through to February 21.

"An undertaking of this magnitude is not a one-man job," he said. "This is something that requires the combined help of the best people we can get to work with us. The success of this rally tonight is due, for example, directly to the hard work of Mrs. Walter Hoving, Miss Gertrude Robinson Smith and members of their concert committee.

"On the firing line we also have a championship line-up. Mrs. Taylor Cochran and Walter Hoving head the Women's and Men's Divisions respectively. David Sarnoff is directing all of Commerce and Industry, Walbridge Taft is taking care of Foundations and William Beckers is acting as General Treasurer. This year the boroughs are really organized. In Brooklyn, it is Paul Landon; in the Bronx, Urbain C. Le Gost; and the Queens Chairman is that veteran of so many campaigns, Lester M. Mahoney."



Dr. Serge Koussevitzky, world-famous leader of Boston Symphony Orchestra, in a typical action shot. WIDE WORLD PHOTO

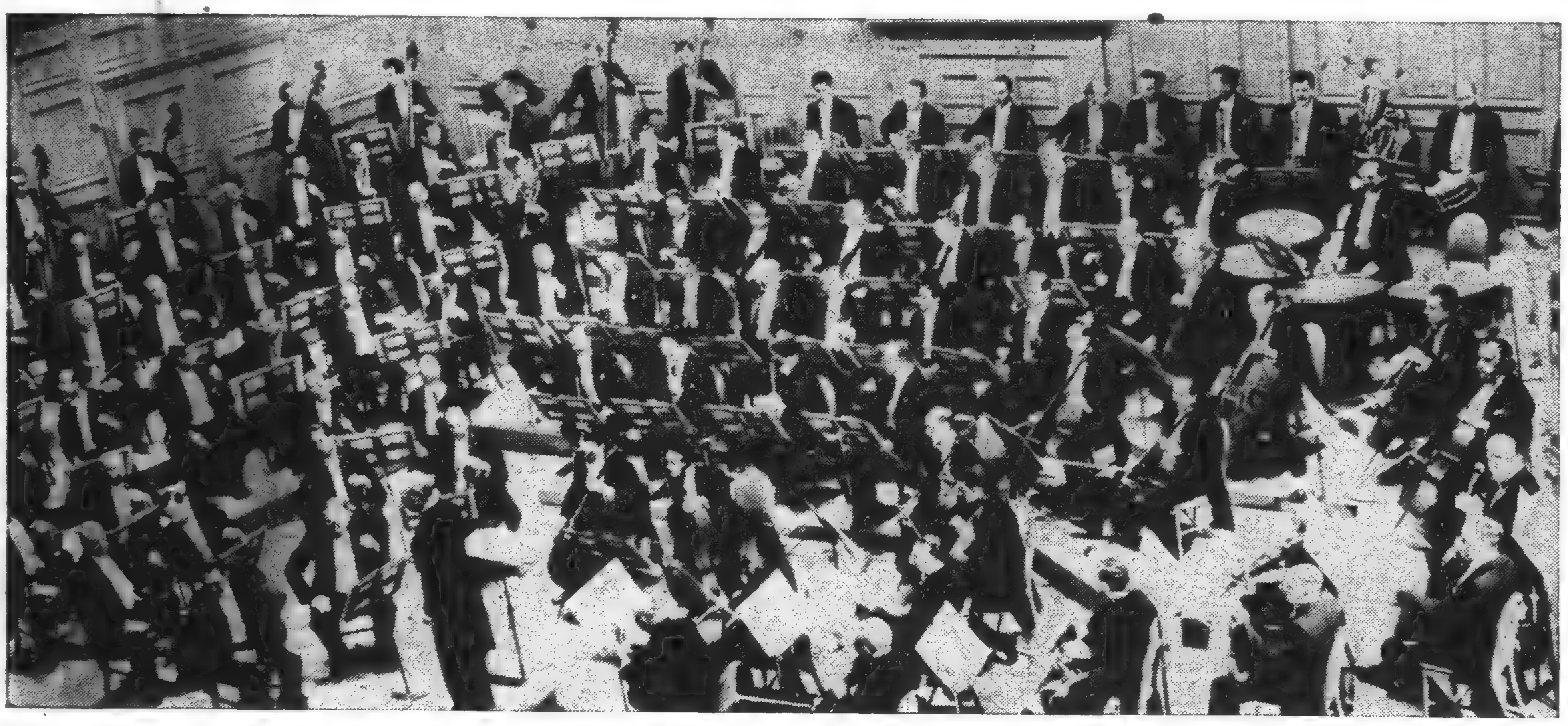
Commissioner Donald McMillan, who presented Mr. Noble, expressed The Salvation Army's sincere gratitude to Mr. Anderson and to Dr. Koussevitzky and the members of his orchestra for the special trip they had made from Washington and Boston to help the organization launch this year's Appeal and thanked the crowd for the affection in which it held the Army and the interest in its work. "To you, Mr. Noble, and to all your fellow workers," said the Commissioner in conclusion, "I extend the deep-felt thanks, not only of The Salvation Army, but of the very young

(Continued from page 8)

and the very old and all those in between who will be comforted spiritually and materially through your efforts for them. God's blessings on you all."

The superb and compelling performance by the orchestra was, to revert to the vernacular, "out of this world," and kept this reporter on the edge of his seat all evening—along with hundreds of others who were equally interested and impressed. It was simply indescribable. Suffice it to say that both numbers played, "Appalachian Spring" and Tchaikovsky's "Fifth Symphony," revealed superlative musicianship, the vigorous, energetic direction of Dr. Koussevitzky being reflected admirably in the response of his men. As the last notes died to inaudibility, the conductor was recalled five or six times, the members of the orchestra standing to acknowledge the prolonged applause of a genuinely appreciative audience.

All in all it was a great evening—great music for a great cause, a cause the success of which looks most promising at this writing.



Boston Symphony Orchestra which presented a concert in the inaugural meeting of the S. A. financial appeal in New York.

The Best Sort Of Bravery Is The Courage To Do Right.—Louisa

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mar NY Trib

Berkshire Auditions

Auditions for admission to this summer's session of the opera department of the Berkshire Music Center will be held here by Boris Goldovsky, the department's director, and members of its faculty on Saturday afternoon at 4 o'clock at the Baldwin Piano Company, 20 East Fifty-fourth Street. The Center's session takes place at Tanglewood, Lenox, Mass., from July 5 to Aug. 15. Those who wish to be heard must notify Thomas D. Perry jr., Symphony Hall, Boston 15, Mass., before next Thursday.

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gave an impressive reading

NEW YORK HERALD TRIBUNE

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, second afternoon concert of its series yesterday at Carnegie Hall. Assisting artists: M[illegible] Koshetz, soprano; Eunice Alberts, [illegible] and the Wellesley College Choir, [illegible] Donald Winkler, director. The program:

[illegible] Elegy in Three [illegible] Orchestra . Nabokoff
[illegible] Manhattan
[illegible] women's chorus, [illegible] and orchestra
Debussy
[illegible] Letter Scene from "Eugene Oniegin" . . . . Tchaikovsky
[illegible] . . . . Tchaikovsky

In Careless Vein

AN ELEGY in three movements for voice and orchestra, entitled "The Return of Pushkin," by Nicolas Nabokoff, was the chief news item of yesterday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall. There were also, however, as assisting artists, a whole recital (practically speaking) by Marina Koshetz, soprano; some pretty singing by the Wellesley College Choir and the New York debut (so far as this reporter's knowledge goes) of a whopping good Boston contralto, Eunice Alberts. Of no news interest whatsoever, and very little musical, was Serge Koussevitzky's rendering, at the end, of Tchaikovsky's "Francesca da Rimini." Miss Koshetz's recital had begun with the Nabokoff piece, gone on through Debussy's cantata "La Demoiselle Elue" (Rossetti's "Blessed Damosel") and the whole Letter Scene from Tchaikovsky's "Eugene Oniegin."

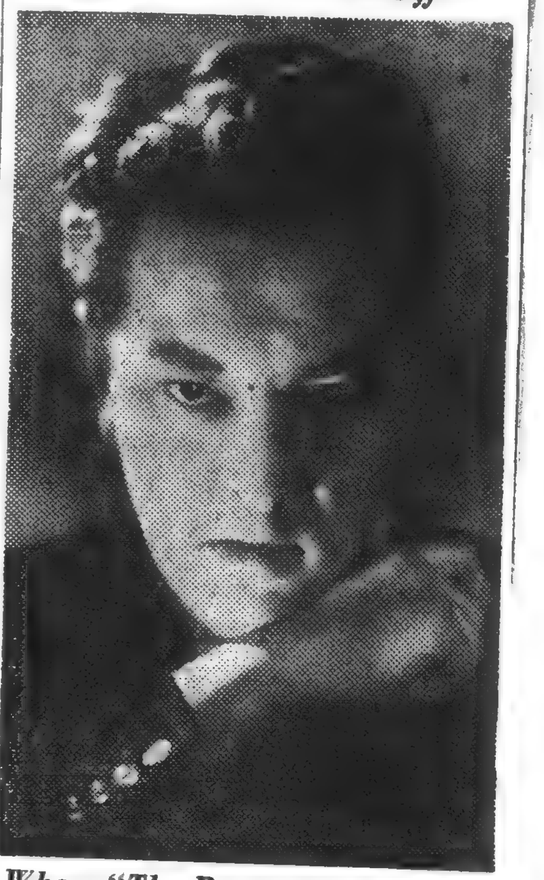
* * *

Nabokoff's work is an evocation of Pushkin's return in 1835 to the country estate where some ten years before he had suffered a two-year exile. The text, in Russian, is Pushkin's poem on the subject. The music is nostalgic and poetic, serene for the most part and psychologically, rather than geographically, atmospheric. His tone is elevated, its composition elegant. Neo-Romanticism is its school. Henri Sauguet is its most noticeable influence. It is a distinguished work and a beautiful one. Unfortunately, the fact that program-notes were available only to those who knew where the man could be found that passes them out on the steps of building rendered the poetic content of the piece incomprehensible to most of the audience. It would seem that a New York firm has a concession for all the advertising distributed in Carnegie Hall and that a Boston firm has a similar concession regarding the program-books of the Boston Symphony Orchestra. As a result, Boston's notes cannot be handed out inside Carnegie Hall, and most people never find out how to acquire them.

* * *

Miss Koshetz, who sang the vocal part in Nabokoff's elegy, has a pleasant lyric voice that may well develop into a dramatic soprano later. Just now it is weak at the bottom and buzzy at the top. Certainly she was beyond her range, both ends of it, in the Tchaikovsky aria. She sang the piece with dramatic style, however; and she has that instinct for brilliance of tone characteristic

Nicholas Nabokoff



Whose "The Return of Pushkin" was performed yesterday by the Boston Symphony Orchestra

of old-style Russian opera singers, of whom her mother Nina Koshetz was so striking an example. Miss Koshetz has high possibilities as an artist, but she is not yet quite mature, either vocally or technically.

* * *

Eunice Alberts, who sang the contralto solo part in Debussy's "Demoiselle Elue" (Miss Kochetz did the role of the Damosel), revealed a voice of great power, warmth and beauty. Her vocal training and musical style, judged from one hearing, are without flaw. It is hoped we may hear her again soon and often. The Wellesley Choir sang charmingly, too, as prettily, indeed, as your reporter has heard any ladies' chorus do in some years.

* * *

Mr. Koussevitzky conducted all afternoon long, save in the "Eugene Oniegin" aria, as badly as one has heard him do in as long a time. In the Nabokoff piece he produced some strangely unconvincing balances, and at least once he lost the beat entirely. In the final "Francesca da Rimini" he gave often no beat at all, messing up thus several woodwind entrances and all the pizzicati chords. Everywhere he forced the brass in the tuttis, allowed the trumpets to scream and the trombones to bray. All the readings, excepting that of "Eugene Oniegin" air, were without buoyancy, desultory and lacking in trajectory, in forward movement, in confidence.

The orchestra did what it could to keep the music from dying in its tracks, succeeded not badly up to "Francesca da Rimini." Here there was nothing to do but let the good Doctor, in his first solo work of the afternoon, have himself a time. If one's eyes are to be believed, he experienced **a deep enjoyment of the piece. From auditory evidence there was cause to wonder if he were not perhaps merely transported and not listening at all.**

BOSTON GLOBE
FEB. 7, 1948

age THI

MUSIC Feb 7

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

The city owes a debt of thanks to Leonard Bernstein for giving the first performances here in 30 years of one of the towering masterpieces of all music: The Second or "Resurrection" Symphony by Gustav Mahler. The work takes up most of the Boston Symphony concerts this week, with the "Little" G minor Symphony of Mozart (K. 183) as opening piece. The vocal soloists for Mahler are Ellabelle Davis, Negro soprano, and Suzanne Sten, contralto, and the small chorus is of Harvard men and Radcliffe women.

Why it has taken a generation to hear the "Resurrection" Symphony again one may only wonder, considering how many piddling items have turned up in that time. Let us give thanks that we have heard it at long last, for it is a masterpiece of splendor and noble vision and of a scope that can only be called tremendous.

This is characteristic Mahler, full of that composer's painfully sharp sense of mankind's struggle and aspiration, joy and suffering, and of his unanswerable last question: What is the meaning of Life itself? But the pessimism that overwhelmed Mahler in his later years of the Ninth Symphony and "Das Lied von der Erde" was yet to come when he penned the magnificent and profound pages of the Second Symphony.

He ended it upon a mood of shining hope and reassurance, of eternal life to come after the Last Judgment which his mighty horns, trumpets and trombones so impressively herald. The sense of mystery, so essential a part of Mahler's musical expression, permeates the first movement and most of the scherzo. The "Primal Light" section wherein, on words taken from the verses of "Youth's Magic Horn," man asks for light to guide him, is of a really poignant beauty. As for the majestic finale, that comes as close, I think, to anything one will ever hear in suggesting The Last Trump and the choir of the Heavenly Host.

Yesterday's performance was the finest work I have yet heard from Bernstein, who has caught the spirit and the style of Mahler. He showed he can handle triumphantly the huge aparatus Mahler needed to express himself. Bernstein further achieved a personal and an emotionally overwhelming performance. This was no less than masterly and deserved every cheer and round of handclapping of the noisy ovation which followed the last E-flat major chord.

Miss Davis and Miss Sten sang with absolute beauty of tone and style, and the chorus produced a marvelous pianissimo, thanks to the excellent preparation of G. Wallace Woodworth. The orchestra, especially the hard-driven brass, was magnificent. Very likely this will prove the high point of the Symphony season.

[72]

ETUDE
PHILADELPHIA, PA.
FEB - - 1948

AT THE SEVENTY-FIRST Annual Convention of the Music Teachers National Association held in Boston December 30 to January 2, Dr. Serge Koussevitzky was made an Honorary Life Member in recognition of his services in promoting musical progress in America. A similar distinction was bestowed upon Dr. James Francis Cooke, Editor of THE ETUDE Music Magazine. Several other national musical organizations met together at the same time at the Statler Hotel, and the event was considered one of the most notable assemblies of prominent musical educators in recent American History.

DR. SERGE KOUSSEVITZKY

Hall.

BOSTON POST Feb 7, '48

SYMPHONY CONCERT

BY WARREN STOREY SMITH

It is difficult to write calmly and impossible to write adequately about what took place at Symphony Hall yesterday afternoon. Before an audience that largely did not know the music or possibly that such a piece existed, Leonard Bernstein restored to the repertory of the Boston Symphony Orchestra the Second or "Resurrection" Symphony of Gustav Mahler, previously heard here at two special concerts under Dr. Muck just 30 years ago. Mr. Bernstein's triumph, and incidentally Mahler's, was no less dramatic than the Symphony itself.

It was obvious all along that Mr. Bernstein had orchestra and audience in the hollow of his hand, and the music in his head and in his heart. Through the three purely instrumental movements the spell worked by piece and performance was unbroken. Then Suzanne Sten added her contralto voice to the orchestra and sang, with deep devotion, the "Urlicht" (Primal Light), that is the key and clue to the work, the explanation of that which has gone before and of the tremendous things that are to come.

The finale, which Mahler has directed should follow without pause, has been described as a vast tonal fresco of the Day of Judgment. The orchestra sounds the crack of Doom; there are calls from the horns; there is the tread of the hosts marching to the Judgment Seat. The chorale of the funereal first movement is recalled and measures about to be sung are played by the instruments. The voice of doom is heard again and again and after it those amazing bird-calls, in flute and piccolo, that "symbolize the last living sound of a mortal world about to be dissolved." Then, as from the other world, the chorus—oh, so softly—intones the words "Auferstehn'n, ja auferstehn'n wirst du, mein Staub" (You will rise again, my dust), and the Symphony begins to move toward its climax.

Yesterday this sublime setting of Klopstock's "Resurrection Ode" was entrusted to the choirs of Harvard and Radcliffe, too few in numbers, because of the restrictions of the stage, but mighty in valor. With the chorus was Ellabelle Davis, to sing the measures for soprano solo, as these particular ears have never heard them, and Miss Sten once more entered the picture, with Mahler's own words, "Believe, my heart, you have lost nothing." All too quickly came the overpowering conclusion, in which the bells peal and the very gates of Heaven are opened. When the audience recovered itself, pandemonium reigned. The emotional storm which had slowly gathered was finally released. And, you can take my word for it, no such excitement has been seen in Symphony Hall in many a year.

At some future time it shall be my pleasure and privilege to discuss in more detail Mr. Bernstein's discerning and inspired interpretation of this extraordinary work, and also the work itself, a virtual novelty in these parts. That it should be that is one of the most unaccountable things in the whole history of the Boston Symphony Orchestra. For the sake of the record it may be said that Mr. Bernstein offered as curtain-raiser the earlier and lesser of Mozart's two symphonies in G minor.

RUTLAND, VT.
HERALD
FEB 11 1948

BERKSHIRE FESTIVAL SCHEDULE ANNOUNCED.

BOSTON, Feb. 10 (AP).—A schedule of 14 concerts from July 18 through August 15 was announced by the Boston Symphony orchestra today for the 1948 Berkshire festival. Dr. Serge Koussevitzky will conduct most of the concerts but Leonard Bernstein, Eleazar DeCarvalho and Robert Shaw have been invited as guest conductors.

BOSTON HERALD FEB. 7, 1948

MUSIC

Symphony Concert

The 15th concert by the Boston Symphony Orchestra, Leonard Bernstein conducting, was given yesterday afternoon in Symphony Hall. Assisting were the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, director, and Ellabelle Davis, soprano, and Suzanne Sten, contralto. The program was as follows:

Symphony in G minor K. 183 ...... Mozart
Symphony in C minor No. 2 ...... Mahler

By ALEXANDER WILLIAMS

Mr. Bernstein achieved a major triumph yesterday with the performance of Mahler's immense Second Symphony. It was an interpretation that caught fire from the first stormy measures to the glorious finale where the composer unleashes all the musical forces at his command. This achievement was the more remarkable in that, owing to the subscription audience, the stage could not be enlarged, and the augmented orchestra, chorus and soloists had to squeeze in as best they could. It must have been very cramping for the players in the hour and a quarter the Symphony takes, but they did their duty with a will and turned in some superlative playing.

Mahler's genius was a strange one and he did not always succeed in pulling off his grandiose designs. The Second Symphony, however, is uniformly and in the end overwhelmingly successful. It is my feeling that too much is written about Mahler's music in the shape of programs for it. Does it really help us in listening to the third movement to read all about St. Anthony and the fishes and the vulgarity of the world? Something, of course, about "Des Knaben Wunderhorn" and the texts of the last two movements should be noted, but for the rest I found Paul Stefan's program mainly pretentious nonsense. Whereas I enjoyed the music thoroughly and was never bored for one instant.

Some have professed to find the third movement one of the finest things in all Mahler, but the truth is that the whole Symphony abounds in these happy touches. For others the ineffable peace of the fourth movement will have been one of the most moving things in the Symphony. And here, incidentally, the effect was enhanced by the beautiful singing of Suzanne Sten. Mr. Bernstein secured a perfect accompaniment for her, and the result was peculiarly felicitous.

A charming early Symphony in G minor by Mozart was spiritedly played as a sort of curtain-raiser to the Mahler. Mr. Bernstein secured a lively and ingratiating performance. His visit to the orchestra this year has been a resounding success, with hardly a dull moment in the three weeks.

SATURDAY, FEBRUARY 14, 1948

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

At last, thanks to the enterprise of Richard Burgin, some of the music by Charles Ives has turned up on a program of the Boston Symphony Orchestra. It is an "orchestral set" entitled "Three Places in New England," and although Nicolas Slonimsky did it with small orchestra in 1931, it is for all practical purposes just about unknown here.

Charles Ives is a Connecticut Yankee, now 73, who studied music with his father and with Horatio Parker at Yale, but has divided most of his life between composing and the insurance business. A lot has been written about him, both as a salty-witted individual fond of solitude, and as a composer of extraordinary independence who was experimenting with several keys and rhythms at once long before Schoenberg or Stravinsky made any headway over here. Since Ives, at least in these parts, has had more written explanation than performance, many people must have come to think of him either as a neglected genius or a compounder of shocking dissonance.

You can't judge a man by one performance of one score, but "Three Places in New England" leads me to believe that Ives is neither a genius nor a tonal ogre. His music is individual, and when he swings into march rhythm it has motion and "bite." Some of his harmonic devices probably were ultra-ultra when he wrote them, although now they do not seem extreme. The lack of movement when he writes in slow tempo betrays to me the mark of the amateur, and so does the prevailing lack of inward character of these pieces.

The first movement, "Boston Common," is an evocation of the colored man's burden of pain and slow advance to freedom, aroused by contemplation of the Saint-Gaudens relief sculpture of Col Shaw and his Negro regiment on the Beacon st. side of the Common across from the State House. The second movement is a play of fancy about a Revolutionary War memorial at Redding Center, Conn., when a small boy on a long-ago July 4 dreams of seeing the Goddess of Liberty pleading with some of Gen Putnam's disaffected soldiers not to desert their cause. Both those movements contain fragments of tunes like "Yankee Doodle," "British Grenadier" and "Battle Cry of Freedom" in peculiar, disjointed harmonization.

Ives' third piece is a little brooding tone poem inspired by the

ty of the Housatonic River at Stockbridge, probably the best music of the three if not precisely the most "American" sounding of all.

Mr. Burgin's program reminds me of a large tray of hors d'oeuvres: varied, spicy and mostly attractive, but neither filling nor hearty. The best piece is the C-minor Symphony (No. 5 of the Salomon series) by Haydn, which is both excellent and not overly familiar. The Symphony in Three Movements by Stravinsky, is harsh, dry and inane with an andante based on a footling tune from Rossini's "The Barber of Seville." As for the Second or "Little Russia" Symphony of Tchaikovsky, that is simple-minded music but full of pleasant Slavic tunes. Mr. Burgin conducted well, and the orchestra responded superbly to his demands.

Where Is Dr. Koussevitzky?

Editor:

I wonder how many regular subscribers to the Boston Symphony Orchestra concerts feel as I do regarding the choice of conductors for the Providence concerts. This is in no way a criticism against Mr. Bernstein, who is a remarkable young man, or any other substitute conductor. It is, however, a question as to why Dr. Koussevitzky has been able to get almost everywhere this season except Providence, and as to why the substitute has not always been of closer experience to other substitutes and to Dr. Koussevitzky.

After all the Providence concerts are always well patronized and well supported, and I think we should receive more consideration. We treat the orchestra with courtesy and respect (not every city where I attend concerts does as well) and the people in these parts appreciate the orchestra so much that in return I believe that we should have for the five concerts either Dr. Koussevitzky or other men nearer his caliber, and not young men, able and brilliant as they may be, or any other substitute however well liked by us all.

We have had three concerts so far this season, none of which Dr. Koussevitzky conducted, and we have no assurance that he will conduct the next one; as a matter of fact we do not know who will conduct, as the usual announcement was not given in the program of the last concert.

The people here show their appreciation in every possible way, and I think we should get a better deal.

REGULAR SUBSCRIBER.

PROVIDENCE, R. I.
JOURNAL
FEB 14 1948

DAYTON, O.
NEWS

Music Festival Starts July 15 At Tanglewood

BOSTON, Feb. 14.—The Berkshire Festival of 1948 to be given by the Boston Symphony orchestra at Tanglewood, the orchestra's summer home in Lenox, Mass., will consist of 14 concerts from July 18 through Aug. 15.

In the first two weeks, two programs from the music of Bach and Mozart will be performed on Sunday afternoon, July 18, and Tuesday evening, July 20, and repeated on Sunday afternoon, July 25, and Tuesday evening, July 27. These concerts will be given in the intimate Theater Concert hall and conducted by Dr. Serge Koussevitzky.

Three series will be given in the third, fourth, and fifth weeks (July 29-Aug. 15) with a Thursday evening, Saturday evening, and Sunday afternoon concert for each series. After Series B, an extra concert will be performed on Tuesday, Aug. 10, with an all-Tchaikovsky program. These concerts will be given in the Music shed. While Dr. Koussevitzky will conduct most of the concerts, three guest conductors have been invited: Leonard Bernstein, Eleazar de Carvalho, and Robert Shaw. Soloists are to be announced later.

The sixth season of the Berkshire Music Center at Tanglewood, the summer school of which Serge Koussevitzky is director, will begin on July 5, and continue for six weeks through the Festival. Dr. Koussevitzky will supervise the conducting classes.

SCHENECTADY, N. Y.
GAZETTE
FEB 10 1948

Of Music and Musicians

Conrad H. Rawski will present the second of his series of lectures on chamber music at the Schenectady Museum Friday evening devoting the period to the discussion of the "String Quartet and the Classical Quartet Types." The lecture will lead up to and include music of Beethoven. The Sunday afternoon program at the museum will be given by the Edward A. Rice string quartet. Quartets will be by Haydn, Dittersdorf and Beethoven. Other members of the ensemble are Frederick Graziade, second violin; Leo Kliwen, viola; and Arthur Catricala, 'cello.

The winter concert of the Schenectady Symphony is slated for next Tuesday evening at the Erie with Anthony Stefan conducting.

John Charles Thomas, baritone, will be at the Plaza Feb. 20.

Although the weather here is anything but like summer plans for that time are underway. At least the Boston Symphony has released dates for the coming ninth Berkshire Festival to be held at Tanglewood from July 18 through Aug. 15. A total of 14 concerts will be presented and the Berkshire Music Center will function for the sixth time from July 5 through Aug. 15.

Serge Koussevitzky will conduct most of the concerts with three guest conductors as assistants. Guest conductors invited are Leonard Bernstein, Eleazar de Carvalho and Robert Shaw. Soloists will be announced later.

During the first two weeks the music of Bach and Mozart will be performed on Sunday afternoon, July 18, and Tuesday evening, July 20, in the Theatre Concert hall and conducted by Dr. Koussevitzky. These will be repeated on July 25 and July 27. Three series of concerts on Thursday and Saturday evenings and Sunday afternoons will be given in the Music Shed between July 29 and Aug. 15. After second series an all-Tchaikovsky program will be given on Aug.

Max Lanner, piano; John White, piano; Cecil Effinger, theory and composition; John Fundingsland, music education, Myrtle M. Bridges elementary piano; Carol Truax, director of fine arts departments; and Dr. Charles Norman Granville, vocal pedagogy.

Roy Harris is composer in residence of Colorado College. At present he is engaged in writing his seventh symphony, commissioned by the Koussevitzky Foundation, and a violin concerto commissioned for the Cleveland Symphony. Dr. Harris will supervise the festival, teach composition, lecture and conduct the Colorado College String Sinfonia.

[73]

NEW HAVEN, CONN.
REGISTER

FEB 15 1948

Aldo Parisot, Brazilian Cellist Remains Enthralled By Snow Here

JUST when most New Haveners had enough, Brazilian Aldo Parisot discovered snow on Yale's campus and gleefully tossed big chunks in the air.

SINCE his arrival in the United States in 1946, Aldo Parisot, cellist, has become a well known figure to New Haven music lovers. Regarded as the finest South American cellist, with over 150 concerts and recitals to his credit, Parisot came to Yale University from Brazil on a fellowship from The Brazil-United States Institute.

He was born in Natal, Brazil, 27 years ago, of French-Brazilian parentage. He studied the cello under the Italian Babini, continued at the Natal Conservatory and later with Professor Iberé Gomes Grosso. He gave his first concert at the age of 14 in the Santa Isabel Teatro in Refice, Brazil. In Rio de Janeiro, Parisot became a pupil of Pablo Casals, reputedly the greatest cellist in the world. He also attended the National School of Music of Rio de Janeiro and was awarded a Bachelor's degree in 1938.

At the age of 17, Parisot taught music and the cello at the Conservatorio Pernambucano in Brazil. At this young age, he was under contract by the Radio Clube de Pernambuco for a series of broadcasts. From the age of 14 years through his 21st year, he played throughout Brazil, Paraguay, Uruguay, Argentina, and Chile.

Parisot's first concert in Brazil was with Ricardo Odnoposoff, one of the foremost violinists in America today. At the age of 21 he became the first cellist in the Brazilian Symphony Orchestra of Rio de Janeiro. He was also a member of the Brazilian Iacovino Quartet, during which time he played with many of the greatest artists of Europe and the United States.

In Brazil, he was under the batons of Eugene Szenkar, prominent conductor of the Brazilian Symphony Orchestra; Eleazar Decarvalho of Brazil, who has recently made his debut in America as guest conductor of the Boston Symphony; Eugene Ormandy of the ~~Philadelphia Sym~~phony Orchestra; Charles Muench, guest conductor of the New York Philharmonic; William Steinberg, conductor of the Buffalo Symphony Orchestra; Francisco Mignone, Brazilian composer and conductor; Ibere' Gomes Grosso of Brazil; Leo Peracchi; Josef Schuster, one of the foremost cellists in America today; Mieczyslaw Horszowski, pianist from Poland; Arnaldo Estrella, Brazilian pianist.

SOLOIST WITH BOSMANS

Parisot was soloist with the Belo Horizante Symphony of Belo Horizante in Brazil under the direction of Arthur Bosmans. Parisot was also a member of the National Radio Symphony Orchestra of Brazil. He appeared as guest artist with a number of Brazil's Sociedades de Cultura Musical of Pernambuco, Rio de Janeiro, Bahia, Natal, Recife, Olinda, Salvador, Sao Paulo and Maceio.

In 1941, Villa Lobos presented Parisot to Arturo Toscanini and Leopold Stokowski when they visited Brazil. Later, when Josef Schuster, who was first cellist in the New York Philharmonic at the time, visited Brazil and heard Parisot, he became so impressed with the youth's exceptional talent that he suggested that he come to the United States to further his studies.

Parisot is affectionately called "The Little Casals" because of his extraordinary talent and many believe that he has the attributes which made Pablo Casals the world's greatest cellist. He has received acclaim throughout South America from some of the greatest music critics.

Since his arrival in the United States, he has played at numerous concerts at Yale and is the first cellist in the New Haven Symphony Orchestra. Last year he was guest artist under the auspices of The Pan-American Association of Philadelphia in Ethical Society Auditorium, in a program which featured music by three contemparary Brazilian composers. He has also played at Harvard, Baltimore, Tanglewood, Lenox and several weeks ago, he appeared with the Springfield Symphony under the direction of Alexander Leslie. He will be a guest artist at a benefit concert for foreign relief sponsored by The Business and Professional Woman's Club of New Haven on February 18 at the New Haven Lawn Club.

Last year he was invited by the Canadian Broadcasting Company in Montreal to make recordings.

The cello Mr. Parisot is using dates back 300 years. It is valued at $8,500 and it was lent to him by Emil Hermann of New York.

Parisot has a fine sense of humor and is high in his praises of Americans and the United States. One of his greatest thrills was the snow. He had never seen snow before coming to New Haven. He is enthralled by the beauty and architecture of Yale University. He enjoys playing music with two roommates, Kurt Glaubitz, cellist from New Jersey and Andrew Petryn, violinist. Both have shown him the sights in New Haven. They both delight in telling of "The Boston Incident" to Sr. Parisot's embarrassment.

Here is the Petryn version. "Upon entrance to Symphony Hall in Boston, where the Boston Symphony was performing Villa Lobos under Carvalo, Brazilian guest conductor, Parisot entered the hall seeking an obvious seat. After Carvalo concluded his performance, the vigorous Parisot managed to convey his full 130 lbs. in the line of fire of the performers. Whereupon, all members unanimously appeared to lose any semblance of sedate Bostonian behavior and with bravisimo della agitato, wildly and generously hailed the lone visitor without cello. Needless to add, a monetary state of complete chaos befell the audience unable to discern the sudden lack of good behavior from such noble performers. Unable to assume the normal pose, the diabello of the heavy strings was immediately whisked off by one tuba, bass drum, oboe and quartet of cellists from the symphony, into the jubilant embrace of the tense conductor."

Parisot has an unusual hobby. Besides painting, he enjoys doing "Decupage," the delicate art of filigree designs in wood. After the design is made and cut with a special and delicate saw, he adorns lamps, bookends and many other items.

ATLANTA, GA.
JOURNAL

FEB 15 1948

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FLASHES HERE, THERE—The Berkshire Festival of 1948 to be given by the Boston Symphony ~~Orchestra, Serge~~ Koussevitzky, conductor, at Tanglewood, the orchestra's summer home in Lenox, Mass., will consist of 14 concerts, from July 18 through Aug. 15. While Dr. Koussevitzky will conduct most of the concerts, three guest coductors have been invited, Leonard Bernstein, Eleazar de Carvalho and Robert Shaw. Soloists are to be announced. . . . James de la Fuente, Atlanta-New York violinist, is giving a recital in Boston this Sunday. On Thursday evening he is appearing on the Community Concert Service Series at Long Branch, N. J. Andre Benoist is the accompanist. Then follows a three weeks' tour in March, through Nebraska, Kansas, Missouri, Texas, Oklahoma, Louisiana and New York. . . . Solveif Lunde, pianist, will be heard in re[illegible]:15 p. m. Monday, in Newhan at the Municipal building. . . . Roman Totenberg, violinist, will be presented in recital by the Griffin Music club, 8:30 p. m., Tuesday at the high school auditorium. . . . Chautauqua (N. Y.) celebrates its "Seventy-five Years of Creative Americanism" this summer. The diamond jubilee program opens on July 4 and extends through Aug. 29. For literature address Chautauqua Institute, Chautauqua, N. Y., Inquiry dept. . . . Alberto Denton Marshall, pianist-composer, will play her compositions at the Writers' club meeting on Thursday evening.

KOUSSEVITZKY

NEW YORK, N. Y.
POST

FEB 16 1948

BSO at Carnegie

The Boston Symphony Orchestra will play a Carnegie Hall concert Wednesday evening under the direction of Concertmaster Richard Burgin. The program lists Haydn's Symphony No. 95 in C Minor, Stravinsky's Symphony in Three Movements, and Sibelius' First Symphony in E Minor.

The orchestra will play at the Brooklyn Academy of Music Friday evening.

DAVENPORT, IOWA
DEMOCRAT & LEADER

FEB 15 1948

DATES AND SOME OF . . the particulars have been announced for the Berkshire festival of 1948 to be given by the Boston symphony~~—Sergei Kous-sevitsky~~ conducting — at Tanglewood, Mass. The festival will consist of 14 concerts from July 18 thru Aug. 15. In the first two weeks two programs of music of Bach and Mozart will be performed. Three series will be given in the third, fourth and fifth weeks and after series B an extra concert with an all Tschaikowsky program will be given. While Mr. Koussevitsky will conduct most of the concerts, three guest conductors have been invited; Leonard Bernstein, Eleazar de Carvalho and Robert Shaw. Soloists are to be announced.

NEW HAVEN, CONN.
JOURNAL-COURIER

FEB 18 1948

Last Night's Concert

By E. C. R.

Boston Symphony Orchestra

The sixth concert in the current Woolsey Hall series was held last evening in Woolsey Hall. The Boston Symphony Orchestra, under the direction of Richard Burgin, made its second appearance of the season here. Mr. Burgin performed outstanding. He evidenced the same type of dynamic personality, verve and finger tip control as the popular Serge Koussevitzky, yet with an ease and fluid calm felt by both orchestra and audience.

The program opened with Symphony in C Minor, Op. 95, by Franz Haydn, under whom the symphony evolved approximately to the construction which has endured for over a century. The music of Haydn has an earthy freshness entirely uninhibited, straight from both the heart and the soil. It is unflagging in its imaginativeness and is very much alive in its optimism. Haydn's outstanding characteristic was his adaptability, for he had the happy capacity of overlooking the unpleasant side of a situation, extracting only the good.

The Orchestral Set entitled "Three Places in New England" was composed by Charles Ives, born in Danbury, Conn., in 1874. This formerly active business man topped off his training with Horatio Parker of Yale, and after retirement began to write songs descriptive of towns and places. He uses a strongly accented off-beat that resembles jazz but isn't. His music is characterized by vitality, humor, pathos and audacity.

The first one, entitled "Boston Common" was suggested by the bronze relief of Colonel Shaw and his Regiment by St. Gaudens; and the music is a retrospect of the Civil War. The second, "Putnam's Camp, Redding, Connecticut" depicts in imagination a child's vision on a Fourth of July picnic, of the Goddess of Liberty exhorting the soldiers—ghosts of an earlier century—which ended with a loud discord. The third, "From the Housatonic at Stockbridge" was suggested by a poem by Robert Underwood Johnson, which had a mythical almost eerie ending.

Much more to the liking of the listeners was the second part of the program, and, of course, particularly the performance of the guest soloist, Bruce Simonds, Dean of the Yale School of Music, making his first appearance with this famed orchestra, and also marking the first presentation by the Orchestra of the Piano Concerta No. 2 in B-Flat Major by Beethoven. The treatment of this dramatic masterpiece was not in the traditional Teutonic style of Beethoven interpretation but it was tremendously exciting and compelling in its force and conviction.

The beautiful piano solos were expertly performed by Bruce Simonds, who excelled especially in the many runs, arpeggios, and passagework demanding nimbleness and swift adapability. Clearness of touch, razor-like swiftness, tone shading and altogether perfect enunciation made memorable his performance and brought continued rounds of applause at the completion of this, the finest, part of the program.

With the Three Movements Symphony by Stravinsky, writer of novel folkmusic, the program concluded. Around Stravinsky's music has raged more controversy and conflict than any of his contemporaries Revolutionary tonalities found in his works are called modernistic and futuristic. It is not difficult to know this was written during the hectic year of 1945, for it expresses the turmoil, torments and tension, followed at last by cessation and relief.

A special announcement was enclosed in the program notifying the public of an additional concert by the Boston Symphony Orchestra to be held in Woolsey Hall, Tuesday evening, March 16th, under the direction of Serge Koussevitzky.

The final concert in the regular Woolsey Hall Concert Series will be held Wednesday, February 25th, when Artur Rubinstein, pianist, will be heard.

NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 19 1948

Music

Stravinsky Score Is Tough and Gritty

By LOUIS BIANCOLLI.

With Concertmaster Richard Burgin subbing for Serge Koussevitzky—who is on vacation—the Boston Symphony unleashed its own version of Stravinsky's "Symphony in Three Movements" in Carnegie Hall last night.

This is tough, gritty music, almost completely stripped of anything but blunt rhythm. Colors rarely mix and themes never develop in the old sense, but the whole thing plunges ahead in a weird kind of self-propulsion.

Stravinsky rules out any program here: There is no story, no tag, no foothold in reality. If the outside world exerted any tension on the symphony, Stravinsky wasn't aware of it. This is music boiled down to bare outlines.

It Isn't Pleasant.

It isn't pleasant music; that much is certain, and that much Stravinsky himself might admit—since any word like "pleasant" implies emotional commitments that the hard boiled scheme of this symphony would seem to combat.

But it is fascinating music just the same and terrifying, too. For, if we accept its premise, then we must all face the fact that music as we know it has completed its mission and become a dead language.

With an iron logic of its own, the symphony seems to ring down the curtain on the classic and romantic schools, where you could follow a set of themes like horses at a race track, with variations in tempo and excitement.

Stravinsky uses block formation, instead; a scheme of planes and outlines, linked together in arithmetic sequence, so that an adding machine would be handier than a standard analysis in sizing up the music.

A Series of 'Events.'

What happens within this block area is a series of what a modern physicist might call "events"; there are weird little patterns of notes and rhythms; big and little explosions; sudden shifts to sharp percussive episodes.

There is no emotional compulsion, unless the terrific show of energy comes under the head of emotion. The action is more like the functioning of some law of physics, and if the world is pictured here at all it is only as a bleak postatomic lifelessness.

This is the depressing side of Stravinsky's "Symphony in Three Movements" — it mirrors, with brutal power, an almost dehumanized world. It fiercely negates esthetic comfort and seems to announce the end of the very art it practices.

Stravinsky knew where he was going in this symphony — every inch of the way. There are other routes in music, where the scenery is brighter and the company gayer. Stravinsky merely chose a grim detour and followed it to the bitter end.

Mr. Burgin gave a tightly knit reading of the symphony, and both the Haydn C minor Symphony and Sibelius' First further attested his grasp of technical and stylistic essentials.

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 18 1948

Boston Symphony Here

Burgin Will Direct Program at Carnegie Hall Tonight

On its third New York visit of the season the Boston Symphony Orchestra will be directed by its associate conductor and concert master, Richard Burgin. The program for tonight at 8:45 in Carnegie Hall includes Haydn's Symphony No. 95, in C minor; Stravinsky's Symphony in Three Movements and Sibelius's first symphony. The Haydn and Sibelius symphonies will also be played with Hindemith's "Symphonia Serena" on Friday night at 8:30 in the Brooklyn Academy of Music. On Saturday afternoon at 2:30 in Carnegie Hall, Mr. Burgin will present a Bach prelude arranged by Pick - Mangiagalli, Hindemith's "Symphonia Serena," Charles Ives's "Three Places in New England" and Tchaikovsky's second symphony.

The Haydn, Sibelius and Tchaikovsky works will be played by this orchestra under Mr. Burgin tomorrow night at the Westchester Count Center in White Plains in the fifth concert of Mrs. Julian Olney's subscription series.

PROVIDENCE, R. I.
BULLETIN

FEB 18 1948

Music Lovers Appeased--- Koussevitzky Coming Here

Providence music lovers who have been fretting over the rare appearances here of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, were assured today that he is scheduled to wield the baton when the orchestra gives its fourth concert at the Metropolitan Theater March 2.

If Dr. Koussevitzky keeps the date—he will be 74 in July and has to watch his health—it will be his first and only appearance in Providence this season and the fifth in three seasons. The Boston Symphony gives five concerts a season in Providence.

The orchestra's headquarters in Boston was asked to comment on a letter to the editor published in last Sunday's Journal which inquired why "Dr. Koussevitzky has been able to get almost everywhere this season except Providence." The letter writer also wanted to know "why the substitute has not always been of closer experience to other substitutes and to Dr. Koussevitzky" and said he felt the Providence subscribers to the Boston Symphony concert series "should get a better deal."

A spokesman for the orchestra management said he was sorry to hear of the complaint but wanted it made clear that no slight to Providence concertgoers was intended.

"Our season," he said, "is laid out in such a way that in certain weeks we have guest conductors. It just happens that the Providence dates fall mostly within the weeks when the orchestra is led by guest conductors.

"As you know, Dr. Koussevitzky is not as young as he used to be and he can't conduct the full season. I think we are fortunate to have him for as much of the time as we can."

NEW YORK, N. Y.
JOURNAL AMERICAN

FEB 19 1948

Burgin Leads Boston Group

By MILES KASTENDIECK

Richard Burgin conducted the Boston Symphony in his own right in Carnegie Hall last night. He did a good, solid, musicianly job. If there was more routine playing and less interpretation of the music, it was simply that he has not yet crossed the subtle bridge between them.

Without that extra touch that brings music alive, even an orchestra like the Boston Symphony remains earthbound. There was no inner tension to the performances of Haydn's Symphony, No. 95 or Sibelius first symphony.

The best part of the evening came in the Stravinsky. Here the style of the music fitted more closely the honest, earnest work of the conductor.

The intricacies of this pulsating work do not make pleasant listening. There is, however, an undeniable fascination attached to the recurrent throbs whch agitate the music. If it has nothing else, it has drive. That is what Mr. Burgin gave it last night.

* * *

Continuing its evening "Ring" cycle, the Metropolitan presented "Siegfried" last night with Lauritz Malchior in the title role. The performance was not the equal of the first, but the work never fails to carry itself.

Mr. Melchoir and Mrs. Stiedry differed on tempo with the tenor being more arbitrary than was desirable.

PROVIDENCE, R. I.
JOURNAL

FEB 19 1948

KOUSSEVITZKY TO APPEAR

A spokesman for the Boston Symphony Orchestra promised yesterday that Dr. Serge Koussevitzky will conduct the fourth concert of the Providence season at the Metropolitan Theater on Mar. 2. The noted conductor, absent for the first three concerts this year, will be making his fifth appearance here in three seasons.

PROVIDENCE, R. I.
BULLETIN

FEB 19 1948

Absence of Dr. Koussevitzky

Editor:

I read with particular interest "Regular Subscriber's" letter in the Sunday Journal of Feb. 15 bemoaning the infrequent appearance of Dr. Koussevitzky at the Boston Symphony Concerts in Providence.

"R. S." does not explicitly blame the good doctor, but his inference is clear. Yet is there not some remote possibility that Dr. Kousevitsky is not overly eager to conduct in a theater where the music from his orchestra, considered by many the world's finest, rattles about like the proverbial skeleton in a closet? Surely he cannot be blamed if Providence, a fairly good musical town, does not have a single theater of acceptable acoustics which is large enough to make the orchestra's Providence visits financially successful.

Meanwhile, of course, talk of a "living memorial" for the city's veterans remains just talk.

ARTHUR B. DUNBAR JR.

Pawtucket.

FEB 20 1948

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA. Richard Burgin ~~conducting; concert~~ Wednesday night at Carnegie Hall. The program:
Symphony in C minor, No. 95............Haydn
Symphony in Three Movements......Stravinsky
Symphony No. 1 in E minor, Op. 39....Sibelius

With Gusto

THE Boston Symphony Orchestra always sounds grand no matter who conducts it. Richard Burgin always gives you a piece clearly no matter what the piece is. Wednesday night at Carnegie Hall he gave us, conducting the Boston Symphony Orchestra, three symphonies—a Haydn, a Sibelius and a Stravinsky. And if all were a little rough and broad, they were at the same time about as frankly and straightforwardly read as any one could wish. Finish is not Mr. Burgin's forte, but he makes jolly music.

* * *

The Haydn Symphony in C minor, No. 95, profited least from the conductor's lusty approach. It came out mostly just loud and soft, though the rhythm was there. The Sibelius No. 1 benefitted hugely from the breadth and gusto, sounded like honest outdoor stuff for once, or rather like a sound-track for a real outdoor film. It is a silly piece if you take it too seriously. Played for sentiment and melodrama, it is good clean fun and not without ideas.

* * *

Stravinsky's Symphony in Three Movements (No. 3) is good clean fun too, but of another intellectual order. It is fun because it dances all the time and because you never know what it is going to do next. It is a complex dance routine that only Balanchine could set (and probably will). It is intricately put together out of the best materials, many of them quoted (or paraphrased) from his own works. One composer called it Stravinsky's "Heldenleben" for that reason. And yet the references are not, I think, specific quotes but rather pieces in a game. Recognition is not essential, because the context and meanings have all been changed; it is merely a pleasure. Following the orchestral ingenuities is a pleasure too. The work is a delight from every intrinsically musical point of view. It has humor, fancy, wonderful workmanship and constant surprise.

* * *

Igor Stravinsky

Whose Symphony in Three Movements was performed Wednesday night in Carnegie Hall

Expressively it remains obscure to this listener. When the composer directed it here himself a year or two back, I took it for an evocation of Romantic Russia. Wednesday night it seemed to me to be a ballet, in the sense that Tchaikovsky's Fourth Symphony is really a ballet evoked rather than a personal statement. Perhaps the Stravinsky work is both a ballet evoked and a symphonic epoch evoked. I do not know. Wednesday night all I could hear in it was dancing. Dancing and the most intricate musical games. Either way it is a pleasure. I suppose one of the conductors will be making a sex piece out of it next. That is what they are likely to do with any work whose expressive content is the least little bit obscure.

Blind Violinist To Be Soloist

Ruben Varga, nineteen-year-old blind violinist from Palestine, will be the soloist with the City Amateur Symphony Orchestra, conducted by Judge Leopold Prince, in its next free concert at the American Museum of Natural History on Sunday afternoon, Feb. 29, when he will play the Mendelssohn concerto. He was born of Hungarian parents in Palestine, where he lost his sight when eleven years old through picking up a bomb that exploded. He studied in Budapest and came to the United States a year ago.

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 19 1948

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA. Richard Burgin, conducting, concert last night at Carnegie Hall. The program:

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NEW YORK, N. Y.
SUN
FEB 19 1948

The Music Makers

By IRVING KOLODIN

An Evening of Burgin at the Boston Symphony.

The classic idea of a concertmaster as a man who could, if necessary, replace the conductor is having a revival, and a good thing it is. Richard Burgin had his opportunity to direct the Boston Symphony in Carnegie Hall last night, as Alexander Hilsberg did the Philadelphia Orchestra a few weeks ago. It underscores, for one thing, that conducting is not wholly the black art it is sometimes made to seem; and it highlights the capacities required of a man who is the chef d'orchestre's equivalent of liaison officer, top sergeant and right bower all in one.

IRVING KOLODIN

Burgin's qualities have been evident on too many occasions to require extolling now. But it was a subtle suggestion of his attributes as a musician that he dared to confront his listeners with an austerity program of three symphonies, including ones so various as the Haydn in C minor (No. 95) and the Stravinsky of 1945, which bears as its simple subtitle "In Three Movements."

Especially gratifying to this listener was the success of Burgin with the Haydn, one of the master's most masterful, full of musical substance and artistic purpose. There was a reasonable quantity of subtle effects in his direction, but never to the detriment of reason and logic. The artful variations of the slow movement were beautifully played; and one even wondered if the work were not deliberately chosen to permit Burgin's associate at the first desk of violins a chance as soloist in the trio of the minuet. Greater love hath no man than to permit a second concertmaster such an opportunity; and Alfred Krips embraced it with ardent heart and fine competence. Little wonder that the orchestra applauded Burgin's entrance, and played for him like so many archangels in tail coats.

Stravinsky's quirky, challenging work of 1945 asks something more than pace, for the cumulative effect depends on a kind of sharp distinction among dynamics and tonal masses that Burgin doesn't command. So far as rhythmic detail and pure pattern were concerned, he had the score well in hand; but one recalls from Stravinsky's own direction something dryer, more percussive. He had his best success with the andante, which is beautifully written to "sound," and did. The orchestral work throughout was tonally rich, and somewhat more relaxed than it often has been in the recent past, especially in the Sibelius No. 1, which brought the evening to an end. It was good to see, also, the regard of the audience for Burgin, their warm greeting when he first appeared.

Woodwind Ensemble Plays in Times Hall

Much new music for woodwind quartet was featured at last night's concert of the Wollf Chamber Players at Times Hall, the first of a series. John Verrall's "Humoresque" and quartets by Everett Helm, Harold Holden and Arthur V. Berger were listed, all except the last named being first public hearings. When the puffing was over and the tootling had died away, little that was novel or exciting had been added to the woodwind literature, nor had the hardy souls who heard out the program been excessively diverted, despite carefully prepared, persuasive playing by Charles Ehrenburg, flute; Ralph Gomberg, oboe; Wallace Shapiro, clarinet, and Bernard Garfield, bassoon.

There was too little variety to the fare. A certain amount of relief was provided by the interjection of two Hindemith sonatas—one for flute, one for bassoon, both with piano (played by Lillian Freundlich) — at critical points in the evening's schedule, yet there were several general deficiencies. The composers' devotion to traditional contrapuntal bustlings and excursions (which seem to be de rigueur in the development of woodwind themes), the adherence to well-worn methods of voicing, a bland indifference to formal structural outline, together with the utter triviality of thematic material employed, resulted in an ever-increasing monotony

Aside from the Hindemith sonatas, which are gratefully contrived and create a valid mood, the Berger quartet was notable for its sophisticated economy of means and well-tooled craftsmanship. It recalled the painstakingly etched phrases of Ravel—in this case, reshaped to conform with the requirements of present-day materialism. In the Helm work, especially in the first movement, there were moments of gratifying sonority; on the whole, however, it was not representative of any distinct or clearly formed musical personality.

ANSON W. PECKHAM.

GLENS FALLS, N. Y.
POST STAR
FEB 20 1948

An outline of the 1948 Berkshire Festival has been received. Under the supervision of Serge Koussevitzky the Music Festival and the Berkshire Music Center will hold, altogether, a six-week session, July 5 to August 15.

As usual there will be three series of week-end concerts in the Shed. Complete programs have not, as yet, been announced. But there will be two programs each of the works of Bach and Mozart, to be held in the Theatre-Concert Hall. An extra concert, the program to be an all-Tschaikowski one, is booked for Tuesday evening, Aug. 10.

Dr. Koussevitzky will conduct most of the programs, but he has engaged Leonard Bernstein and the young South American, Eleazer Carvalho as guest conductors.

FRIDAY, FEBRUARY 20, 1948

MUSIC

By VIRGIL THOMSON

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PEEKSKILL, N. Y.
EVENING STAR
FEB 20 1948

Symphony Plays To Large Audience

WHITE PLAINS — The Boston Symphony Orchestra, under the leadership of its associate conductor, Richard Burgin, presented the fifth concert in the Mrs. Julian Olney subscription series at the County Center last night before an audience of 3,000. The program, which was both varied and interesting, included the Haydn "Symphony in C Minor, No. 95"; the Sibelius "Symphony No. 1 in E Minor, Opus 39"; and the Tschaikowsky "Symphony No. 2 in C Minor, Opus 17."

It was an excellent program from start to finish. Each of these contasting symphonies demanded expert handling and individual treatment, and they were all beautifully presented. The utter lucidity and delicacy of construction of the Haydn work was emphasized by an animated and at the same time sensitive interpretation. It was played with a full understanding of its inate grace and charm, while its underlying fundamental design and richness of development were never lost sight of. This symphony is full of delightful musical ideas, with a complete avoidance of meaningless phrases and Mr. Burgin delineated this pattern clearly last night.

To this reviewer, the brightlight of the evening was the performance of the Sibelius work, both because of its monumental style, and because of the striking manner in which its particular type of heroic romantcism was portrayed. Here is a symphony which abounds in contrasts. It is highly dramatic in every movement, and Mr. Burgin emphasized just these aspects.

He presented a broad and vibrant interpretation of the great melodies which sing with exultant joy and rise and fall with increasing intensity from one movement to another.

—R.K.N.

TARRYTOWN, N.Y.
NEWS
FEB 20 1948

Boston Symphony In 5th Concert

By RUTH K. NOLAN

White Plains. — The Boston Symphony Orchestra, under the leadership of its associate conductor, Richard Burgin, presented the fifth concert in the Mrs. Julian Olney subscription series at the County Center last night before an audience of 3,000. The program, which was both varied and interesting, included the Haydn "Symphony in C Minor, No. 95"; the Sibelius "Symphony No. 1 in E Minor, Opus 39"; and the Tschaikowsky "Symphony No. 2 in C Minor, Opus 17."

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To this reviewer, the highlight of the evening was the performance of the Sibelius work, both because of its monumental style, and because of the striking manner in which its particular type of heroic romanticism was portrayed. Here is a symphony which abounds in contrasts. It is highly dramatic in every movement, and Mr. Burgin emphasized just these aspects.

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CHICAGO, ILL.
TRIBUNE
FEB 20 1948

ASK RODZINSKI TO STAY, SAYS KOUSSEVITZKY

Apology for His Dismissa Also Is Urged

BY CLAUDIA CASSIDY

"If you ask me what is to be done, I can see one outcome only. Let those who brought about this issue have the courage to apologize to Rodzinski and ask him to continue his wonderful work and musical directorship of the Chicago Symphony orchestra."

Koussevitzky

It was Serge Koussevitzky speaking, a bronzed Koussevitzky in a rakish white beret, captured for an interview as the Constellation carrying him from an Arizona vacation to New York paused for refueling at Chicago airport. Koussevitzky is a great man of music and has been for 24 years the musical director of the famed Boston orchestra. He had expressed his interest in Chicago's musical life before and had rejoiced when Artur Rodzinski was engaged as the Chicago Symphony's director.

Points To Responsibilities

Speaking slowly and choosing his words with care, he had this to say:

"In all large institutions, the position and functions of every member or group are distinctly understood and outlined. Thus, in the realm of musical art, the responsibilities for a symphony orchestra are shared by the board of trustees, the conductor, and the manager.

"The trustees of the orchestra are 'entrusted' by their city and community to maintain and financially support the organization. The conductor is invited to build up an orchestra, to carry on its high standards, and to create musical culture. The manager is to take care of the necessary managerial plans and details and to meet the requirements of the organization and the conductor.

Calls Action Unethical

"Yet, what happened in Chicago? One has the impression that the trustees of the Chicago Symphony orchestra exercise a dictatorial power and act as tho the orchestra belonged to them rather than to their city and community at large. Their action with regard to Artur Rodzinski is shocking and unethical. It is of course within the power and rights of the trustees not to renew a contract with the conductor. But to announce in the newspapers in midseason that the conductor had been dismissed—that is, that his engagement would 'terminate at the end of the current season'—is brutal and a great injustice because it is detrimental to the conductor and may affect his future life and career.

"Rodzinski is a conductor of the first rank and his success in Chicago is a proof that the public as well as the orchestra not only accepted him but also admired him."

cellulose, and so might get nourishment from the
Sole U. S. Agents: Schieffelin

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

FEB 20 1948

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By RUTH K. NOLAN

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It was an excellent program from start to finish. Each of the contrasting symphonies demanded expert handling and individual treatment, and all were beautifully presented. The lucidity and delicacy of construction of the Haydn work was emphasized by an animated and at the same time sensitive interpretation. It was played with a full understanding of its inate grace and charm, with its underlying fundamental design and richness of development always in mind. This symphony is full of delightful musical ideas, with a complete avoidance of meaningless phrases and Mr. Burgin delineated this pattern clearly.

The highlight was the Sibelius work, because of its monumental style and because of the striking manner in which its particular type of heroic romanticism was portrayed. Here is a symphony which abounds in contrasts. It is highly dramatic in every movement, and Mr. Burgin emphasized just these aspects.

He presented a broad and vibrant interpretation of the great melodies which sing with exultant joy and rise and fall with increasing intensity from one movement to another. At the same time he brought forth the tender and nostalgic moments in the score.

Graceful and delicate passages were sharply contrasted by outbursts of tremendous passion at times almost barbaric in character. Of particular note was the wonderful presentation of the deeply moving theme of the final movement which climaxed all the dramatic intensity of the previous score.

This symphony was also in sharp contrast to the one which followed it. The Tschaikowsky is, if nothing else, drenched in the feeling and color of Russia. The themes of its first and last movements are based upon Russian folk melodies, and those which do not have this origin, are typically Slavic in feeling.

Throughout the work, the composer shows his great skill in orchestration, and his fondness for the chromatic scale, which he uses in artful contrapuntal passages. No matter how furious or technically brilliant the passage, it was always presented with great clarity and feeling for the underlying emotional message.

Mr. Burgin offered an especially delightful performance of the lovely little march theme in the second movement, which Tschaikowsky took from his own unpublished opera, "Undine," when the St. Petersburg opera turned it down. Also in the third movement, which is filled with charming rhythmic contrasts and sudden changes of mood, he presented not only the technical aspects of the score but the heart and soul of the music as well.

The final movement of the symphony, which is based upon a little theme which undergoes ever varied treatment, was given a tremendous development until it climaxed in a brilliant Presto. It was an effective climax not only of this symphony but of the entire concert. Mr. Burgin amply proved his capabilities as conductor.

The final concert in the series will be presented by Arthur Rubinstein, master pianist, on April 2. On April 23, Mrs. Onley will present Jose and Amparo Iturbi in a two piano recital.

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NEWS

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Hase suffered cuts on the face and injuries to his chest and left arm. Thomas O'Neil of Williamstown, who was riding with Hase, suffered head injuries. Miss Sally Monroe, 13, a passenger in the car driven by her father, was unhurt.

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OBSERVER & BUDGET

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NEW YORK, N. Y.
SUN

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Richard Burgin Directs Music of Charles Ives

It was illuminating at the Saturday matinee of the Boston Symphony Orchestra in Carnegie Hall, to observe the qualities of Charles Ives's "Three Places in New England" at its first performance by a major symphony orchestra in this town, while considering the amount of musical mediocrity that has been perpetrated in performance since it was published in 1931. True, Nicolas Slonimsky gave the work a hearing in that year, in Town Hall, but the orchestra was small, the scope of the playing inadequate for the detail of such a score.

As is well known, Ives is an American composer (now 74), who was writing the Stravinsky-kind of music before Stravinsky's name was known here; but one did not realize until this demonstration by Richard Burgin that Ives was also a musical imagist of the first order. Ives's method is somewhat like the painting technic of cubism, in which impressions and emotions are not portrayed literally, but in fragments and through overlapping of design. Thus, "Boston Commons" is an evocation of the St. Gaudens statue of Col. Shaw and his Colored Regiment through snatches of folk song, Stephen Foster, etc., in a most sophisticated kind of orchestral statement; "Putnam's Camp, at Redding, Conn." is an amazing piece of primitivism, in which the Boston Symphony became not merely one but two brass bands; and "The Housatonic at Stockbridge," a powerful piece of impressionism. The last of these suggested something more Amazonian than the "contented river" of Robert Underwood Johnson's poem, but it is a remarkable noise in any case.

I. K.

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 22 1948

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Program Includes Orchestral Set by Charles Ives

By Francis D. Perkins

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Prelude from Violin Partita in E major (arr. for string orchestra by Pick-Mangiaga) . Bach
Symphonia Serena . . . . Hindemith
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Boston Common; Putnam's Camp, Redding, Connecticut; From "The Housatonic at Stockbridge."
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The belated discovery of Charles Ives's music has been going on for several years, but, if the record has been read correctly, none of his orchestral works had been played in Carnegie Hall's main auditorium before yesterday afternoon, when his "Three Places in New England" was performed by the Boston Symphony Orchestra under its highly able concertmaster and associate conductor, Richard Burgin.

Members of the Boston Symphony, in a group known as the Chamber Orchestra of Boston, had given the first and probably the only previous New York performance of this remarkable "orchestral set" in a program of modern music under Nicolas Slonimsky's direction at Town Hall on Jan. 10, 1931. It was a long concert, and the Herald Tribune reviewer, pressed for time, wrote that detailed comment must await some other occasion—which has arrived seventeen years later.

The work, like many others by Mr. Ives which have been brought to light recently, was composed early in this century, between 1903 and 1914; it was orchestrated in 1929. Without this factual information, a listener might easily be induced to assign much of this music to a later date. It is American music in its spirit as well as in the nationality of its composer; American tunes are woven into the background of the first movement and into the foreground of the second, but its musical expression of the atmospheres suggested by the topical subjects is innate in the work itself.

Snatches of Civil War Songs

The subject of the first section is the St. Gaudens monument of Colonel Robert Gould Shaw and his Negro regiment (the 54th Massachusetts) which faces Beacon Street. A poem printed in the score gives an anticipation of the atmosphere of the music, with its long, brooding melodic lines over a distantly pervasive rhythmic bass; fragments of Civil War songs emerge at times from the background of this expressive, if slightly drawn-out musical meditation. The second section moves from an oldtime Glorious Fourth celebration in Redding to thoughts of an event of Revolutionary times, and then back to the festivities. Here the "snatches of songs and marches in polymetric simultaneity," to quote Mr. Slonimsky's description, "are so used that the listener receives a vivid, unified impression of the color of the time and place; the vitality and gusto of the music suggesting that the village celebration could well arouse nostalgic thoughts in many hearers over a certain age."

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Skill in Treatment of Ideas

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The Bostonians' strings played Pick-Mangiagalli's arrangement of the familiar Bach prelude with sweep and brilliance, and the orchestra also played admirably in Tchaikovsky's not often performed "Little Russian" second symphony. While Tchaikovsky's craftsmanship has not yet reached its full development in this work, it has vitality and melodic appeal, and should serve, from time to time, as a very acceptable substitute for the perennially played fourth, fifth and sixth symphonies.

TIME MAGAZINE
CHICAGO, ILL.

FEB 23 1948

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Double Indemnity

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The Boston Symphony Orchestra had its troubles. Some Ives compositions are marked "play as you will." In rehearsal, single measures in Ives's symphonic suite *Three Places in New England* had to be hashed over as many as ten times. One section has a trumpet blaring the melody of *The British Grenadiers* in march tempo, while the strings saw away on a waltz. Groaned Assistant Conductor Richard Burgin: "I give the time, but the musicians are not supposed to follow me."

Bristling Rhythms. But in concert even Boston's dowager matinee audience found Ives's music frequently lyrical, bristlingly individual and [illegible] humorous.

To many, bristle-bearded Charles Ives is the most original—even if not the most skillful—of all U.S. composers. One New York critic once called his second piano sonata, *Concord Mass., 1840-60*, "the greatest music composed by an American." He was writing music with strange, exciting rhythms and polytonal harmonies before Stravinsky and Schoenberg.

At 13, Charles Ives had written a *Holiday Quickstep* and been pronounced a genius by the Danbury [illegible] *Evening News*. But after Yale, he decided that he couldn't make a living writing the kind of music he wanted to; he went into insurance and became highly successful (he is a retired partner in the Manhattan firm of Ives & Myrick). In lunch hours and evenings, he composed.

Concert Boycott. Even then, he was a cantankerous recluse. He has never gone to concerts, never reads newspapers, won't have a radio in his house. Now ill, Ives lives simply in a hilltop home in Connecticut with his wife, Harmony.

He has been admitted to the National Institute of Arts & Letters, but thinks little of some of his colleagues ("Tin ear slobwogs!"). Last year, he won a Pulitzer Prize for his *Third Symphony*, [illegible] for 36 years while the manuscript gathered dust in his barn. After receiving the prize, he granted a rare newspaper interview. When a reporter congratulated him, he refused to shake hands, roared: "Prizes, bah! What do I care for prizes! They are the badge of mediocrity."

SYMPHONY CONCERT

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Commissioning works right and left through the Koussevitsky Foundation, established in memory of his late wife, the illustrious conductor of the Boston Symphony Orchestra, who yesterday returned to the regular concerts after his mid-winter vacation, is bound to turn up a notable composition once in a while. The law of averages will not have it otherwise. It is my guess that the Fourth Symphony ("In Memoriam") of Malipiero, which had its first performance on this occasion, will be with us for some time to come.

Not all the pieces dedicated to the memory of Mme. Natalie Koussevitzky are elegiac in character, but this one is. Into it the Italian composer has poured the suffering and anguish of the war years. The expression, however, is restrained and is the more forceful because of that. Compared with much modern music, this Symphony is clear, readily assimilated at a first hearing. There are two slow movements; the second, marked "funebre," and the last, which takes the form of variations on a simple and haunting melody that came to the composer 36 years ago, as he watched a funeral procession wending its way along an Alpine path, while the bells of a nearby church tolled.

When this affecting finale came to its close there was much applause, which was fully deserved, though at the moment it seemed impertinent. There was even disrelish, in the case of this particular listener, for the next number, Rachmaninoff's Rhapsody on a Theme of Paganini, in which Arthur Rubenstein was the pianist. The mood passed, once the Russian's piece, last heard at the Symphony Concerts when he himself was the soloist, got under way. The variation form may become tiresome, and Brahms, not to mention Paganini himself, had apparently exhausted the possibilities of this particular tune. Nevertheless, Rachmaninoff found plenty to do with it, much of it engrossing and some of it exciting. Also, after the somber coloring of the Malipiero Symphony, his lush and brilliant orchestration seemed all the richer.

Dr. Koussevitzky was in fine fettle yesterday, and so was Mr. Rubenstein. Before the intermission they accomplished a beautiful performance of Mozart's A major Piano Concerto (K. 488), which in its turn had followed a splendid disclosure of that composer's "Jupiter" Symphony. Some of the choicest things in all Mozart are to be found in the piano concertos, the poignant slow movement of this one is a good example, and it is a pity that pianists are not often tempted to play them. No doubt, Mr. Rubenstein would have hesitated to give us Mozart and nothing else. As it was, he revealed to us both the finer side of his art and his great virtuosity in one and the same concert. And a noteworthy concert it was, any way you look at it.

[77]

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REPORTER-DISPATCH
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[illegible] Tchaikovsky

The [illegible] discovery of Charles Ives [illegible] going on for several [illegible] the record has been [illegible] none of his orchestral works had been played in Carnegie Hall's main auditorium [illegible] afternoon, when [illegible] Places in New England [illegible] performed by the Boston Symphony Orchestra under [illegible] concertmaster and [illegible] conductor, Richard Burgin.

Members of the Boston Symphony, [illegible] known as the Chamber Orchestra of Boston, had given the [illegible] probably the only previous New York performance of this remarkable "orchestral set" in a program of modern music under Nicolas Slonimsky's direction at Town Hall on Jan. 10, 1931. It was a long concert, and the Herald Tribune reviewer, pressed for time, wrote that detailed comment must await some other occasion—which has arrived seventeen years later.

The work, like many others by Mr. Ives which have been brought to light recently, was composed early in this century, between 1903 and 1914; it was orchestrated in 1929. Without this factual information, a listener might easily be induced to assign much of this music to a later date. It is American music in its spirit as well as in the nationality of its composer; American tunes are woven into the background of the first movement and into the foreground of the second, but its musical expression of the atmospheres suggested by the topical subjects is innate in the work itself.

Snatches of Civil War Songs

The subject of the first section is the St. Gaudens monument of Colonel Robert Gould Shaw and his Negro regiment (the 54th Massachusetts) which faces Beacon Street. A poem printed in the score gives an anticipation of the atmosphere of the music, with its long, brooding melodic lines over a distantly pervasive rhythmic bass; fragments of Civil War songs emerge at times from the background of this expressive, if slightly drawn-out musical meditation. The second section moves from an old-time Glorious Fourth celebration in Redding to thoughts of an event of Revolutionary times, and then back to the festivities. Here the "snatches of songs and marches in polymetric simultaneity," to quote Mr. Slonimsky's description, "are so used that the listener receives a vivid, unified impression of the color of the time and place; the vitality and gusto of the music suggesting that the village celebration could well arouse nostalgic thoughts in many hearers over a certain age."

The third section, however, which is based on lines from Robert Underwood Johnson's "The Housatonic at Stockbridge," is the most impressive; it provides four minutes of poetic imaginativeness with a broad, ingratiating melody accompanied by high, luminous and rippling figures. The appeal is partly descriptive, but this movement gives a sense of contemplative emotion rather than of one limited to effective depiction in musical terms.

Skill in Treatment of Ideas

The performance under Mr. Burgin's direction seemed to realize fully the composer's expressive ends; it also revealed the skill in his treatment of his musical ideas, and in his scoring.

Paul Hindemith's "Symphonia Serena" was played here earlier this month by the Philharmonic, and needs no additional comment; it has considerable geniality of mood, along with the masterly craftsmanship which one expects from this composer. The performance was lucid, spirited and well proportioned, and Mr. Hindemith was called upon for bows.

The Bostonians' strings played Pick-Mangiagalli's arrangement of the familiar Bach prelude with sweep and brilliance, and the orchestra also played admirably in Tchaikovsky's not often performed "Little Russian" second symphony. While Tchaikovsky's craftsmanship has not yet reached its full development in this work, it has vitality and melodic appeal, and should serve, from time to time, as a very acceptable substitute for the perennially played fourth, fifth and sixth symphonies.

NEW YORK, N. Y.
JOURNAL AMERICAN
FEB 23 1948

Burgin Vividly Conducts Ives' Work in Symphony

By MILES KASTENDIECK

Thanks to Richard Burgin, a work by the American composer, Charles Ives, has been heard again. "Three Places In New England" was included on the Boston Symphony's Saturday matinee program. As usual with Ives, the music scored a definite impression. The performance was one of the vivid moments of the weekend.

Ives has been called the most original of our native composers. He is certainly one of the most American. Nevertheless, a performance of one of his works is quite rare. Perhaps this event will spur others to give more of his music a hearing. The time has come, especially after his Third Symphony was singled out for the Pulitzer Prize a year ago.

The "Three Places In New England" are: "The St. Gaudens' (statue) in Boston Common;" Putnam's camp at Redding, Conn., and "The Housatonic at Stockbridge." Each subject lends itself to an originality of treatment quite engrossing. Of the three, the last is a notable piece of music.

Less of a technician and more of a creator, Ives writes music difficult to play. It was no mean accomplishment for the Boston Symphony and its conductor, Burgin, to play these works so successfully.

Their polyrhymic and polytonal character presents more obstacles in performing than to listening.

As descriptive music this verges on the realistic. Ives made no attempt to disguise the popular aspect of band music in sketching his Revolutionary scene at Putnam's camp.

His effort to translate the movement of the Housatonic into sound is an extraordinary feat like nothing else in music. The results are arresting.

Also on this program was Hindemith's Symphonia Serena, introduced to New York a week ago. The work is undoubtedly more expressive than much of Hindemith, but still has a dryness not easily overlooked.

The program opened with an inept transcription of a Bach Prelude. It ended with Tchaikowsky's delightful Second Symphony. Mr. Burgin's solid musicianship was a distinct contribution to the afternoon.

* * *

Juilliard Plays

Another American composer got a hearing last night. David Diamond's Fourth Symphony had its first New York performance in Carnegie Hall with the Juilliard Orchestra. Again it became obvious that Diamond has come to the fore this year.

Edgar Schenkman included one more contemporary work on this program: Stravinsky's Symphony in Three Movements. Beethoven's Seventh Symphony completed the list. The orchestra was at its best in the modern music.

ALBANY, N. Y.
TIMES UNION
FEB 22 194

Music -:- By Edgar S. Van Olinda

THE Delmar Progress club will present Dr. Charles F. Stokes, violinist and violist and Margaret Anderson Stokes, pianist, in a joint recital with Park N. Darrow, cellist, and Marjorie Nichols Jones, soprano, in the Bethlehem Central High school, Delmar, tomorrow night at 8 o'clock. Dr. Stokes is director of music at State College for Teachers. Mrs. Phurnia Whitecraft Irish is chairman of the publicity committee.

* * *

THE ALBANY Symphony orchestra, Ole Windingstad musical director, will inaugurate a new idea with its presentation of the string section of the orchestra in Chancellors hall, Wednesday night. Incidental solos will be played by Edward A. Rice, concertmaster of the orchestra; Fred Graziade, violinist; John Trombini, cellist, and Dr. Charles F. Stokes, violist. The program will include Concerto Grosse, No. 8 by Corelli; the Bach concerto for two violins and orchestra; Grieg's Holbert suite and Vaughan Williams' Fantasia on a Theme by Thomas Tallis. This is one of the four scheduled concerts by the orchestra. Individual seats for this event may be obtained at the Van Curler Music company.

* * *

THE ORIGINAL Don Cossack chorus and Dancers will make their only Albany Area appearance in Troy's Music hall, Thursday evening, March 4 under the sponsorship of the Cohoes "R" club, associated with the Greek orthodox church of that city.

By the time this group completes its American itinerary in March it will have sung in 119 cities during its present tour. Following its American tour, the male group, conducted by Serge Jaroff, will sail for Europe for the first appearance on the continent since 1939. Tickets may be obtained at William M. Whitney and company's music department in Albany; Miller's Music store in Troy or the Cohoes Music center.

* * *

Dates and particulars are announced for the Berkshire Festival of 1948 to be given by the Boston Symphony orchestra—Serge Koussevitzky, conductor—at Tanglewood, the orchestra's summer home in Lenox, Mass. The Festival will consist of 14 concerts from July 18 through August 15. In the first two weeks, two programs from the music of Bach and Mozart will be performed on Sunday afternoon, July 18, and Tuesday evening, July 20, and repeated on Sunday afternoon, July 25, and Tuesday evening, July 27. These concerts will be given in the intimate Theatre Concert hall and will be by Dr. Koussevitzky. Three series will be given in the third, fourth, and fifth weeks (July 29-August 15) with a Thursday evening, Saturday evening, and Sunday afternoon concert for each series. After Series B, an extra concert will be performed on Tuesday, August 10, with an all-Tchaikovsky program. These concerts will be given in the Music shed. While Dr. Koussevitzky will conduct most of the concerts, three guest conductors have been invited: Leonard Bernstein, Elaezar de Carvalho, and Robert Shaw. Soloists are to be announced.

MOUNT VERNON, N. Y.
ARGUS
FEB 20 1948

Concert By Boston Symphony Draws 4,000 To County Center

By JOHN D. CHEQUER

Before an enthusiastic audience of 4,000, the Boston Symphony Orchestra last night presented its second performance at Westchester County Center, White Plains, under auspices of the Mrs. Julian Olney Concert Series.

Richard Burgin, concert master of the orchestra for the past 27 years, and associate conductor, presided on the podium.

Since the days of Gericke and Nikisch, the Boston Symphony has been accepted as one of the finest symphonic ensembles in this country, if not in the world. Therefore, one may expect impeccable playing, but last night's performance was on an exceptionally high level even for an orchestra of such excellence. One doubts, in fact, if the Boston would have been more responsive or would have sounded better under the direction of its superb conductor, Serge Koussevitzky.

At least part of this excellence, the writer feels, was due to a happily chosen program of three symphonies by master craftsmen whose approach to creation was so diverse.

There was the "Symphony in C-minor, No. 95" by "Papa" Haydn, who lived 77 long and fruitful years and could no more stop the spontaneous melody that flowed from his heart than fail to love life as he did.

Then there was the "Symphony No. 1 in E-minor, Opus 39" by Sibelius, the great Finnish intellectual, who never used an extra note and whose effects are shrewdly calculated by a craftsman who knows all the potentials of orchestra color, but whose music is all the more powerful for its restrained passion.

And finally the Tschaikowsky "Symphony No. 2" (Little Russia) in C-minor, Opus 17, by the romantic and melancholy genius who never could hide his heart.

Whether it was architectural grandeur or ethereal whisper, the orchestra "gave" for the conductor—and why not, he is one of them; they know that he knows how well they can play, and well they did.

The Boston's performance of last night was quite beyond praise in its concise performance, its imaginative interpretations, and its marvelous cohesiveness as a sounding instrument. It is a thrill to the ear and a joy to the heart to hear such playing.

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MUSIC

Symphony Concert

The 16th concert by the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in C minor No. 95.....Haydn
Symphony in Three Movements
Stravinsky
"Three Places in New England." An
Orchestral set ....Ives
Symphony No. 2 in C minor Op. 17
Tchaikovsky

By ALEXANDER WILLIAMS

With the exception of the Haydn Symphony and the novelty of the Charles Ives pieces yesterday's concert had little to recommend it. Mr. Burgin lavished considerable interpretative effort over each number, but the results were not inspiring for the listener. Goodness knows we get enough Tchaikovsky every season without having to put up with his second-rate stuff as well. And so far this season we have two such, "Francesca da Rimini" and now the Second Symphony. It only remains to produce the "Manfred" Symphony for our cup of grief to overlow.

Ives is one of those curious phenomena in the history of music, a composer who is universally discussed and hardly ever played. In this he is like Schoenberg. But he is quite unlike Schoenberg in the paths his invention takes, for they are many, varied and uninhibited. He might, I suppose, be compared to a contemporary primitive in painting, but the comparison would not be fair to Ives' care for the medium of his expression. At any rate the "Israel Putnam's Camp" sketch is very good fun and completely effective. I got nothing, however, out of "Boston Common," save that I wished he would get "Marching Through Georgia" out into the open and done with. The last piece is a fairly obvious, descriptive tone poem. "Three Places in New England" was worth doing for the good things in it and as a means to hear something of this strange composer's output.

Mr. Burgin did this stravinsky Symphony last season, and I wish instead he would revive the more imaginative Symphony in C. This work is of intellectual interest only, for it is dry and ascetic. Repeated performances do but accentuate these qualities. If there are to be revivals of Stravinsky's later music, let us by all means have the Symphony in C and "Persephone." The interpretation did not impress me as favorably as did the one Mr. Burgin gave us in the fall of 1946. It was thus Haydn's Symphony

DETROIT, MICH.
TIMES
FEB 28 1948

Off the Record

Red Composer's Work 'Dangerous' Because People Seem to Like It

By HARVEY TAYLOR

ARAM KHATCHATURIAN, one of a group of Soviet composers recently accused by their cultural commissar, or whatever he is, of writing "bourgeoise" music, is represented by an album of recordings issued by Columbia this week.

It's his "Masquerade" suite, performed by Leopold Stokowski and the New York Philharmonic.

The "dangerous" thing about the young Armenian's music seems to be that people like it instantly.

Khatchaturian wrote this suite as incidental music to a tragedy by a poet-dramatist named Lermontov, who is said to have conceived his play as a symbol of the pretentiousness and dissoluteness of the czarist court.

The composer just wrote a lot of music in the style of the Russian romantics—people like Borodin and Tchaikovsky. It sounds tuneful, shallow, decorative and completely harmless—and makes very pleasant listening.

There seems to be a jinx on men who try to record Beethoven's Ninth Symphony. We've never heard a good recording of it and the new version (Victor) by Koussevitzky, the Boston ~~Symphony,~~ and the Berkshire Festival Chorus is no exception.

Maybe we got a bad copy, but ours was very scratchy and not at all clear until the choral part began. It sounded like an old recording.

The record was made at the Tanglewood summer camp which Koussevitzky maintains as a music colony in the Berkshires.

It's a shame that such an ambitious project should have yielded such meager rewards. Better try again, boys.

Schumann's E-flat ("Rhenish") symphony (by Victor) gets an excellent performance at the hands of Dimitri Mitropoulos and the Minneapolis Symphony.

As the elder statesmen among conductors grow older, it's reassuring to realize that Mitropoulos is around. His reading of the Schumann is lively, virile and exciting. The horn playing is especially good, by the way.

Arthur Rodzinski, while he was still conducting the New York Philharmonic, made (for Columbia) a new recording of the Brahms Second Symphony which was released last week.

His Brahms is excellent for its clarity and effortlessness.

Gudrun Thorne-Thomsen has been making (for Victor) some quite delightful children's records.

The latest is "Freddie and His Magic Fiddle," the plot of which we refuse to describe.

Music is by Russ Case and his orchestra.

The narrator's voice is soothing but never dull.

BOSTON, SATURDAY, FEBRUARY 28, 1948 **Art—Music—Theater** ★ 5

s to Come—Rubinstein With Symphony

Koussevitzky Back, Plays Malipiero Symphony

By L. A. Sloper

Dr. Koussevitzky, returning yesterday to the Friday series of concerts after the longest midwinter vacation he has ever taken, was received with particular warmth by the audience. He shared honors in the seventeenth program of the season with Artur Rubinstein, who appeared as soloist in Mozart's Piano Concerto in A major and in Rachmaninov's Rhapsody on a Theme of Paganini. Dr. Koussevitzky opened the concert with Mozart's "Jupiter" Symphony and directed the orchestra also in Malipiero's Symphony No. 4 (first performance).

Mr. Rubinstein received an ovation—two ovations, to be exact. He deserved them both. He is a superb artist, capable of interpreting two works of such widely disparate styles as those on this program. His Mozart was unexceptionable, with beauty of tone, polished phrasing, subtle shading and rhythmic pliancy. It was an aristocratic performance, of a musical penetration seldom encountered today.

Yet he could jump from this to the Rachmaninov Rhapsody, surmount easily the technical hurdles, and also bring out unsuspected or forgotten musical values here too. It had been heard here only once previously, with the composer as soloist. The theme is amusing and amusingly contrasted with the "Dies Irae." There is also a rather dreadful neo-Tchaikovskyan theme. The performance was brilliant on the part of the orchestra as well as the soloist.

The novelty of the occasion was Malipiero's Symphony No. 4, which was commissioned, like so many we have heard of late, by the Koussevitzky Music Foundation and dedicated to the memory of Mme Natalie Koussevitzy.

This is a symphony with practically no development—that is to say, no symphony. But perhaps the form does not matter. The composer was clearly, by his own account, deeply stirred emotionally when he wrote it. Unfortunately, his emotion is not expressed in the music. There is an energetic theme and a funereal theme, and, in the last movement, a theme derived from the tolling of an Alpine church bell.

The trouble is that none of these themes is salient. They lend themselves neither to development nor to contrapuntal treatment. The writing is "linear," a style very well adapted to the material. Oddly enough, the last work of Mr. Malipiero's to be heard from this orchestra was his Second Symphony, also "Elegiac," played 10 years ago. The present work shows no growth.

The Mozart symphony was played with the utmost virtuosity on the part of the orchestra. Dr. Koussevitzky was in fine fettle, but his slow movement was again too slow, and his Finale too fast.

Symphony Programs

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give the fifth program of the Sunday afternoon series tomorrow in Symphony Hall at 3:30; the program of the 18th pair of concerts Friday afternoon and Saturday evening, March 5 and 6, and the fifth concert of the Cambridge series in Sanders Theater a week from Tuesday, March 9. The Sunday program will consist of Prokofiev's "Classical" Symphony, Mozart's "Jupiter" Symphony, and the Second Symphony of Brahms.

For the Friday and Saturday concerts Dr. Koussevitzky announces Prokofiev's "Scythian" Suite, a new Violoncello Concerto by Aram Khatchatourian, and the Fifth Symphony by Shostakovitch. The Khatchatourian Concerto will be heard for the first time in this country. The soloist will be Edmund Kurtz.

In Cambridge Dr. Koussevitzky will present Walter Piston's Third Symphony, Mozart's "Eine Kleine Nachtmusik;" Prokofiev's Scythian Suite, and Ravel's Second Suite from "Daphnis et Chloé."

SATURDAY, FEBRUARY 28, 1948

MUSIC

Symphony Concert

The 17th concert of the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall, Artur Rubinstein, pianist, was the soloist. The program was as follows:

Symphony in C major K. 551....Mozart
Piano Concerto in A major K. 488 Mozart
Symphony No. 4..............Malipiero
Rhapsody on a theme of Paganini Op. 43 ....Rachmaninoff

By ALEXANDER WILLIAMS

There was so much to applaud in yesterday's concert that it is hard to know where to begin or what and whom most to praise. Let us start with Mozart. Even way out in Arizona Dr. Koussevitzky must have had his ear to the ground for musical happenings in Boston. Thus he must have known that a rival orchestra, the Minneapolis, and conductor Mitropoulos had not cut much of a figure here with Mozart's "Jupiter" Symphony. And so he comes back to Boston and produces a triumphant performance of that work! We can be grateful to him for showing us Mozart's greatness, which our visitors somehow muffed.

Another aspect of Mozart's greatness is to be found in his piano concertos, which are not played often enough in public. This one in A major is an utter charmer, and Dr. Koussevitzky and Mr. Rubinstein produced between them an interpretation of surpassing beauty. I must hand it to Mr. Rubinstein, who has sometimes been criticized in these columns for introducting his own personality between the music and the listener. Yesterday he was nothing if not calm objectivity and he let the music sing with simplicity and grace. The adagio was taken very slowly, but successfully so and with a wonderful clarity. So too did Dr. Koussevitzky and the orchestra show us clearly the marvelous complexity of the "Jupiter" finale.

Dr. Koussevitzky then gave the first performance of an impressive new Symphony, the 4th by Malipiero. The work is singularly well knit. The effects, such as the use of drone bass, passages for trombones and tuba and solos for English horn, are superbly wrought. The Symphony is a memorial for many things, but the melancholy is not breast-beating or doleful dumps. The Scherzo, for instance, has a wild excitement. There is plenty of contrast, but also a unit of thought that makes this perhaps Malipiero's finest work an a real find this season.

Rachmaninoff's Rhapsody on theme of Paganini is to my min his best work. It is certainly hi cleverest. It is a juicy piece, absolutely bursting with virtuos tricks for the soloist and gorgeou effects for the orchestra. Mr Rubinstein must have studied Rachmaninoff's own interpretation, for his does not differ materially from it. That is, too, the highest compliment that could be paid him. Altogether it was a splendid concert, brilliantly topped off in the grand manner.

NEW YORK, N. Y.
TIMES
FEB 28 1948

CLASSES ANNOUNCED BY BERKSHIRE CENTER

Plans for the Berkshire Music Center, at Tanglewood, Lenox, Mass., which is sponsored by the Boston ~~Symphony~~ Orchestra, have been announced by Serge Koussevitzky, director of the school. The six-week session will run from July 5 to August 15, through the period of the Berkshire Festival Concerts.

Classes will be held in the following subjects: conducting, under Dr. Koussevitzky, Leonard Bernstein, Richard Burgin and Eleazar de Carvalho; choral conducting under Hugh Ross and Robert Shaw; composition under Aaron Copland, assistant director of the school, and Darius Milhaud; opera under Boris Goldovsky and costume design under Leo Van Witsen; chamber music under Gregor Piatigorsky; orchestra under twenty-five principal players of the Boston Symphony; chamber orchestra under Mr. de Carvalho. A seminar in very old and very new music will be conducted by Aaron Copland and Julius Herford.

The school will present some forty performances, including an opera. Further information may be had by writing the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

NEW YORK, N. Y.
HERALD TRIBUNE
FEB 29 1948

MUSIC ON THE RADIO

By B. H. HAGGIN

THE League of Composers, on Feb. 16, sent me a copy of a statement about WOR-Mutual's Jan. 11 broadcast of William Bergsma's "The Fortunate Islands," in which it says that "without consent of the league or Mr. Bergsma 170 measures were cut from a 464-measure work in such a way that its form was completely distorted," that the league "has consistently fought for the faithful performance of new music and the protection of the creative artist," that "as soon as a meeting could be assembled after learning of the mutilation of Mr. Bergsma's score, the various committees of the league . . . reaffirmed this policy," that they "deplore and condemn any such misrepresentation of a composer's work, and have protested directly to Mr. Levin, demanding that the work be performed again in its entirety." And in the letter accompanying the statement Miss Nina Naguid, executive secretary of the league, says it "will indicate the misstatement" in my column of Feb. 8 about the league's "willingness to let a work that it had commissioned . . . be chopped down in that way," and also points out "that the league did not award any citation to WOR-Mutual" but "simply express[ed] our thanks . . . for . . . the time and facilities for the performance of two works commissioned by the league . . ."

But my original difficulty in understanding the league's behavior is even greater now after its explanation that it thanked WOR-Mutual for a performance in ignorance of the performance's mutilation of the work (I take "without consent" to mean without knowledge, finding it impossible to believe the league would have thanked if it had known but not consented). That is, I would suppose the league would have sufficient interest in a work it was sponsoring to have a representative who knew something about the work present at the rehearsal, or at least at the performance, so that it would not learn of the mutilation—from the composer himself, presumably—only after the performance and an expression of thanks. Moreover, though the league's statement includes words of prompt and swift action, its date speaks otherwise: the statement was issued a month after the Jan. 11 broadcast, a week after my Feb. 8 column. Maybe the league did need a month to assemble its committees for action; but to me it looks as though it needed only a week.

The result, at any rate, is that WOR is broadcasting the Bergsma piece in its entirety at 1:30 today.

I began on Feb. 21 with a moment of the second act of "Aida"—only a moment because I was put to flight by the Harshaw tremolo. Turning to N. B. C.'s Orchestras of the Nation I found the Denver Symphony conducted by Saul Caston in the midst of Brahms's Alto Rhapsody, from which I retreated for the same reason as Bernard Shaw once did from a performance of Brahms's Requiem—that listening to it is one of the "sacrifices which should not be demanded twice from any man." But I returned for the Fourth Symphony, the finest of Brahms's symphonies, and one of the very few large-scale works of his I enjoy listening to. The orchestra sounded good, and Caston conducted it efficiently in a performance that was straightforward and coherent until the final passacaglia movement, where the cumulative impact of the varied reiteration of the opening eight-bar statement must be built up by maintaining the pace of the statement throughout the movement, as Brahms directs, and where Caston instead followed most conductors' practice of changing the tempo for almost every variation and slowing down enormously in variations 9 to 15.

Later there was my favorite of all Brahms's works, the Variations on a Theme of Haydn, and Toscanini's beautiful performance of it, in which the N. B. C. Symphony did some exciting playing after a little initial insecurity among the winds (if my ears heard correctly). And after this the Third Symphony, of which I like the second and fourth movements, and a performance characteristic in the steadiness that gave the opening movement solidity and power, and in the momentum and brilliant execution that were breathtaking in the concluding movement. A musician directed my attention to the fact that for the first time Toscanini had the string tremolos in the last measures played exactly as written, instead of following the tradition of having some of the players play the theme in sustained notes at the same time. And in that connection he told me something Rose, the old concertmaster of the Vienna Philharmonic, had once told Toscanini. Many of the present-day traditions in the performance of Brahms go back to the performances conducted by Richter and others in Brahms's lifetime and in his very presence; and what, then, could be more authoritative? But at those performances, said Rose, one could see Brahms sometimes shaking his head in disapproval.

It's as though the mangled tempos in Koussevitzky's recorded performance ~~of Copland's~~ "Appalachian Spring"—which Copland had to endure if he wanted Koussevitzky to play the work—were to be considered authoritative fifty years from now.

Virgil Thomson's Symphony on a Hymn Tune, broadcast over C. B. S. on Feb. 21 by Ormandy and the Philadelphia Orchestra, had me baffled by its two kinds of material: on the one hand some lovely tunes simply harmonized, on the other hand some discordant and quite horrid which I could find no own and no relation other. writing in point of its with the

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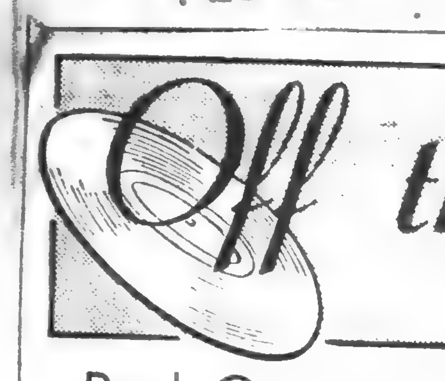
DETROIT, MICH.
TIMES
FEB 28 1948



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Mr. Rubinstein received an ovation—two ovations, to be exact. He deserved them both. He is a superb artist, capable of interpreting two works of such widely disparate styles as those on this program. His Mozart was unexceptionable, with beauty of tone, polished phrasing, subtle shading and rhythmic pliancy. It was an aristocratic performance, of a musical penetration seldom encountered today.

Yet he could jump from this to the Rachmaninov Rhapsody, surmount easily the technical hurdles, and also bring out unsuspected or forgotten musical values here too. It had been heard here only once previously, with the composer as soloist. The theme is amusing and amusingly contrasted with the "Dies Irae." There is also a rather dreadful neo-Tchaikovskyan theme. The performance was brilliant on the part of the orchestra as well as the soloist.

The novelty of the occasion was Malipiero's Symphony No. 4, which was commissioned, like so many we have heard of late, by the Koussevitzky Music Foundation and dedicated to the memory of Mme Natalie Koussevitzy.

This is a symphony with practically no development—that is to say, no symphony. But perhaps the form does not matter. The composer was clearly, by his own account, deeply stirred emotionally when he wrote it. Unfortunately, his emotion is not expressed in the music. There is an energetic theme and a funereal theme, and, in the last movement, a theme derived from the tolling of an Alpine church bell.

The trouble is that none of these themes is salient. They lend themselves neither to development nor to contrapuntal treatment. The writing is "linear," a style very well adapted to the material. Oddly enough, the last work of Mr. Malipiero's to be heard from this orchestra was his Second Symphony, also "Elegiac," played 10 years ago. The present work shows no growth.

The Mozart symphony was played with the utmost virtuosity on the part of the orchestra. Dr. Koussevitzky was in fine fettle, but his slow movement was again too slow, and his Finale too fast.

Symphony Programs

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give the fifth program of the Sunday afternoon series tomorrow in Symphony Hall at 3:30; the program of the 18th pair of concerts Friday afternoon and Saturday evening, March 5 and 6, and the fifth concert of the Cambridge series in Sanders Theater a week from Tuesday, March 9. The Sunday program will consist of Prokofiev's "Classical" Symphony, Mozart's "Jupiter" Symphony, and the Second Symphony of Brahms.

For the Friday and Saturday concerts Dr. Koussevitzky announces Prokofiev's "Scythian" Suite, a new Violoncello Concerto by Aram Khatchatourian, and the Fifth Symphony by Shostakovitch. The Khatchatourian Concerto will be heard for the first time in this country. The soloist will be Edmund Kurtz.

In Cambridge Dr. Koussevitzky will present Walter Piston's Third Symphony, Mozart's "Eine Kleine Nachtmusik," Prokofiev's Scythian Suite, and Ravel's Second Suite from "Daphnis et Chloé."

SATURDAY, FEBRUARY 28, 1948

MUSIC

Symphony Concert

The 17th concert of the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall, Artur Rubinstein, pianist, was the soloist. The program was as follows:

Symphony in C major K. 551....Mozart
Piano Concerto in A major K. 488
Mozart
Symphony No. 4..............Malipiero
Rhapsody on a theme of Paganini
Op. 43 ....Rachmaninoff

By ALEXANDER WILLIAMS

There was so much to applaud in yesterday's concert that it is hard to know where to begin or what and whom most to praise. Let us start with Mozart. Even way out in Arizona Dr. Koussevitzky must have had his ear to the ground for musical happenings in Boston. Thus he must have known that a rival orchestra, the Minneapolis, and conductor Mitropoulos had not cut much of a figure here with Mozart's "Jupiter" Symphony. And so he comes back to Boston and produces a triumphant performance of that work! We can be grateful to him for showing us Mozart's greatness, which our visitors somehow muffed.

Another aspect of Mozart's greatness is to be found in his piano concertos, which are not played often enough in public. This one in A major is an utter charmer, and Dr. Koussevitzky and Mr. Rubinstein produced between them an interpretation of surpassing beauty. I must hand it to Mr. Rubinstein, who has sometimes been criticized in these columns for introducting his own personality between the music and the listener. Yesterday he was nothing if not calm objectivity and he let the music sing with simplicity and grace. The adagio was taken very slowly, but successfully so and with a wonderful clarity. So too did Dr. Koussevitzky and the orchestra show us clearly the marvelous complexity of the "Jupiter" finale.

Dr. Koussevitzky then gave the first performance of an impressive new Symphony, the 4th by Malipiero. The work is singularly well knit. The effects, such as the use of drone bass, passages for trombones and tuba and solos for English horn, are superbly wrought. The Symphony is a memorial for many things, but the melancholy is not breast-beating or doleful dumps. The Scherzo, for instance, has a wild excitement. There is plenty of contrast, but also a unity of thought that makes this perhaps Malipiero's finest work and a real find this season.

Rachmaninoff's Rhapsody on a theme of Paganini is to my mind his best work. It is certainly his cleverest. It is a juicy piece, absolutely bursting with virtuoso tricks for the soloist and gorgeous effects for the orchestra. Mr. Rubinstein must have studied Rachmaninoff's own interpretation, for his does not differ materially from it. That is, too, the highest compliment that could be paid him. Altogether it was a splendid concert, brilliantly topped off in the grand manner.

NEW YORK, N. Y.
TIMES
FEB 28 1948

CLASSES ANNOUNCED BY BERKSHIRE CENTER

Plans for the Berkshire Music Center, at Tanglewood, Lenox, Mass., which is sponsored by the Boston Symphony Orchestra, have been announced by Serge Koussevitzky, director of the school. The six-week session will run from July 5 to August 15, through the period of the Berkshire Festival Concerts.

Classes will be held in the following subjects: conducting, under Dr. Koussevitzky, Leonard Bernstein, Richard Burgin and Eleazar de Carvalho; choral conducting under Hugh Ross and Robert Shaw; composition under Aaron Copland, assistant director of the school, and Darius Milhaud; opera under Boris Goldovsky and costume design under Leo Van Witsen; chamber music under Gregor Piatigorsky; orchestra under twenty-five principal players of the Boston Symphony; chamber orchestra under Mr. de Carvalho. A seminar in very old and very new music will be conducted by Aaron Copland and Julius Herford.

The school will present some forty performances, including an opera. Further information may be had by writing the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

YORK, N. Y.
D TRIBUNE
8 29 1948

USIC ON THE RADIO

By B. H. HAGGIN

League of Composers, on Feb. 16, sent me a copy of a state t about WOR-Mutual's Jan. 11 broadcast of William Bergs s "The Fortunate Islands," in which it says that "without of the league or Mr. 170 measures were cut 464-measure work in such that its form was completely ed," that the league "has tently fought for the faithful rmance of new music and the ction of the creative artist," "as soon as a meeting could ssembled after learning of the ilation of Mr. Bergsma's re, the various committees of league . . . reaffirmed this licy," that they "deplore and ndemn any such misrepresentaon of a composer's work, and ave protested directly to Mr. Levin, demanding that the work be performed again in its entirety." And in the letter accompanying the statement Miss Nina Naguid, executive secretary of the league, says it "will indicate the misstatement" in my column of Feb. 8 about the league's "willingness to let a work that it had commissioned . . . be chopped down in that way," and also points out "that the league did not award any citation to WOR-Mutual" but "simply express[ed] our thanks . . . for . . . the time and facilities for the performance of two works commissioned by the league . . ."

But my original difficulty in understanding the league's behavior is even greater now after its explanation that it thanked WOR-Mutual for a performance in ignorance of the performance's mutilation of the work (I take "without consent" to mean without knowledge, finding it impossible to believe the league would have thanked if it had known but not consented). That is, I would suppose the league would have sufficient interest in a work it was sponsoring to have a representative who knew something about the work present at the rehearsal, or at least at the performance, so that it would not learn of the mutilation—from the composer himself, presumably—only after the performance and an expression of thanks. Moreover, though the league's statement includes words of prompt and swift action, its date speaks otherwise: the statement was issued a month after the Jan. 11 broadcast, a week after my Feb. 8 column. Maybe the league did need a month to assemble its committees for action; but to me it looks as though it needed only a week.

The result, at any rate, is that WOR is broadcasting the Bergsma piece in its entirety at 1:30 today.

I began on Feb. 21 with a moment of the second act of "Aida" —only a moment because I was put to flight by the Harshaw tremolo. Turning to N. B. C.'s Orchestras of the Nation I found the Denver Symphony conducted by Saul Caston in the midst of Brahms's Alto Rhapsody, from which I retreated for the same reason as Bernard Shaw once did from a performance of Brahms's Requiem—that listening to it is one of the "sacrifices which should not be demanded twice from any man." But I returned for the Fourth Symphony, the finest of Brahms's symphonies, and one of the very few large-scale works of his I enjoy listening to. The orchestra sounded good, and Caston conducted it efficiently in a performance that was straightforward and coherent until the final passacaglia movement, where the cumulative impact of the varied reiteration of the opening eight-bar statement must be built up by maintaining the pace of the statement throughout the movement, as Brahms directs, and where Caston instead followed most conductors' practice of changing the tempo for almost every variation and slowing down enormously in variations 9 to 15.

Later there was my favorite of all Brahms's works, the Variations on a Theme of Haydn, and Toscanini's beautiful performance of it, in which the N. B. C. Symphony did some exciting playing after a little initial insecurity among the winds (if my ears heard correctly). And after this the Third Symphony, of which I like the second and fourth movements, and a performance characteristic in the steadiness that gave the opening movement solidity and power, and in the momentum and brilliant execution that were breathtaking in the concluding movement. A musician directed my attention to the fact that for the first time Toscanini had the string tremolos in the last measures played exactly as written, instead of following the tradition of having some of the players play the theme in sustained notes at the same time. And in that connection he told me something Rose, the old concertmaster of the Vienna Philharmonic, had once told Toscanini. Many of the present-day traditions in the performance of Brahms go back to the performances conducted by Richter and others in Brahms's lifetime and in his very presence; and what, then, could be more authoritative? But at those performances, said Rose, one could see Brahms sometimes shaking his head in disapproval!

It's as though the mangled tempos in Koussevitzky's recorded performance of Copland's "Appalachian Spring"—which Copland had to endure if he wanted Koussevitzky to play the work—were to be considered authoritative fifty years from now.

Virgil Thomson's Symphony on a Hymn Tune, broadcast over C. B. S. on Feb. 21 by Ormandy and the Philadelphia Orchestra, had me baffled by its two kinds of material: on the one hand some lovely tunes simply harmonized, on the other hand some discordant and quite horrid writing in which I could find no point of its own and no relation with the other.

Com[illegible]unists Hit at Shostakovich W[illegible] Call for Musical Revolution

Party's Central Committee Upbraids Six Composers for 'Vicious Formalistic Trend Against People', Cites Influence of 'Decadent' American Music

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Others mentioned in the resolution were Aram Khachaturian, Vissarion Shebalin, Gabriel Popov, Irakly (Vano) Muradeli and Nicolai Miaskovsky.

Khachaturian is a prolific composer of instrumental music, particularly violin and piano concert work. Miaskovsky has written 17 symphonies, perhaps more than any man now living.

Popov, 43, and Shebalin are not well known outside Russia. Muradeli, 39, also little known abroad, is a composer of many songs, choruses and folk dances.

The implications of the resolution on both Soviet music and art were great. It was believed now that the principal reason for the dismissal last week of M. B. Krapchenko as chairman of the arts committee of the Council of Ministers was his failure in the Soviet view to furnish correct guidance in the field of music.

The resolution approves organizational measures for improvement of Soviet musical affairs. This was taken to mean that the art committee of the Union of Soviet Composers of the Moscow Conservatory and other leading organizations already had been reorganized.

BROOKLYN, N. Y.
EAGLE

FEB 29 1948

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The best news for record buyers this week is the appearance of the Ravel Left Hand Concerto in a fine new performance. Bob Merrill of the Met. also takes over a share of the Frank Sinatra trade.

RAVEL: Concerto for the Left Hand. Robert Casadesus, piano, with the Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia MX-298. Written for a handicapped soldier-pianist (Paul Wittgenstein), this concerto is more than a freak piece of music. It is a remarkably effective score which Mr. Casadesus plays perfectly. If by any chance you do not know this work, by all means give it a try.

Songs You Love. Robert Merrill, baritone, with Russ Case and his Orchestra. Victor M-1150. The handsome Mr. Merrill is out to take over some customers from Frankie, Perry and Bing. He does, too. Mr. Merrill has a grand opera voice and a bobby-socks grin. This set is made up of lightweight material, done in fine style. (For more news of Bob Merrill see "Musical Notes.")

TCHAIKOVSKY: Francesca Da Rimini. Boston Symphony Orchestra, Serge Koussevitzky, conductor. Victor DM-1179. Dr. Koussevitzky is a mighty man when it comes to Russian composers and he has at his disposal one of the world's finest orchestras. This adds up to a new set which is packed full of glowing sound. If you have the old Beecham album you can hang onto it with comfort, despite Dr. Koussevitzky's considerable success in this new recording.

KHATCHATURIAN: Masquerade Suite. Leopold Stokowski and the New York Philharmonic. Columbia MM-729. This engaging and unpretentious score has been available for several months on the enterprising Asch label, played by Jacques Rachmilovitch and the Santa Monica Orchestra. Dr. Stokowski now appears back on the Columbia label, which is something of a surprise, and makes his disc re-debut with the Philharmonic. With all respect for Dr. Stokowski's very great talent, after careful comparison, we find the Asch set equally as good. You are quite safe with either one.

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It is endeavoring to raise standards of church music. It has undertaken the task of supplying music and musical instrument for orchestras, schools and musical groups in the European and Pacific areas.

Now it is engaged in an intensive campaign to secure the continuing performance of contemporary American works. This challenge came to it last Fall at its dinner in the Town Hall Club. It was conclusively [illegible] at that time that the most vital service such an organization could now give was the promotion of works by native composers whose compositions secured a first hearing but needed repeated hearings to be accepted by the general pub-

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NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 23 1948

Music

Charles Ives Is Rediscovered

By LOUIS BIANCOLLI.

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The composition, "Three Places in New England," started as far back as 1904, was cloaked in silence until a Town Hall performance in 1931, and bobbed up Saturday after another extended slumber.

Compared to the fate of Ives' other symphonic scores, the record for "Three Places in New England," niggardly as it is, bulks like a landslide. Last year's Pulitzer Prize winner came by his award the hard, patient way.

Everyone hearing the "orchestral set" Saturday wondered why Ives' music has found the country's symphonic doors closed to it for so long. Maybe he isn't the American Beethoven after all, but the music certainly rates a place in the repertorial sun.

Ahead of His Time.

The astonishing thing about it was again its date of composition. Cut off from European currents, the Connecticut composer somehow managed to duplicate and even anticipate several rhythmic and harmonic innovations.

Many listening to the score for the first time, and not knowing its date of birth, assumed its recent origin. Ives had a trick of pitting rhythm against one another and playing with dissonance that was far ahead of his time.

What's more, Ives showed a tendency becoming very marked in America's symphonic music of the last decade—the blending of brave new technique with tangy material partly culled from folk sources.

For "Three Places in New England" is rooted in the soil of its label, at the same time that Ives advances some pungent claims of individuality. Civil War and Revolutionary echoes brighten the fabric, and the Housatonic River murmurs through the finale.

It's an Old Story.

One pictures this lonely American artist at work, managing an insurance company by day, toiling tirelessly, doggedly, at his scores at night, undiscouraged by the wall of apathy about him.

A strong conviction that he was on the right path must have driven Ives on. Symphonies, songs, chamber music, tone poems—reams and reams of music—poured from his pen. Then one day the music world woke up to discover another unsung hero in its midst. It's an old story.

While the first and third pieces of Ives' "orchestral set" are rich in impressionist detail, the strongly appealing number of the second—"Putnam's Camp, Redding, Conn." Here the use of brass band episodes heightens the rowdy carnival mood.

Now that the ice has broken at Carnegie Hall, how about one or two of our major orchestras giving some paternal heed to a few more of Ives' syhphonic foundlings?

Concertmaster Richard Burgin again led on Saturday, proving his podium mettle in one of the season's least hackneyed programs. Included were Pick-Mangiagalli's string arrangement of a Bach prelude, Hindemith's "Symphonia Serena" and Tschaikowsky's rarely heard Second Symphony.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

The Boston Symphony Orchestra concerts at Symphony Hall this week may not be the most novel of the season, but certainly they are among the most stimulating. The Fourth ("In Memoriam") Symphony of Malipiero receives its first performances, and Artur Rubinstein is soloist in two scores: the A major Piano Concerto (K. 488) of Mozart, and the Rhadpsody on a Theme of Paganini, by Rachmaninoff. The other number, which comes first, is the "Jupiter" Symphony of Mozart.

Malipiero's Fourth Symphony is music of terrible intensity and profound grief, and technically of great mastery and distinction. Without question, it is one of the finest works commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Mme. Natalie Koussevitzky. It is music influenced throughout by the awful ravages of the war and desolation of the post-war years, and although neither brutal nor violent, it is one of the most consistently grim scores I ever have heard. Those who wish to be soothed or pleasantly excited will not take readily to it.

Malipiero remarked about his Fourth Symphony that the war ended 200 paces from his house at Asolo, outside Venice, where he composed it. That will give you an idea of his spiritual devastation and hope-against-hope for return of the peace and happiness of life as it was. The texture is dissonant, but ordered and logical, expressive but not chaotic. All four movements—the first and third suggesting hope, the second and fourth resignation—end in minor, and there is hardly any relief from the weight of crushing sorrow Given time, this Fourth Symphony may prove a unique, warning memorial of the years when mankind attempted self-destruction.

Mr. Rubinstein had a personal triumph with both Mozart and Rachmaninoff yesterday afternoon. The first he played with delicate, flowing style; the other, a showy and tricky piece, he carried off with sky-rocket brilliance. It was distressing that the orchestra had not tuned down to the piano (or for that matter, that the piano people had not tuned the instrument up) for Mozart, but in Rachmaninoff soloist and orchestra were more nearly agreed on pitch. For Mr. Rubinstein—and for Mr. Koussevitzky and the orchestra, who played superbly the afternoon through—there was applause that amounted to an "ovation."

It was good to see that musical examples of themes from Malipiero's Symphony were printed in the program book. Let us hope this will become standard practice.

cellulose, and so might get nourishment from the label

Sole U. S. Agents: Schieffelin & Co., New

Communists Hit at Shostakovich With Call for Musical Revolution

Party's Central Committee Upbraids Six Composers for 'Vicious Formalistic Trend Against People', Cites Influence of 'Decadent' American Music

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Soviet musical criticism was declared to be in an "intolerable con- [illegible]." The critics praised Shostakovich, Prokofieff and the others "for the very things for which they should be criticized," the resolution [illegible]

The resolution commented that of late not a single Soviet opera has been created which can be put on the level of classical Russian opera."

The 41-year-old Shostakovich is recognized as an outstanding modern composer. He has written several widely played symphonies, with [illegible] seventh probably the best known. His opera, "Lady Macbeth of Mzensk," written in 1934, was a target for Soviet criticism in 1935 similar to that disclosed today.

Prokofieff, 56, is perhaps best known for his "Peter and the Wolf," which has delighted thousands of child and adult audiences. He is also the composer of several symphonies, among them his fourth written for the 50th anniversary of the Boston, Mass., Symphony Orchestra. Only last June, he was awarded 100,000 rubles in the coveted Stalin prizes for a newly composed sonata for violin and piano.

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While the first and third pieces of Ives' "orchestral set" are rich in impressionist detail, the strongly appealing number of the second—"Putnam's Camp, Redding, Conn." Here the use of brass band episodes heightens the rowdy carnival mood.

Now that the ice has broken at Carnegie Hall, how about one or two of our major orchestras giving some paternal heed to a few more of Ives' syhphonic foundlings?

Concertmaster Richard Burgin again led on Saturday, proving his podium mettle in one of the season's least hackneyed programs. Included were Pick-Mangiagalli's string arrangement of a Bach prelude, Hindemith's "Symphonia Serena" and Tschaikowsky's rarely heard Second Symphony.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

The Boston Symphony Orchestra concerts at Symphony Hall this week may not be the most novel of the season, but certainly they are among the most stimulating. The Fourth ("In Memoriam") Symphony of Malipiero receives its first performances, and Artur Rubinstein is soloist in two scores: the A major Piano Concerto (K. 488) of Mozart, and the Rhadpsody on a Theme of Paganini, by Rachmaninoff. The other number, which comes first, is the "Jupiter" Symphony of Mozart.

Malipiero's Fourth Symphony is music of terrible intensity and profound grief, and technically of great mastery and distinction. Without question, it is one of the finest works commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Mme. Natalie Koussevitzky. It is music influenced throughout by the awful ravages of the war and desolation of the post-war years, and although neither brutal nor violent, it is one of the most consistently grim scores I ever have heard. Those who wish to be soothed or pleasantly excited will not take readily to it.

Malipiero remarked about his Fourth Symphony that the war ended 200 paces from his house at Asolo, outside Venice, where he composed it. That will give you an idea of his spiritual devastation and hope-against-hope for return of the peace and happiness of life as it was. The texture is dissonant, but ordered and logical, expressive but not chaotic. All four movements—the first and third suggesting hope, the second and fourth resignation—end in minor, and there is hardly any relief from the weight of crushing sorrow Given time, this Fourth Symphony may prove a unique, warning memorial of the years when mankind attempted self-destruction.

Mr. Rubinstein had a personal triumph with both Mozart and Rachmaninoff yesterday afternoon. The first he played with delicate, flowing style; the other, a showy and tricky piece, he carried off with sky-rocket brilliance. It was distressing that the orchestra had not tuned down to the piano (or for that matter, that the piano people had not tuned the instrument up) for Mozart, but in Rachmaninoff soloist and orchestra were more nearly agreed on pitch. For Mr. Rubinstein—and for Mr. Koussevitzky and the orchestra, who played superbly the afternoon through—there was applause that amounted to an "ovation."

It was good to see that musical examples of themes from Malipiero's Symphony were printed in the program book. Let us hope this will become standard practice.

NEW YORK, N. Y.
TIMES
FEB 22 1948

BURGIN CONDUCTS UNUSUAL PROGRAM

'Three Places in New England,' by Ives, Feature of Concert by Boston Symphony

By NOEL STRAUS

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Even today, after a lapse of more than three decades, the entire composition proved strikingly original in its texture. The score is of extreme difficulty for the performers, being unusually complex rhythmically, contrapuntally and harmonically, but out of the maze of sound emerges a music essentially simple and easily grasped.

Strings Play Principal Role

The first of the three pieces was inspired by the Saint-Gaudens statue commemorating the exploits of Col. Robert Gould Shaw and the Negro regiment he commanded during the Civil War. It is the least complicated and briefest part of the set, the strings playing the principal role in the brooding evocation of the past. Hidden away in the melodies are references to "Marching Through Georgia" and other popular tunes of the Sixties, which help to establish a sense of historical background but do little to keep this number from being the least effective of the three.

The second piece is named after a park near Redding, Conn., where Gen. Israel Putnam's soldiers had their winter quarters during the Revolution. It is music of inordinate exactions, but the sum total of its effect is that of a rather commonplace miltary march built up on "The British Grenadiers," a song widely known in those days. There are two huge climaxes of rousing impact in the course of the elaborate and heavily scored creation, but here again the means hardly justify the meager quality of the impression they make.

The final "From 'the Housatonic at Stockbridge,'" however, is a masterly example of impressionistic tone painting, and easily the crowning feature of the whole work. Over polyrhythmic murmurings in the strings the horn intones a nostalgic melody, later taken up by the whole body of strings with a new type of figuration in the woodwinds and piano simulating the purling of the stream. The music is led to a climactic close of great intensity, followed by two soft Adagio measures of unforgettable poignant tenderness. The whole of this last piece is one of Ives' most compelling and lovable inventions and deserves to be heard often apart from the rest of the set.

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SCIENCE MONITOR, BOSTON, SATURDAY, FEBRUARY 14, 1948 **Art—Music—Theater** 7

—Ives' Orchestral Set Heard at Symphony

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By L. A. Sloper

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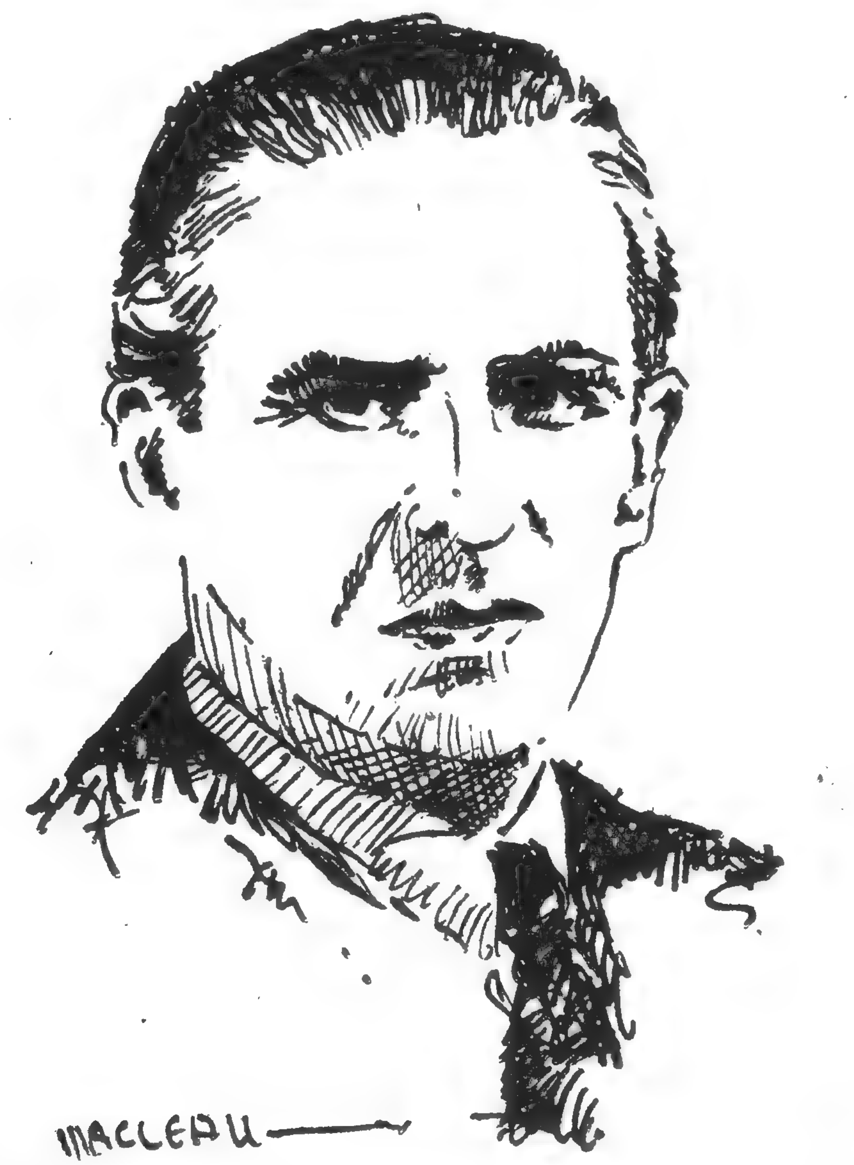

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Malipiero's Fourth-Listed For First Boston Hearing

By Melvin Maddocks

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Mr. Malipiero wrote the Fourth Symphony in the Italian mountain village of Asolo, where he has lived for most of the last 34 years. It is an old town; ruins of a Roman bath and theater have been uncovered in it. The setting, as visitors have observed, is not altogether inappropriate for a composer who has occupied himself so much with the old masters: who has edited the works of Monteverdi, Galuppi, and Tartini, and revived the "Orfeo" of Rossi and the "La Rappresentazione di anima e di corpo" of Cavalieri; and who, in the Fourth Symphony, has linked one idea to the next without elaboration or final development in a style he himself describes as reminiscent of the sonatas of Domenico Scarlatti.

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Between the wars his Asolo home provided Mr. Malipiero with a near-idyllic place to study and compose. But during World War II it was no retreat. "The war," he writes in his letter, "ended 200 paces from its door." The war must have seemed the more severe for the comparative insulation of the inter-bellum years. "Serge Koussevitzky," he opens his letter. ". . . could not have chosen a more propitious moment for entrusting a musician with the task of writing an elegy." From a common sense of destruction, "one's soul was disposed to draw unto itself and make its own, the grief of a friend."

The first and third movements of the Symphony, according to Mr. Malipiero, may be defined as Hope; the second and fourth, as Resignation. But he has been careful to take the precaution every artist must take in talking about his own products. "These confessions," he writes, "should be considered the analysis which a composer may make of his own work, but not a pre-arranged program."

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Thirty-six years ago, the composer tells in his letter, he heard the bell of an Alpine church tolling the chant of a funeral march, "the procession in Indian file so as not to stray from the path winding among the rocks." The bells inspired a simple theme that stuck in his mind, and he has used it, with six variations, for the final movement (Lento).

Perhaps Mr. Malipiero has come closest to putting the central problem of the symphony in words in the question: "Where and how to find comfort?" His answer: "By seeking to communicate with all that has been taken from us, but which belongs to us still."

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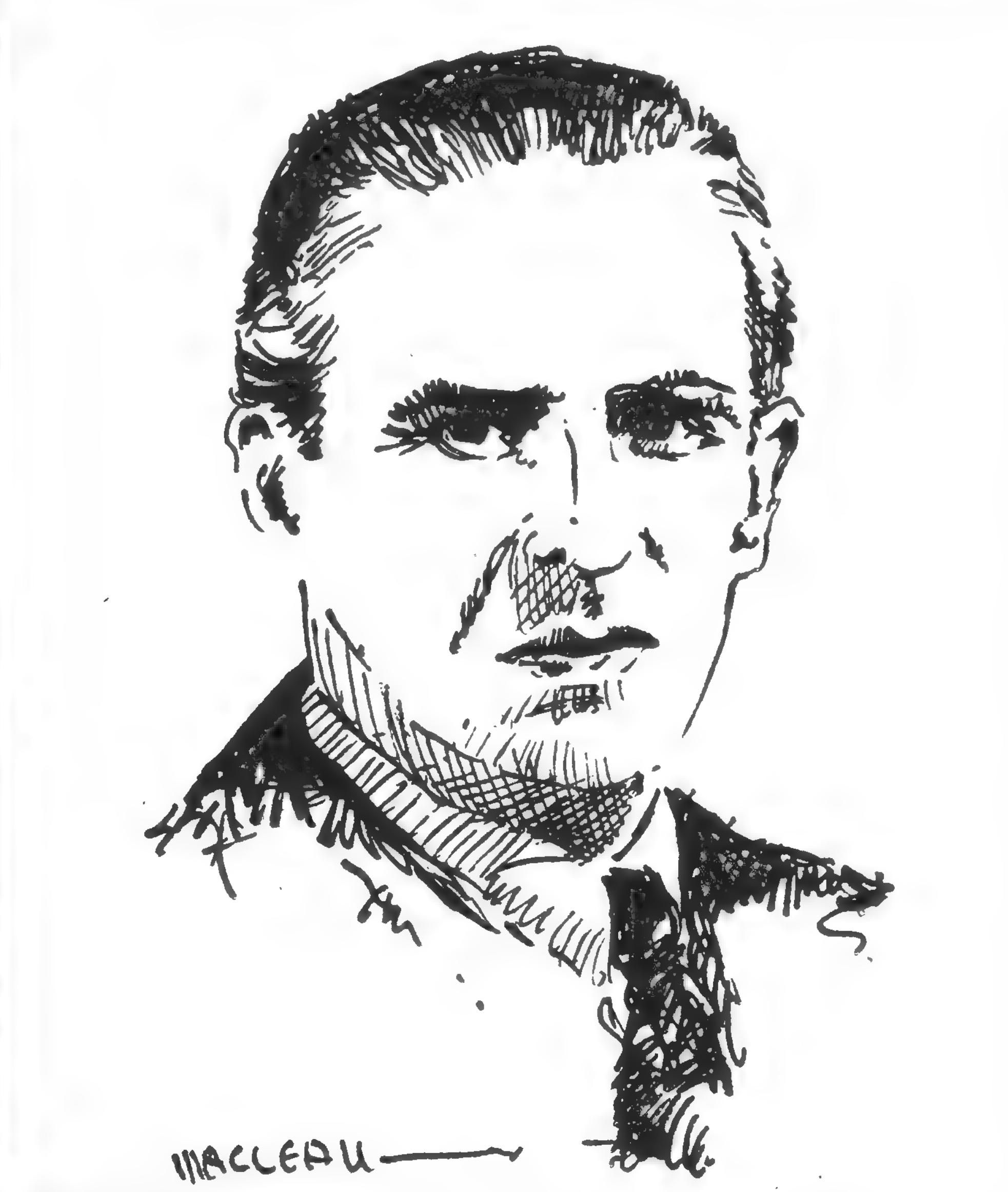

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Is It Your Idea That Symphony Cymb

By ROBERT L. TAGEN

If you have ever watched the cymbal player of a symphony orchestra you undoubtedly came away with the idea that he was somewhat of a loafer. He'll go for hours, it seems, without playing a single note. But, contrary to general belief, he must be an accomplished musician with an unusually accurate ear and sense of timing, says Max G. Polster, first cymbalist of the Boston Symphony Orchestra.

"A person who aspires to become a cymbal virtuoso should first master the violin and piano," Mr. Polster, himself an accomplished violinist and pianist, believes. "In this way he will develop an ear for music which he must have in any form of symphony work."

Although a cymbalist may rest upwards of 100 measures during the performance of a Beethoven symphony, he is still a busy man. He must count measures with unfailing accuracy so as to come in at the precise instant.

The "Harold en Italie" Symphony of Berlioz and "Romeo and Juliet" by Tchaikovsky, for instance, keep a cymbal player on his toes, Mr. Polster points out. The trend is toward an increase in the use of percussion instruments, so it looks as if you'll see more activity in the "rear row" as time goes on.

Old Cymbals Best

Although most music lovers are unaware of the fact, cymbals have been used for thousands of years. They have been found in coffins of mummies of musicians of the ancient Egyptians. But modern cymbal manufacturers emphasize the fact that they are not made of brass. Rather they are made by secret formulae of zinc, silver, many types of copper, and other metals. After manufacture they are stored in special vaults for years, for cymbals, like fine wines, improve with age.

A symphony orchestra will stock varying sizes of cymbals, depending on the tonal qualities desired. They usually will have three or four pairs, ranging in size from ten to 17 inches in diameter, and one suspended cymbal for special effects. The smaller sizes produce bell-like tones while the larger ones are used to express frenzy or fury as in Wagner's "Lohengrin" or Grieg's "Peer Gynt Suite."

Although symphony cymbals cost between $25 and $90, they will last fro years if handled properly. The only care required is an occasional polishing. But since no two cymbals have exactly the same tone, a matched pair is lovingly protected by its owner.

Strangely enough, Max Polster began his career in a rather odd way. He started playing kettle-drums in 1901, but for the next five years found it difficult to obtain a

"A PERSON who aspires to become a cymbal virtuoso should first master the violin and piano," says Max G. Polster of the Boston Symphony Orchestra.

cided to change to cymbals and bass drum, a position more easily obtained in the larger organizations. In this capacity he toured Germany, Austria, Switzerland and Russia. Thereafter he was nine years with the Hamburg Philharmonic.

In 1923 he joined the Boston Symphony, then under the baton of Pierre Monteux and now conductor of the San Francisco Symphony. A year later the orchestra's present conductor, Serge Koussevitzky, mounted the podium. Mr. Polster, who resides in Jamaica Plain, is now rounding out 25 years as a member of the orchestra.

Anyone who thinks that being a cymbalist might be a monotonous occupation is in for a rude awakening. There are countless ways of playing cymbals, a few of which include the conventional method of clashing, striking with soft malle

wood or metal, and rubbing so a to produce a mellow effect.

The cymbalist must be able to fill in on other percussion instruments when called upon to do so. Mr Polster does just that during the Esplanade concerts when he takes over the kettle-drums, or "tympani," as they are called in musical circles. His schedule also includes playing the regular symphony season, Pops and the Berkshire festival.

But the road to musical success

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Sole U. S. Agents: Schieffelin & Co., New

TIME MAGAZINE
CHICAGO, ILL.
FEB 16 1948

BRITAIN'S BRITTEN
For the Met's new opera, sea chanties and discords.
(Music)

Permission, The Royal Opera House, Stockholm

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Only Ellen Orford, the widowed village schoolteacher, gives him comfort. His ambition is to live down his unpopularity, make money (to buy respectability), and marry Ellen. Sings Captain Balstrode, a retired merchant seaman: "Man—go and ask her. Without your booty, she'll have you now." Sings Peter: "No—not for pity!" Balstrode replies: "Then the old tragedy is in store: new start with new 'prentice, just as before."

The new apprentice, a weak young boy from the workhouse, is brought to the pub through a magnificent storm (Britten lets his furious storm music in each time the pub door is opened). The second act finds Ellen sitting beside the boy in the Sunday sunshine; she discovers that Peter Grimes has already cuffed and bruised him. This is Britten at his musical trickiest: as she sings to the boy, a church choir nearby is chanting words from the *Book of Common Prayer*; first the soprano's voice, then the choir, fades in & out like music in a radio play. The chorus angrily follows Peter and the boy to his hut atop a cliff.

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In bed, self-sorting themes.

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Racing Distance. What on earth leads a young man to write an opera these days? To Ernest Newman, who knows his composers well (his four-volume biography of Richard Wagner is a classic), Britten is a "thoroughbred"—the musical "combination of good pedigree, good build, and clean running and jumping." And Thoroughbred Benjamin Britten ("Benjy" to his friends) had simply found that opera is his best racing distance.

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BY BETTY A. DIETZ
Daily News Music Editor

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For a new idiom, duets in different keys.

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Shostakovich: Symphony No. 9, played by Philharmonic-Symphony orchestra of New York under the direction of Efrem Kurtz [Columbia M-688; four 12-inch records]. If I had not heard Koussevitzky introduce this symphony at Tanglewood ast summer I would be inclined to write it off as a fairly trivial repeition of what Shostakovich long ince had to say. For tho Efrem Kurtz makes the music clear, he lso permits it to be dull. The Boson performance had qualities of ghtness, buoyancy, delicate tension nd sheer, unadulterated charm to ve quite a different impression. n any case, it is the third and hortest [one record side has a bare ch of music] of the Russian's trilgy of war time symphonies, which as a new economy of style tho it ings to old qualities of sardonic itter and a long slow movement namored of the plantive woodwind.

Handel: "Water Music," arranged by Eugene Ormandy and played by the Philadelphia orchestra under his direction [Columbia X-279; two 12-inch records]. Handel's "Water Music" contained 20 movements and Mr. Ormandy, like the late Sir Hamilton Harty, has chosen seven, tho not invariably the same seven, for his transcription. In either case it is beautiful music, and certainly in this case it is admirably played, but there are times when the Ormandy version seems mannered. It can not approach, much less rival, the wonderful affinity the late Sir Hamilton of Ireland's County Down had for Handel's radiant music.

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Shostakovich: Symphony No. 9, played by Philharmonic-Symphony orchestra of New York under the direction of Efrem Kurtz [Columbia M-688; four 12-inch records]. If I had not heard Koussevitzky introduce this symphony at Tanglewood last summer I would be inclined to write it off as a fairly trivial repetition of what Shostakovich long since had to say. For tho Efrem Kurtz makes the music clear, he also permits it to be dull. The Boston performance had qualities of lightness, buoyancy, delicate tension and sheer, unadulterated charm to give quite a different impression. In any case, it is the third and shortest [one record side has a bare inch of music] of the Russian's trilogy of war time symphonies, which has a new economy of style tho it clings to old qualities of sardonic glitter and a long slow movement enamored of the plaintive woodwind.

Handel: "Water Music," arranged by Eugene Ormandy and played by the Philadelphia orchestra under his direction [Columbia X-279; two 12-inch records]. Handel's "Water Music" contained 20 movements and Mr. Ormandy, like the late Sir Hamilton Harty, has chosen seven, tho not invariably the same seven, for his transcription. In either case it is beautiful music, and certainly in this case it is admirably played, but there are times when the Ormandy version seems mannered. It can not approach, much less rival, the wonderful affinity the late Sir Hamilton of Ireland's County Down had for Handel's radiant music.

6

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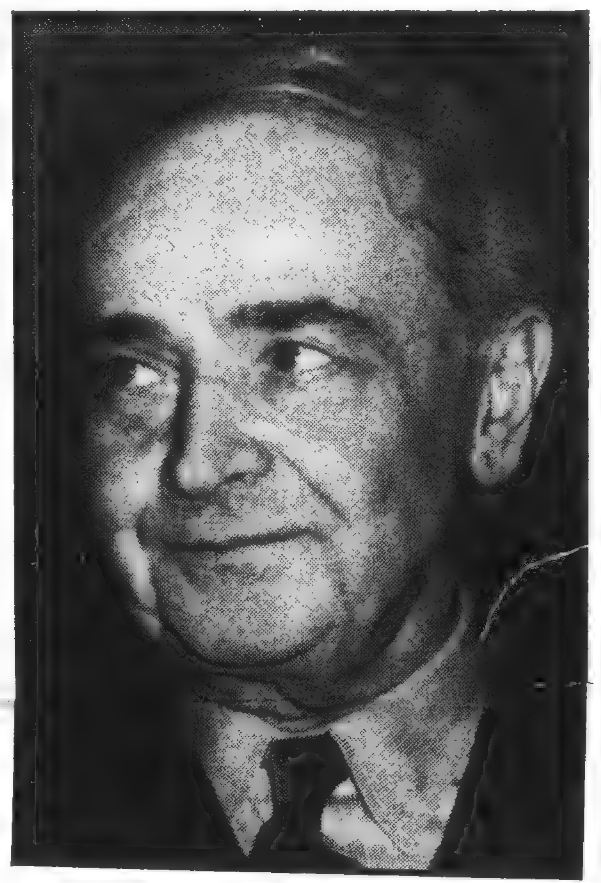
was how to apply movie technique to opera—how to employ the quick dramatic climaxes and rapid impacts that make *Peter Grimes* a thriller.

At the movie studios, he met the friends who started him on the road to writing opera: Librettist Montagu Slater, and Poet Wystan Hugh Auden, who has taught Britten most of what he knows about fitting words & music. Some of Britten's best music is written to Auden texts: the *Ballad of Heroes*, the *Hymn to St. Cecilia.* Also some of the worst: *Paul Bunyan,* the first try at opera for both, flopped dismally when it was performed in 1941 at Columbia University. Auden introduced Britten into his circle of friends; until then, Britten says, he was "a rather dull, middle-class boy."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PATRON KOUSSEVITZKY
For $1,000, cheers.

Benjy and Peter Pears (for whom he wrote the leading tenor role of *Grimes*) arrived in the U.S. in 1939, moved in with Auden, in an arty household at 7 Middagh Street in Brooklyn. It was a ramshackle, remodeled four-story brownstone whose architecture had fascinated Auden and his friends: from the street it looked something like a Swiss chalet. It was there that Negro Author Richard Wright later wrote *Black Boy,* and Novelist Carson McCullers wrote *Reflections in a Golden Eye.* Composer Paul Bowles worked at his Mexican ballet on the parlor piano (until Benjy quietly asked that Bowles move his piano to the basement).

Gypsy Rose Lee came in blue jeans, to paint Benjy's fourth-floor rooms. Author Christopher Isherwood, Poet Louis MacNeice, Composers Aaron Copland and Virgil Thomson drifted in & out. At meals, Auden presided at one end of the table. He also did the bookkeeping, and was irritated if any of the tenants questioned their bills. Benjy always paid up (about $25 a week) without a murmur.

Britten lived about six months in Brook-

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opera—or by the time it is done with you—you have decided that Peter Grimes is the whole of bombing, machine-gunning, mining, torpedoing, ambushing humanity which talks about a guaranteed standard of living, yet does nothing but wreck its own works, degrade or pervert its own moral life and reduce itself to starvation."

Almost overnight, an all but unknown 31-year-old was the talk of London.

It took 2½ years for London's enthusiasm to spread to Manhattan's Metropolitan Opera House. Why? For one thing, no one ever accused the Met of being progressive. General Manager Edward Johnson works on the theory that his customers like what they have been given, because they come back for more. Season-ticket holders buy out 85% of the house in advance, and take potluck. More than half of them have held seats for ten years; 10% of them for 40 years. Says Johnson: "Why should we force a new venture when we can sell out the house with *Rigoletto?*" And, unlike Broadway theaters which can play a hit nightly until it pays off, the Met plays each opera only four or five times a season. Even if *Peter Grimes* is a hit (as none of the ten most recent new operas has been at the Met), it would need a run of five years to break even.

At Covent Garden, *Peter Grimes* is still the favorite opera in the repertory, but it doesn't make money because of its huge chorus and 80-piece orchestra. Britten has since shrewdly trimmed his sails, produced two chamber operas, *The Rape of Lucretia* and *Albert Herring,* which use only a dozen musicians and even fewer singers. Some critics and musicians (like Aaron Copland) think *The Rape,* which is slated for a Broadway production this fall, is even better than *Peter Grimes.* Even so, says Britten, "I have to work hard between operas to make a living."

Beggar's Opera. English critics, having adopted Benjy Britten as a national hero, now insist on talking like Dutch uncles to him. Some complain that he is too intellectual, too facile, too fast (though Mozart wrote 22 operas, close to 50 symphonies, and more than 500 other works in his 35 years). Others say that Britten is not original enough, that his music runs the gamut from Schubert to Stravinsky. Says Britten: "I don't see why I should lock myself inside a purely personal idiom." He thinks music went wrong in the early 19th Century, and excepts only Tchaikovsky and Chopin. Though a childhood admirer of Beethoven, he now thinks Beethoven's music was too personal. "Let's face it," Britten says, "It was very sloppy music."

Britten has now moved from Snape closer to the beach at Aldeburgh in Suffolk, where the windows look out over a tangle of masts and rigging reminiscent of *Peter Grimes.* There he refuses to see visitors, doesn't answer letters, and works long hours. His next projects are a choral symphony for Koussevitzky and new accompaniments to *The Beggar's Opera.* Where will he go from there? Says he, with an off-center grin, "There's probably nothing I won't have the cheek to try."

Mother, Sister Beth & Benjy (age 5)
"Dear" used to have thoughts.

lyn, and another three years in Amityville, Long Island. For a time Britten conducted an amateur orchestra in another Long Island town, just for the fun of it. The amateurs got so they could play a Mozart symphony creditably, then began thinking about a professional concert. Britten thought that amateurs should be content to stay amateurs.

Rosy Prospects. Britten regarded his visit to the U.S. as a vacation trip "rather from the general European atmosphere than from overwork." Though his knowledge of the U.S. is pretty well limited to New York City and suburbs, he found the U.S. "a very rosy prospect" for composers: "The American composer has little to grumble at; compared with English composers, nothing." In fact, he saw a danger of "excessive nationalism" in the way conductors indiscriminately played U.S music, and in American composers' search for a style of their own. Says Britten: "No accident of nationality has ever excused a composer for writing bad music." Besides, in the U.S. there was too much seeking out, too much pushing of composers "before they are ready."

He had another reason for wanting to leave the U.S. England was at war, and although he is a pacifist (his personal faith is something akin to the Quakers', though he is not much of a churchgoer), he thought he belonged there. But first he went to see Conductor Serge Koussevitzky, who had played some of Britten's music. Koussevitzky gave him $200 a month for five months to write an opera.* Says Koussevitzky: "If he had asked more we would have paid it."

Back in England, a Conscientious Objectors Tribunal exempted Britten from war service, but he gave concerts in bomb-shattered towns.

For a while, he lived with his married sister Beth, but found it difficult to compose while Beth's children played trains under his feet, or left sticky traces of jam on the piano. Then he and Librettist Slater moved to Snape in Suffolk, to a windmill which Britten had remodeled as a house. There they plunged into *Peter Grimes*. Slater would work up in a bedroom, and shout down to Benjy, lolling on the grass, "How do you like this line?" They took long walks over the bleak Suffolk downs, saying nothing to each other, each busy with his own ideas. Britten gets his themes in bed, on a bus or train, anywhere, believes strongly in letting them sort themselves out while he sleeps. "Usually I have the music complete in my head before I put pen to paper."

In the evenings, Slater and Britten cycled to the local pub to drink beer and play darts. Says Mrs. Slater: "I had to make a rule they should speak to me at mealtimes."

Harsh & Helpless. When Britten finally got the surging dissonances and powerful choruses of *Peter Grimes* on paper, England had its biggest homegrown musical event since the Edwardian era triumphs of Sir Edward Elgar. The London *Times* pronounced *Peter Grimes* "a great opera . . . its success is deserved and inevitable."

U.S. Literary Critic Edmund Wilson, dragged unwillingly to *Peter Grimes*, came away as enthusiastic as everyone else. Wrote he (in his *Europe Without Baedeker*): "The opera seizes on you, possesses you, keeps you riveted to your seat during the action and keyed up during the intermissions, and drops you, purged and exhausted, at the end. . . . This opera could have been written in no other age, and it is one of the very few works of art that have seemed to me, so far, to have spoken for the blind anguish, the hateful rancors and the will to destruction of these horrible years. . . .

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opera—or by the time it is done with you—you have decided that Peter Grimes is the whole of bombing, machine-gunning, mining, torpedoing, ambushing humanity which talks about a guaranteed standard of living, yet does nothing but wreck its own works, degrade or pervert its own moral life and reduce itself to starvation."

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* *Peter Grimes*, which is dedicated to Koussevitzky's late first wife, Natalie, was first performed in the U.S. at Koussevitzky's summer festival at Tanglewood, Mass. (Time, Aug. 19, 1946).

BURGIN PRESENTS STRAVINSKY WORK

Conducts Boston Symphony at Carnegie Hall in Opus in Three Movements

By OLIN DOWNES

The tonal splendor of the orchestra and the fine musicianship of Richard Burgin, the concertmaster, who conducted in Dr. Koussevitzky's place at the concert of the Boston Symphony Orchestra last night in Carnegie Hall, were warmly recognized by the audience.

The most novel feature of the program was the performance of Igor Stravinsky's "Symphony in Three Movements," composed in 1945 and given its first performance here by the Philharmonic-Symphony Orchestra, to whom the work is dedicated, on Jan. 24, 1946, under the direction of the composer. It is no reproach of Mr. Stravinsky that the performance last night was certainly clearer and more effective than the one he directed. The symphony had been admirably prepared. Mr. Burgin put all his knowledge and good-will at the composer's service and an enthusiastic Stravinsky contingent in the audience recalled the conductor repeatedly, while other persons kept silent.

But it is not easy to see what the warmest upholder of the Stravinsky of today can find interesting in this music. No idea in it—we mean no thematic idea—has either distinction or originality. A very recent composition, the symphony is already old and wan. That the themes are either trite, or both trite and ugly, does not remove the fact that they are wearisomely commonplace.

Does Not Develop Themes

Well, says you, commonplace themes have been treated by Bach, Beethoven, Wagner, Mozart in such a way that in development they became significant. But this does not seem to save Mr. Stravinsky. For he develops his themes very little, and goes nowhere in particular with them. According to his champions, he does not have to. For this is a different kind of a symphony, not the ordinary kind that follows classic tradition, or even some romantic kind which develops the themes in an unclassical way.

"Here," we are told in the program book, "we have another example of that additive construction, for the invention of which Stravinsky is justly famous." This "additive" construction, it appears, is "a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force * * * just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque."

The words are long ones, and ornate. But we doubt if they are any conclusive test of a "symphony." At least they do not do so if we conceive the symphonic ideal to consist in the germination, juxtaposition and final synthesis of thematic ideas in orchestral dress.

But what's in a name? In Bach's time they called all sorts of works "symphonies," "overtures," or what have you? Has Mr. Stravinsky, or has he not, in the score heard last night, given us some living, significant music? We submit that he has failed in this. "Additive" his methods may be. In plain English they usually boil down to repeating at very u eventful length a theme, rhythm, or turn of phrase till such effectiveness as it may originally have contained has been completely boiled out; and trying the same thing with another and equally emaciated idea. In fact, this is empty and tired music, by a first-class workman, whose workmanship cannot substitute for his incapacity not merely to do but also to think musically in a genuinely fruitful and constructive way.

Satisfied His Followers

For those with whom Stravinsky in any shape or form can do no wrong the symphony no doubt sufficed. For persons of perhaps commoner taste and more limited artistic perception his score was put at a great disadvantage by the Haydn symphony, which preceded, and by the First Symphony of Jean Sibelius, which followed it.

This First symphony is early Sibelius, with solecisms of immaturity and with some "derivations," notably of Grieg, in it. Its themes are in most cases of a long arch and of a splendid directness that sometimes descend, where idiom is concerned, to the obvious. And yet—this First symphony of the Finnish master, which is practically 50 years old, sounds incredibly fresh today: fresh in the sweep, power and savor of the wide open spaces which are in every measure of it; fresh because of its evident inspiration, sincerity and originality, not only of expression, but of the "northern orchestration" which also is the contribution of Sibelius, and which, among other qualities of his, sets him apart from every other symphonist of the last half century.

It is also to be remarked that the audience had the naïveté and the bad taste to applaud this symphony, when it was over, very heartily—far more than it applauded Stravinsky. That, of course, is merely another example of mass psychology and of the love of the masses for the superficial or merely picturesque. This is certainly too bad—indeed insufferable to really perceptive, progressive and sensitive persons. We ourselves have to admit, shamefacedly, that so far as we are concerned whoever wants this last symphony of Stravinsky can have it, while we stick in the mud with poor old Sibelius.

NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 1 - 1948

Koussevitzky Reveals Music Festival Plans

Dr. Serge Koussevitzky, returning from a midseason vacation, today announced plans for the 1948 Berkshire Music Center at Tanglewood, Lenox, Mass.

There will be a six-week season from July 5, to Aug. 15, through the period of the Berkshire Festival concerts. Dr. Koussevitzky will direct the school, with Aaron Copland as assistant director. Among the faculty, in addition to 25 principal players of the Boston Symphony Orchestra, will be Leonard Bernstein, Richard Burgin, and Eleazar de Carvalho, assisting Dr. Koussevitzky in conducting; Hugh Ross and Robert Shaw in charge of choral conducting, and Gregor Piatigorsky, head of Chamber Music.

Darius Milhaur will return from France to join Aaron Copland as teacher of composition. Boris Goldovsky will be head of the opera department.

TOLEDO, OHIO
TIMES

[illegible]

A recording that has been long waited is now in stock, THE BEETHOVEN SYMPHONY NO. 9, "THE CHORAL SYMPHONY" in D Minor, Op. 125, played by The Boston Symphony Orchestra, Serge [illegible], conductor, and The Berkshire Festival Chorus, under the direction of Robert Shaw. This recording was made at Tanglewood, Lenox, Mass. RCA Victor DM-1190.

Abresch

Edmund Kurtz, who will introduce the Khatchatourian Cello Concerto to Boston at this week's concerts of the Symphony Orchestra.

Khatchaturian Cello Concerto

By Edmund Kurtz

(Soloist with the Boston Symphony Orchestra)

The Khatchaturian Cello Concerto is in the usual three movements, which take about 30 minutes to perform. It starts with an introduction played by the orchestra. The solo instrument introduces the first theme, after which the second theme is introduced by the orchestra and repeated in a more elaborate form by the cello. This is followed by a long passage with the cello having a figuration in an even, rhythmic pattern. The orchestra and the cello join in an enlarged form of the second theme which brings the cello to the cadenza. Orchestra and cello then return to the first subject, followed by a reminder of the second subject and the movement ends on a boisterous note.

The second movement begins with the orchestra and two prolonged flute passages. The theme is introduced by the cello, a warm, one might say Oriental, melody, which is repeated an octave lower and then taken up by the orchestra, with the cello having passages in a higher register, fortissimo. A short orchestral interlude brings back the first theme with slight variations, but maintains the same mood. A flute solo, similar to that heard at the beginning of the movement, ends it, and leads directly into the third movement.

The cello states the first theme in the third bar. The second is introduced by the orchestra and then taken up by the cello. It is a long, mournful, expressive melody, utterly in cellistic vein and exploiting all the best-sounding ranges of the instrument. The finale of the concerto is full of technical passages played by the cello with a minimum of orchestral support.

HOUSTON, TEX.
CHRONICLE

What'll you have? The mighty sweeps of Beethoven's Ninth Symphony capped with its choral fourth movement, or a strictly pastoral stroll with Herr Brahms. Both are on tap as recorded high lights of the week.

* * *

Beethoven, Symphony No. 9 in D Minor, Victor.

The Ninth Symphony is resplendent Beethoven. Characteristic, are its slowly gathering chordal masses which move ominously and unerringly into crashing musical thunderstorms, balanced always in fury by the greatest calms which will roll again into pealing claps. The fourth movement experiences a sudden breaking into song after three long and purely orchestral movements. Carrying out the work's philosophy of "victory-through-struggle," the choral movement is a glorious paean to victory and happiness and the libretto is based on Schiller's beloved "Ode to Joy." Performing for this recording made at Tanglewood, Mass., during the Berkshire Festival in 1947, is the

FAVORITE RECORDS IN HOUSTON LAST WEEK.

POPULAR.

"Now Is the Hour."
"Manana."
"I Love You, Yes I Do."
"Four Leaf Clover."
"Beg Your Pardon."

SEMI-CLASSICAL.

Music of Lecuona, First Piano Quartet.
Second Hungarian Rhapsody, Liszt.
Sabre Dance.

CLASSICAL.

Beethoven's Third (Eroica) Symphony.
Graduation Ball, Dallas Symphony.
Bruch's Scottish Fantasy.

Boston Symphony conducted by Serge Koussevitzky. Robert Shaw directs the Berkshire Festival Chorus and a group of soloists who creditably sing the arias.

* * *

TOLEDO, OHIO
TIMES

A fit companion piece to the Boston orchestra's magnificent version of Beethoven's "Eroica" symphony released last fall is the new recording of **Beethoven's Symphony No. 9 in D Minor ("Choral") by Serge Koussevitzky and the Boston ~~Symphony Orchestra (RCA Victor~~ Set DM-1190, sixteen 12-inch sides).**

A work of such grandeur and greatness of spirit finds Mr. Koussevitzky at his best. And in his treatment of Beethoven's music his taste is impeccable and his insight profound. So the music comes off the records in its full glory and meaning.

This music finds his orchestra, too, at its best. Its sound is rich and resonant, its execution flawless, its playing crisp and clean.

The choral part in the last movement is sung by the Berkshire Music Festival Chorus, directed by Robert Shaw, and the soloists are James Pease, bass, Frances Yeend, soprano, David Lloyd, tenor, and Eunice Alberts, contralto. As in Mr. Shaw's recent Bach recordings the work of the chorus is all that could be desired and the singing of the soloists a little on the weak side.

This set was recorded in Tanglewood shed at Lenox, Mass., scene of the Berkshire festival. Technically speaking it is first rate.

TURDAY, MARCH 6, 19

MUSIC

Symphony Concert

The 18th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Edmund Kurtz, cellist, was the soloist. The program was as follows:

Scythian Suite, "Ala and Lolli," Op. 20 .... Prokofieff
Concerto for cello and orchestra .... Khatchatourian
Symphony No. 5 Op. 47 .... Shostakovitch

By ALEXANDER WILLIAMS

It was a timely gesture of defiance to put the three most prominent Russian composers, who recently landed in the official Soviet dog-house, on the same program. But it was not such a good idea artistically, and the result was just what a good many of us expected. Since Prokofieff is a considerably greater composer than Khatchatourian and an infinitely better one than Shostakovitch, the concert began to run down after the glorious finish of the Scythian Suite until it ended in the tedium of the Largo and vulgar bombast of the Finale of the Shostakovitch 5th Symphony. It was a badly planned, if superbly executed, concert; and its great compensation was the Scythian Suite.

That is not to say that the Khatchatourian Cello Concerto, which was played for the first time in the U. S., is a bad piece. There are many clever and ear-tickling things in it. It is a fine canter for a virtuoso cellist. It is better than many modern, or old, for that matter, cello concertos. Hindemith's is the only exception that comes to mind among the moderns. But here's the rub

It is very difficult to bring off the cello as solo instrument for an entire work. Inevitably there comes the time when the instrument sounds, as someone once said, like a bumble-bee in a wood-shed. There's a lot of this in the Khatchatourian piece. Nevertheless, the slow movement is good and there are many effective passages throughout. Mr. Kurtz played this difficult music with extraordinary verve and aplomb, and I suspect that the applause was as much for him as for the new music.

Mr. Koussekitzky is determined that we shall like Shostakovitch's 5th Symphony. Because of the war I had not heard it since 1941 and I sincerely hoped that I would see the light on this occasion. But, except for the fine concluding pages of the first movement and the scherzo, the Symphony seemed to me if anything worse than before. I cannot, for the life of me, understand how anyone who appreciates the superb art of Prokofieff can place Shostakovitch on the same plane.

Like the 'Sacre,' the Scythian Suite stands up well through the years. But the performance must be carefully wrought. When it is played as the Boston Symphony under Koussevitzky's guidance played it yesterday the effect is sháttering.

MEMPHIS, TENN.
COMMERCIAL APPEAL
MAR 7 - 1948

With The New Recordings

By THE REVIEWER

THE tremendous Beethoven Ninth Symphony with its overwhelming melodic passages has been given a new reading by the superlatively fine Boston Symphony Orchestra under the direction of Serge Koussevitsky. The climax to the crescendo of the composer's creative works not only is given a fine instrumental interpretation but is embellished by a choral group of artists. Included are Frances Yeend, soprano; James Pease, bass; David Lloyd, tenor; Eunice Alberts, contralto, and the massed voices of the Berkshire Music Festival Chorus.

The singers are directed by Robert Shaw and Schiller's Ode to Joy was perhaps never given a more inspired rendition.

Koussevitzky's deft phrasing is felt through all the varied movements of this recording and the Ninth here takes on a celestial coloring—at least to the Reviewer's ears. The majesty of the Ninth, as it is played by the Boston Symphony, leaves one spellbound. By Victor.

Brahms' Second Symphony

Artur Rodzinski directs the New York Philharmonic Symphony's playing of the Brahms Second Symphony in D Major. The composer felt that this composition had an elegiac character. The warm artlessness of the passages dissipate any such construction. The adagio movement is pure poetry. The four Brahms symphonies are an essential part of any music library and the Second is perhaps tonally the most important.

The Philharmonic Symphony gives this colorful, classical composition a deft interpretation, losing none of its gay and pretty shadings in its efforts at musical eloquence.

The Reviewer calls this an essential to anyone not possessing a copy of the Brahms Second. By Columbia.

Casadesus—And Ravel

As its name indicates, the Piano Concerto for the Left Hand was written for just five fingers. However, Ravel made very sure those five fingers get a workout. Besides being a technical virtuoso showpiece, the Concerto is also a solidly worthwhile composition of fiery beauty and magnetism.

It deeply shows the influence of America's jazz idioms on Maurice Ravel during his visit to this country.

A Columbia album features Robert Casadesus, French pianist who was a friend of the composer and is noted for his reading of this work, and the Philadelphia Orchestra under the baton of Eugene Ormandy. There's only one word for this recording—brilliant.

Heifetz Plays Bruch

A lesser-known opus by Max Bruch, the Scottish Fantasy, is given a superb reading in a new Victor album.

Jascha Heifetz is the violinist, accompanied by the RCA Victor Orchestra, William Steinberg conducting. The Fantasy is a gentle, highly melodious treatment of old Scottish folk songs.

The music is unashamedly romantic, and Heifetz subordinates

COLUMBUS, OHIO
DISPATCH
MAR 9 - 1948

Tanglewood Programs Detailed

BOSTON — First announcement was made recently by Serge Koussevitzky of the program to be played by the Boston Symphony Orchestra under his direction at the Berkshire Festival in Tanglewood next summer. The guest conductors will be Eleazar de Carvalho Leonard Bernstein, and Robert Shaw.

For the first week of concerts in the Music Shed on Thursday evening, July 29, Saturday evening, July 21, and Sunday afternoon, Aug. 1, the programs will include Beethoven's Fifth Symphony, in C minor; Brahms' Second Symphony, in D major; Mahler's Second ("Resurrection") Symphony with chorus and soloists; Piston's Third Symphony; a Symphony of Haydn; Bach's Third Orchestral Suite, in D major; and Hindemith's "Mathis der Maler."

The concerts of Series B will take place on Thursday evening, Aug. 5, Saturday evening, Aug. 7, and Sunday afternoon, Aug. 8. At these concerts the Sixth ("Pastoral") Symphony by Beethoven will be played; the Fifth Symphony by Shostakovitch; the Fantastic Symphony by Berlioz; Strauss' "Don Quixote" (Cello Soloist — Gregor Piatigorsky); Stravinsky's "Oedipus Rex;" "Madona," by Villa-Lobos, and Falla's "El Amor Brujo."

An extra concert on Tuesday evening, Aug. 10, will be devoted to the music of Tchaikovsky.

The concerts of Series C will take place on Thursday evening, Aug. 12, Saturday evening, Aug. 14, and Sunday afternoon, Aug. 15, and will include Beethoven's "Eroica" Symphony No. 3; Schumann's First Symphony ("Spring"); Weber's "Freischuetz" Overture; Stravinsky's "Petrouchka" (complete); the Second Symphony by Sibelius, and a major choral work to be announced.

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ALBANY, N. Y.
TIMES-UNION
MAR 14 1948

Music

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By EDGAR S. VAN OLINDA

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Oklahoma City
Oklahoma

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By MIKE GORMAN

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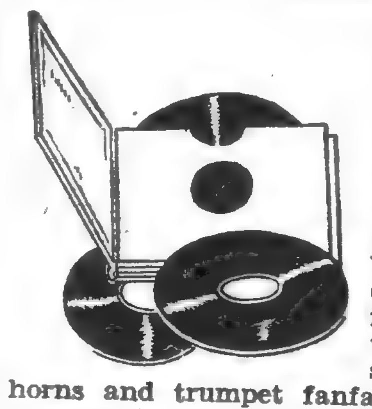
Star billing in credits for this album should go to the engineers who handled it, the first ever recorded at the Tanglewood Shed at the Berkshire Music Festival.



Precise orchestral detail comes through practically perfect. The woodwinds in the coda of the first movement, the timpani in the scherzo, the horns and trumpet fanfares in the slow movement—this is recorded fidelity at its peak.

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NEW YORK, N. Y.
TIMES
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STUDYING A NEW CELLO CONCERTO

Serge Koussevitzky (at piano) and Edmund Kurtz, who will be soloist with Boston Symphony in Khatchaturian work at Carnegie Hall on Saturday afternoon.

MEMPHIS, TENN.
COMMERCIAL APPEAL
MAR 7 - 1948

With The New Recordings

By THE REVIEWER

THE tremendous Beethoven Ninth Symphony with its overwhelming melodic passages has been given a new reading by the superlatively fine Boston Symphony Orchestra under the direction of Serge Koussevitsky. The climax to the crescendo of the composer's creative works not only is given a fine instrumental interpretation but is embellished by a choral group of artists. Included are Frances Yeend, soprano; James Pease, bass; David Lloyd, tenor; Eunice Alberts, contralto, and the massed voices of the Berkshire Music Festival Chorus.

The singers are directed by Robert Shaw and Schiller's Ode to Joy was perhaps never given a more inspired rendition.

Koussevitzky's deft phrasing is felt through all the varied movements of this recording and the Ninth here takes on a celestial coloring—at least to the Reviewer's ears. The majesty of the Ninth, as it is played by the Boston Symphony, leaves one spellbound. By Victor.

Brahms' Second Symphony

Artur Rodzinski directs the New York Philharmonic Symphony's playing of the Brahms Second Symphony in D Major. The composer felt that this composition had an elegiac character. The warm artlessness of the passages dissipate any such construction. The adagio movement is pure poetry. The four Brahms symphonies are an essential part of any music library and the Second is perhaps tonally the most important.

The Philharmonic Symphony gives this colorful, classical composition a deft interpretation, losing none of its gay and pretty shadings in its efforts at musical eloquence.

The Reviewer calls this an essential to anyone not possessing a copy of the Brahms Second. By Columbia.

Casadesus—And Ravel

As its name indicates, the Piano Concerto for the Left Hand was written for just five fingers. However, Ravel made very sure those five fingers get a workout. Besides being a technical virtuoso showpiece, the Concerto is also a solidly worthwhile composition of fiery beauty and magnetism.

It deeply shows the influence of America's jazz idioms on Maurice Ravel during his visit to this country.

A Columbia album features Robert Casadesus, French pianist who was a friend of the composer and is noted for his reading of this work, and the Philadelphia Orchestra under the baton of Eugene Ormandy. There's only one word for this recording—brilliant.

Heifetz Plays Bruch

A lesser-known opus by Max Bruch, the Scottish Fantasy, is given a superb reading in a new Victor album.

Jascha Heifetz is the violinist, accompanied by the RCA Victor Orchestra, William Steinberg conducting. The Fantasy is a gentle, highly melodious treatment of old Scottish folk songs.

The music is unashamedly romantic, and Heifetz subordinates

COLUMBUS, OHIO
DISPATCH
MAR 9 - 1948

Tanglewood Programs Detailed

BOSTON—First announcement was made recently by Serge Koussevitzky of the program to be played by the Boston Symphony Orchestra under his direction at the Berkshire Festival in Tanglewood next summer. The guest conductors will be Eleazar de Carvalho Leonard Bernstein, and Robert Shaw.

For the first week of concerts in the Music Shed on Thursday evening, July 29, Saturday evening, July 21, and Sunday afternoon, Aug. 1, the programs will include Beethoven's Fifth Symphony, in C minor; Brahms' Second Symphony, in D major; Mahler's Second ("Resurrection") Symphony with chorus and soloists; Piston's Third Symphony; a Symphony of Haydn; Bach's Third Orchestral Suite, in D major; and Hindemith's "Mathis der Maler."

The concerts of Series B will take place on Thursday evening, Aug. 5, Saturday evening, Aug. 7, and Sunday afternoon, Aug. 8. At these concerts the Sixth ("Pastoral") Symphony by Beethoven will be played; the Fifth Symphony by Shostakovitch; the Fantastic Symphony by Berlioz; Strauss' "Don Quixote" (Cello Soloist — Gregor Piatigorsky); Stravinsky's "Oedipus Rex;" "Madona," by Villa-Lobos, and Falla's "El Amor Brujo."

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Oklahoma [illegible]

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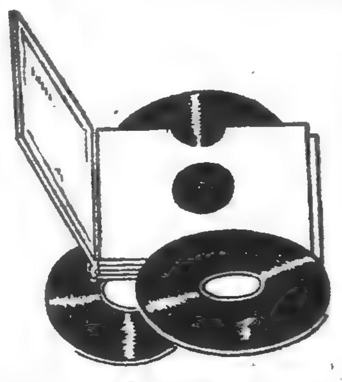

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ST. LOUIS, MO.
POST DISPATCH
MAR 10 1948

New Concert Records

By Thomas B. Sherman

THE newest recording of Beethoven's Ninth Symphony results from the joint efforts of the Boston Symphony Orchestra, the Berkshire Festival Chorus, four young American soloists, Robert Shaw, the choral director, and Serge Koussevitzky, director in chief.

ROBERT SHAW . . . FURNISHES FRESHNESS.

Mr. Koussevitzky's reading of the score is generally faithful to all directions except in the scherzo where he slows down perceptibly at the trio. In less measurable matters, however, he loses the point more noticeably. There is no drive in the first two movements. Incisiveness and muscularity are sacrificed to texture. The purely orchestral part of the symphony is inferior, therefore, to the performance by the Vienna Philharmonic under Weingartner, made before the war. The choral part, however, has a fine energetic spring, great solidity, freshness and precision. Sound production is good throughout the whole recording. (RCA-Victor eight records.)

NEW YORK, N. Y.
TIMES
MAR 14 1948

STUDYING A NEW CELLO CONCERTO

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[87]

DALLAS, TEX.
NEWS

RECORDS IN REVIEW

Beethoven's Ninth
A la Koussevitzky

[illegible] (1770-1827): [illegible] Opus 125. [illegible] orchestra con[illegible] Berkshire [illegible] Robert Shaw. [illegible] Pease basso; [illegible] Alberts. [illegible] eight 12-

[illegible] four new recordings of [illegible] Beethoven's Ninth [illegible] many years, [illegible] Toscanini's [illegible] recorded last [illegible] in the Berk[illegible] Misses Yeend [illegible] Lloyd and [illegible] to au[illegible] Symphony. [illegible] Chorus, [illegible] is an as[illegible] expected.

[illegible] is not ideal [illegible] Boston Sym[illegible] not have the [illegible] in the [illegible] But the [illegible] duller than [illegible] good an [illegible] hear. For [illegible] the choral movement [illegible] through at a higher level, [illegible] orchestra somewhat [illegible] than on the other sides.

[illegible] Koussevitzky gives, on the whole, [illegible] eloquent and noncontroversial reading except in the third or slow movement. Here the tempos and shadings are more Koussevitzky than Beethoven but not especially in bad taste or in disfiguring distortion.

The choral sides are remarkable for voice separations and range. The beauty of Frances Yeend's high, steady soprano is conspicuously in evidence.

Still awaited is one of the several Toscanini recordings of the Ninth, none of which is approved by the Italian maestro. In the meantime the Koussevitzky Ninth can be enjoyed. It may even survive the Toscanini if and when released.

◆

STRAVINSKY, Igor (1882): Pastorale for Violin and Wind Quartet; Russian Maiden's Song. Joseph Szigeti, Igor Stravinsky and others. Columbia Disk 72495-D 12-inch.

The Stravinsky "Pastorale," originally a wordless song, is on disks in the composer's own transcription for violin and wind quartet and also in a full orchestra arrangement by Stokowski. Here it is again for the five instruments with Joseph Szigeti taking the violin lead. Stravinsky directs and the other players are Mitchell Miller, oboe; Robert McGinnis, clarinet; Bert Gassman, English horn; Sol Schoenbach, bassoon. The contrapuntal novelty of the work, the Attic flavor of the reeds, the thin, sweet caroling of Szigeti's fiddle are nearer Stravinsky's conception than the thick Stokowski arrangement. This is a pagan evocation and it took some sophistication to turn it out.

The other side of the record is "Russian's Maiden Song," about which we have heard little. Obviously it is another wordless song, played as a violin solo by Szigeti with Stravinsky at a mushy piano. This seems to be a minor Stravinsky creation, or is it just a byproduct. He goes in for those today.

—JOHN ROSENFIELD

BROOKLYN, N. Y.
EAGLE

MAR 14 1948

RECORDS IN REVIEW

A new recording of the Beethoven Ninth Symphony headlines this week's new records. The first appearance on record of "The Medium" is also a phonographic event.

Beethoven Symphony No. 9. Serge Koussevitzky and the Boston Symphony Orchestra with soloists and chorus. Victor DM-1190. For many months record buyers have been waiting for a new Victor "Ninth" with the expectation that Toscanini would at last present his conception on records. Instead, it is Dr. Koussevitzky whose version has been selected for publication. This new set is now the best edition of this great symphony to be had. The orchestral playing is first rate, the reading is firm and competent and the choral parts of the records, under the direction of Robert Shaw, are for the first time [illegible] to good advantage on disks [illegible] reproduction [illegible] without compare [illegible] By all means, if you lack [illegible] "Ninth" in your library [illegible] set down as one to [illegible] however, [illegible] mean that we are [illegible] version by Felix [illegible] let us state [illegible] set, too, [illegible]

Menotti: The Medium. Marie [illegible] cast. [illegible] This set [illegible] (available [illegible] second of [illegible] curtain raiser "The [illegible]" also by Mr. Menotti [illegible] these operas are [illegible] competent casts and [illegible] high quality, [illegible] music they [illegible] They are mod[illegible] have proven successful on the Broadway stage. This in itself is a remarkable achievement. Separated from the dramatic action, the music sounds very unoperalike; these works are continuity opera, rather than vocal display opera. Public taste towards new works of this sort is now in the formative period. With a note to the effect that the recorded performances are excellently done, we suggest that the verdict in so far as these works are concerned, must rest with each individual's personal taste.

Smetana: Piano Trio in G Minor. Louis Kaufman, violin; William van den Burg, cello; Rudolf Firkusny, piano. VOX 628. In so far as we can determine, this is a first recording of one of Smenata's very few chamber music compositions. While not quite as good as the Brahms quartet reviewed here last week, this new set is definitely better than previous Vox products and should give chamber music collectors cause for gratification. The music is well worth a run-through if you have not previously heard it played.

Khatchaturian Gayne—Sabre Dance. Oscar Levant, piano, with orchestra. Columbia 17521. Despite strong competition from many quarters, this is positively the worst new record of classical music that we have heard since the war.

Hebrew Liturgy—Cantor Berele Chagy. Stinson 614. This set is a distinct surprise. Previous issues on this label have been mechanically poor, with very loud surfaces. This set is of superior quality, plus which the surfaces are almost ghost quiet.

NEW YORK, N. Y.
HERALD TRIBUNE

MAR 14 1948

Serge Koussevitzky and Edmund Kurtz

Preparing for the Boston Symphony Orchestra's performance of Khatchaturian's cello concerto Saturday afternoon in Carnegie Hall

THE ORCHESTRAS

By FRANCIS D. PERKINS

WITH the Boston Symphony and the Philadelphia Orchestra both in town, there will be nine concerts here by major orchestras this week. Today's Philharmonic-Symphony program under Leopold Stokowski at Carnegie Hall closes with the first New York performance for a ticket-buying audience of Norman Dello Joio's "Concert Music for Orchestra." This was composed at Silvermine, Norwalk, Conn., in 1944, and played at the Juilliard School in 1945. Its first performance by a major orchestra was given by the Pittsburgh Symphony under Fritz Reiner in 1946. Another unfamiliar work in today's program is Stravinsky's Pastorale for violin with oboe, English horn, clarinet and bassoon, which will be played by John Corigliano, Harold Gomberg, Michel Nazzi, Simeon Bellison and William Polisi.

Virgil Thomson's "The Seine at Night" will have its first New York performance in Mr. Stokowski's program for Thursday night and Friday afternoon. It was first played by the Kansas City Philharmonic under Efrem Kurtz on Feb. 24 and 25. It is described as "a landscape piece, a memory of Paris and its river, as viewed nocturnally from one of the bridges to the Louvre. . . . The melody that represents the river is heard in three different orchestra colorations."

In the benefit concert for the orchestra's pension fund next Saturday night under Mr. Stokowski, all the participants are contributing their services. Bidu Sayao, Jane Hobson and women members of the Westminster Choir will sing in Debussy's "La Damoiselle Elue"; Menahem Pressler will play Grieg's piano concerto. "The Seine at Night" will be repeated next Saturday afternoon. Mr. Stokowski's program for Thursday, Friday and Saturday, March 25, 26 and 27, includes Mozart's "Jupiter" symphony, Beethoven's third "Leonore" overture, Vaughan Williams's Tallis Fantasy, music from Act III of "Parsifal" and Rimsky-Korsakoff's "Russian Easter" overture.

In addition to the subscription concerts of Wednesday night and Saturday afternoon in Carnegie Hall, Serge Koussevitzky will conduct the Boston Symphony Orchestra in the Hunter College Auditorium on Thursday night in a Mozart-Tchaikovsky program. Wednesday night's novelty is G. Francesco Malipiero's fourth symphony, "In Memoriam," which was commissioned by the Koussevitzky Foundation and first played in Boston on Feb. 27 and 28. New Yorkers had an opportunity to hear it over the air on March 2. According to the composer, the four movement may be defined as: the first and third, Hope; the second and fourth, Resignation. The symphony was composed at Malipiero's house in Asolo where, he writes, "the war ended two hundred paces from its door."

On Saturday afternoon Edmund Kurtz will be the soloist in the first New York performance of Aram Khatchaturian's cello concerto, which he introduced to the United States with Dr. Koussevitzky's orchestra in Boston on March 5 and 6. Mr. Kurtz writes that the concerto was composed in 1946 and first played in Moscow; it has three movements and takes about thirty minutes to play. Richard Burgin, the Boston Symphony's associate conductor, will direct Friday night's concert in Brooklyn.

For the ninth concert of the Philadelphia Orchestra's Carnegie Hall series next Tuesday night, Eugene Ormandy will conduct a Brahms program with Rudolf Serkin as the soloist. In the tenth and last concert of this series, Tuesday night, March 30, Mr. Ormandy will introduce Serge Rachmaninoff's first symphony to New York. This will have its first performance in America next Friday afternoon and Satuday night in Philadelphia in this orchestra's annual Rachmaninoff memorial program, and will be broadcast on Saturday afternoon at 5 o'clock over the CBS network. Rachmaninoff withdrew the symphony after its first performance in St. Petersburg (Leningrad) in 1897. The instrumental parts were discovered a few years ago in the Leningrad Conservatory, and the symphony had its second production in Moscow in 1945.

The Rachmaninoff Fund is sponsoring this week's concerts in Philadelphia, in which Jeanne Therrien, winner for the Boston region in the Fund's 1947-'48 competition, will be the soloist in Rachmaninoff's first piano concerto.

SPRINGFIELD, MASS.
NEWS

MAR 15 1948

The New Recordings

By W. HARLEY RUDKIN

Both from the viewpoint of music and nostalgia, the new RCA recording of Beethoven's "Choral" Symphony (No. 9 in D Minor) by the Boston Symphony Orchestra and the Berkshire Festival Chorus, will have more than ordinary appeal. The album (DM-1190) was the first to be made at the Tanglewood music shed in Lenox. Those who attended the 1947 Festival will not soon forget this presentation of the Ninth as one of the high spots of the Beethoven cycle. For those who want to live over the occasion, here is a prime opportunity.

* * *

Conductor Serge Koussevitzky gave the Choral Symphony a majestic reading, and the soloists and chorus under youthful Robert Shaw produced music that should have been placed at the disposal of posterity. As in the Tanglewood concert, the soloists are James Pease, Frances Yeend, David Lloyd and Eunice Alberts, with the piece de resistance the reading of Schiller's "Ode to Joy," which makes up the concluding movement.

NEW YORK, N. Y.
HERALD TRIBUNE

MAR 15 1948

Berkshire Music Auditions

Members of the Boston Symphony Orchestra will hold auditions here this week for admission to the Berkshire Music Center's student orchestras. The auditions for strings, wood winds and brass will be held next Wednesday, Thursday and Friday mornings at 10 o'clock in the Chapter Room of Carnegie Hall; those for pianists on Friday morning at 11:30. Auditions for tympany, percussion and harp will be held Wednesday evening at 7 o'clock backstage at Carnegie Hall. Applicants must notify Thomas D. Perry jr., Symphony Hall, Boston 15, Mass., before the auditions they wish to attend. The center's session at Tanglewood, Lenox, Mass., runs from July 5 to Aug. 15.

TIME MAGAZINE
CHICAGO, ILL.
MAR 15 1948

Agreement in Boston

The U.S., at least, seemed to like what it had heard of Soviet Composer Aram Khachaturian's music: both his folktunish *Gayane Ballet Suite* and his flashy *Masquerade Suite* were among the top classical record sellers of the year. And his *Sabre Dance* (from *Gayane*) was becoming a jukebox nuisance. Last week, Bostonian symphony-goers heard his latest: the U.S. première of his new cello concerto.

Cellist Edmund Kurtz, who played it with the Boston Symphony Orchestra, was full of admiration for it—and also a bit worried. Said he: "There are so many rapid passages . . . that your hand gets numb. The musician faces a number of difficult problems—and they all come at times when he is most exhausted."

When it was over last week, most listeners found its problems too difficult, and too unrewarding, for them. It was the kind of meaningless music—like his vapid violin concerto—that had sent Composer Khachaturian to the doghouse in Russia (TIME, Feb. 23). Muttered one Bostonian: "If that is a sample, maybe Stalin was right."

NEW YORK, N. Y.
HERALD TRIBUNE
MAR 18 1948

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, ~~conducting~~. Concert last night at Carnegie Hall. The program:

Symphony No. 4 ("In Memoriam")...Malipiero
Scythian Suite, "Ala and Lolli," Op. 20 Prokofieff
Symphony No. 5, Op. 47..........Shostakovich

Malipiero's "Fourth"

GIAN-FRANCESCO MALIPIERO, whose Fourth Symphony was played last night in Carnegie Hall by the Boston Symphony Orchestra, has long been admired, and deeply, by your scribe. It is therefore a matter of regret to report that if his acquaintance with the work of the contemporary Venetian master were limited to this peice he would wonder why Serge Koussevitzky, also a long-time musical acquaintance of Malipiero, should have bothered to commission him. The same composer's Third Symphony, written during the war, is a lively and interesting work full of fine bell sonorities. The Fourth, sub-titled "In Memoriam," essays the accents of sadness without achieving, in this writer's opinion, the plangent note or any other clearly passionate expression.

* * *

The symphony is perfectly lucid in construction, and its harmonic language (simple pan-diatonicism) presents no difficulty to the ear. The furnished program analysis, moreover, contained quotations of all the chief themes, so that I do not think much of the work's physical content escaped me. Its expressive content did, however, seem lifeless and its discourse uncommunicative. The themes did not speak, nor did the work's progress take flight. Visitors from Boston who had heard the work there tell me my view of it is shared by many. I hope further acquaintance will reveal beauties missed last night. Malipiero has not previously, to my experience, written music of so little character.

* * *

Prokofieff's "Scythian Suite," which followed it, was all color and shine. Long beloved of Koussevitzky, this work has for twenty years been a dependable show-piece of the Boston Symphony. Nobody conducts it better and no other orchestra habitually plays it half so well. And though your reviewer has always found it longer on picturesque sonorities than on tunes, the final picturesqueness, an evocation of blinding sun-rise, remains for him one of the great landscape effects of music. Mendelssohn's sea cave, Debussy's navy gardens, Wagner's inside-the-Rhine and anybody's storm are child's play compared to it. It is as powerful and as specific in suggestion as it is dazzling in sound.

* * *

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Serge Koussevitzky

Who conducted the Boston Symphony last night in Carnegie Hall

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NEW YORK, N. Y.
TIMES
MAR 18 1948

MALAPIERO WORK CONCERT FEATURE

Koussevitzky Leads Boston Orchestra in Composer's 4th Symphony Here

By OLIN DOWNES

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The novelty, for New York, was G. F. Malapiero's Fourth symphony ("In Memoriam") composed by commission of the Koussevitzky Musical Foundation and performed for the first time by this orchestra in Boston on Feb. 4. "In Memoriam" might well be supposed to refer to Mme. Natalie Koussevitzky, to whom his score is dedicated, and in whose memory the Koussevitzky Musical Foundation was instituted. But there is implicit in the music a broader interpretation of the Latin phrase.

On receiving the score, Dr. Koussevitzky wrote the composer, "Your symphony . . . infused with human anguish and great sorrow . . . will remain not only a link with the memory of my wife, but also as a recollection of the tragic years that we have lived and continue to live." With these words the essential character of this symphony is indicated.

Music a Lament

For the music is a lament, not only for a person, but a past. One could say that a younger man than Malapiero, who is 66 and one of the few important survivors of the promising but eventually disappointing group of the young "neo-Italian" composers of the turn of the century—such a younger man, with youthful strength and genius, might look ahead to the period now a-borning in the world with such agony, confusion and distress, and see in that future vistas of inspiration. But Malapiero is not such a character, or an artist of the future. Or rather, let us say, his future as an artist rests upon the integrity of his allegiance to the past. Intellectually speaking, he is an aristocrat, the modern product of an ancient culture, a man of subtle discernments and uncompromising ideals, and a supersensitive seeker after beauty.

For him the retrospect, the nostalgia and fundamental pessimism of his generation and his world order are fittingly the subject of his inspiration and his profoundly sincere and impressive lament.

The musical language in which this message is couched is highly significant. It is wholly aristocratic but the subject is in terms which have the unmistakable stamp of a modern mind and a brilliant culture. The style is so fascinating in its distinction and selectiveness that one is not entirely sure that repeated hearings of the work would confirm very high estimates, or whether its principal attraction would prove to be its stylistic appeal to the esthetic sense. Enough that after a first hearing one is eager for a second, and that this tonal language, though unexpected in certain of its characteristics sounds so distinguished and so natural.

The modernity of it is neither forced nor doctrinaire. Relations of keys and chords are not what the grammars have prepared us for; nevertheless, when they strike the ear, they are instinctively accepted. Music has gone that far since Malapiero astonished the modern music world with his orchestral work, "Pauses of Silence," produced about thirty years ago—a work which has virtually disappeared from the repertory, yet a work, one would say, which alone had prepared us for certain of the pages of the symphony heard last night. It is very personal, and wholly Latin in essence. The form is in many respects new. It seems as near to an escape from the Domination of the classic sonata form as any modern symphonist has achieved. It is the music of an explorer, yet also the music that springs from a subconscious depth of a man's nature which no conscious exploration may reveal. It is to be added that the audience was deeply impressed with this carefully wrought, but unconventional work. Its unconventianility is the fruit not of naivete, but of the highly conscious and wholly sincere art with which it is written.

Performance Is Very Good

The performance was sheer virtuosity. So much can be said, lacking preliminary perspective of the score. Two great Russian composers, who, at least in America, are not excluded by government from performance, completed the program: Prokofieff of the "Scythian Suite," and Shostakovich exemplified by his remarkable Fifth symphony. The magnificent playing would have made lesser music arresting. Prokofieff's music may be suspect, here and there, of artifice and impudences consciously planned to set the bourgeois by the ears and possibly to outdo the Stravinsky of "Sacre du printemps," which had appeared a year previous. But one of the most audacious and breath-taking pages of modern music remains the final passage of this suite—the portrayal of the pagan sunrise. The conservatives must have turned purple when first it was heard. But it could not have been much use arguing. There is genius.

With Shostakovich's Fifth symphony approached by Dr. Koussevitzky in a different style and a different emotional orientation, he has ere this worked wonders. Each of his performances last night was a peak of achievement. Shostakovich, no less than Prokofieff, was furiously applauded.

NEW YORK, N. Y.
POST
MAR 18 1948

Music...

Boston Symphony Plays Carnegie Hall Concert

By JOHN BRIGGS

A concert like last night's by Serge Koussevitzky and the Boston Symphony Orchestra in Carnegie Hall awakens the dreadful suspicion that to the perplexing factors which the reviewer must take into account in evaluating new music must always be added the possibility that what he takes for second-rate music may be merely an inferior performance of a first-rate work.

One is reminded of the story of Wagner's wondering why the Ninth Symphony flopped in concert, then hearing in Paris the results of three years' dogged work under Habenek and understanding that what he had been hearing was not incomprehensible music, but merely incomprehensible performances.

Similarly, though the Fifth Symphony of Shostakovitch is now pretty much a concert standby, last night's performance was a fresh revelation. That this was not a unique reaction may be inferred from the fact that when the final notes of the Largo died away, Carnegie Hall sounded like feeding time at the Aquarium, the sudden outburst of coughing, barking and wheezing indicating that the customers had hardly dared to breathe for fear of shattering the spell of the magicians from Boston.

It is true that the Largo of the Fifth Symphony is Shostakovitch at his best as a mature, thoughtful artist, just as the "Golden Age" polka is Shostakovitch at his worst, the musical enfant terrible engaged in the infantile sport of shocking his elders. Still one cannot avoid the suspicion that Mr. Koussevitzky has arrived at something like a definitive reading of the score as a whole, and has probably done so by systematically violating the composer's instructions, in the process directing attention toward his solid excellence and away from his occasional vulgarity and banality.

The evening's novelty was the Fourth Symphony of Gian Francesco Malipiero, which for one listener went to the opposite extreme of being genteel and dull. It was like a well-bred speaker with nothing very much to say. The theme of the final movement, according to the program-note, is derived from an Alpine church bell and in some curious way managed to paraphrase the slow movement of the Brahms Fourth. Not that that is in its disfavor; Brahms and other composers stole ideas as cheerfully as Shakespeare and Moliere. It seems to me originality is a much-overrated quality in music. The point is not where one gets his ideas, but what he does with them afterward.

The concert ended with barbaric splendors of the Prokofieff "Scythian" suite.

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By MILES KASTENDIECK

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The Malipiero Symphony is arrestingly simple. In reflective, introspective mood, the composer gives utterance to the hope and the sadness of the times through which he has lived. The "humiliation of the spirit" leads him to express resignation more than anything else. In stating the case simply, he writes with strength and individuality of style.

The work is in four movements. If the second and fourth are outright funereal, the first has a sinister aspect. The third is one of escape.

At no time is it easy to throw off the brooding melancholy which is expressed both harmonically and instrumentally. The music is skilfully scored and moves along with deceptive ease. Whether it probes the depths remains speculative after a first hearing.

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Holds Brilliance

Prokofieff's indulgence in pagan rites holds its brilliance well over a span of 30 years. The music is still strikingly modern, definitely theatrical, and unerringly effective in its scoring. The final pages still challenge any other attempt to translate the brilliance of the rising sun into sound.

The Shostakovitch could be designated the only standard work of the evening. It held the audience engrossed last night with the beauty of its melodies and the fascination of its orchestration. The work has lasting qualities and is quite worthy to be placed among other famous "fifths."

The Bostonians were in excellent shape. They gave stunning performances of the Prokofieff and Shostakovitch works. Both of these are Koussevitzky's "specialties" and he made the most of them in his characteristic way.

[84]

TIME MAGAZINE
CHICAGO, ILL.
MAR 15 1948

Agreement in Boston

The U.S., at least, seemed to like what it had heard of Soviet Composer Aram Khachaturian's music: both his folktunish *Gayane Ballet Suite* and his flashy *Masquerade Suite* were among the top classical record sellers of the year. And his *Sabre Dance* (from *Gayane*) was becoming a jukebox nuisance. Last week, Bostonian symphony-goers heard his latest: the U.S. première of his new cello concerto.

Cellist Edmund Kurtz, who played it with the Boston Symphony Orchestra, was full of admiration for it—and also a bit worried. Said he: "There are so many rapid passages . . . that your hand gets numb. The musician faces a number of difficult problems—and they all come at times when he is most exhausted."

When it was over last week, most listeners found its problems too difficult, and too unrewarding, for them. It was the kind of meaningless music—like his vapid violin concerto—that had sent Composer Khachaturian to the doghouse in Russia (TIME, Feb. 23). Muttered one Bostonian: "If that is a sample, maybe Stalin was right."

NEW YORK, N. Y.
HERALD TRIBUNE
MAR 18 1948

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, [illegible] concert last night at Carnegie Hall. The program:

Symphony No. 4 ("In Memoriam")...Malipiero
Scythian Suite, "Ala and Lolli," Op. 20 Prokofieff
Symphony No. 5, Op. 47..........Shostakovich

Malipiero's "Fourth"

GIAN-FRANCESCO MALIPIERO, whose Fourth Symphony was played last night in Carnegie Hall by the Boston Symphony Orchestra, has long been admired, and deeply, by your scribe. It is therefore a matter of regret to report that if his acquaintance with the work of the contemporary Venetian master were limited to this peice he would wonder why Serge Koussevitzky, also a longtime musical acquaintance of Malipiero, should have bothered to commission him. The same composer's Third Symphony, written during the war, is a lively and interesting, work full of fine bell sonorities. The Fourth, sub-titled "In Memoriam," essays the accents of sadness without achieving, in this writer's opinion, the plangent note or any other clearly passionate expression.

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The symphony is perfectly lucid in construction, and its harmonic language (simple pan-diatonicism) presents no difficulty to the ear. The furnished program analysis, moreover, contained quotations of all the chief themes, so that I do not think much of the work's physical content escaped me. Its expressive content did, however, seem lifeless and its discourse uncommunicative. The themes did not speak, nor did the work's progress take flight. Visitors from Boston who had heard the work there tell me my view of it is shared by many. I hope further acquaintance will reveal beauties missed last night. Malipiero has not previously, to my experience, written music of so little character.

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Prokofieff's "Scythian Suite," which followed it, was all color and shine. Long beloved of Koussevitzky, this work has for twenty years been a dependable showpiece of the Boston Symphony. Nobody conducts it better and no other orchestra habitually plays it half so well. And though your reviewer has always found it longer on picturesque sonorities than on tunes, the final picturesqueness, an evocation of blinding sun-rise, remains for him one of the great landscape effects of music. Mendelssohn's sea cave, Debussy's navy gardens, Wagner's inside-the-Rhine and anybody's storm are child's play compared to it. It is as powerful and as specific in suggestion as it is dazzling in sound.

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For the music is a lament, not only for a person, but a past. One could say that a younger man than Malapiero, who is 66 and one of the few important survivors of the promising but eventually disappointing group of the young "neo-Italian" composers of the turn of the century—such a younger man, with youthful strength and genius, might look ahead to the period now a-borning in the world with such agony, confusion and distress, and see in that future vistas of inspiration. But Malapiero is not such a character, or an artist of the future. Or rather, let us say, his future as an artist rests upon the integrity of his allegiance to the past. Intellectually speaking, he is an aristocrat, the modern product of an ancient culture, a man of subtle discernments and uncompromising ideals, and a supersensitive seeker after beauty.

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NEW YORK, N. Y.
HERALD TRIBUNE
MAR 19 1948

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By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor [illegible] Symphony No. 4 [illegible] Malipiero [illegible] No. [illegible] 47

[illegible]iero's "Fourth"

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Who conducted the Boston Symphony Wednesday night in Carnegie Hall

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NEW YORK, N. Y.
PM
MAR 19 1948

Music in America:

Kurtz, Koussevitzky –And Khachaturian

The KKK is about to invade New York. Tomorrow afternoon they are coming down from Boston to Carnegie Hall. But instead of flaming crosses and bed sheets they are bringing a cello, a baton and a new concerto.

For this KKK is a musical one. The initials stand for cellist Edmund Kurtz, conductor Serge Koussevitzky and Soviet composer Aram Khachaturian. The occasion is the local premiere of Khachaturian's Cello Concerto, by Dr. Koussevitzky and the visiting Boston Symphony, with Kurtz as soloist. Due to the fact that this is the first new work of Khachaturian to be heard in this country since his compositions were banned in Russia, an added interest is attached to the performance here.

Cellist Kurtz felt from the first time he saw the music that it would make an immediate appeal to the pubic because, as has been said before, "Khachaturian is the Gershwin of Russia."

"Whereas the Milhaud Concerto, which I introduced last year in New York, needs more than one hearing before being completely understood, the Khachaturian, because it is basically organic music, evokes an instantaneous response," Kurtz said, adding that the music drives all the time and never relaxes.

"The third movement," he continued, "has a certain resemblance to the famous *Saber Dance* of the *Gaynne* Suite, and the finale is very effective because of the terrific rhythm, dynamics and a greatly accelerated tempo. The entire three-movement work is exceptionally well written for the cello, as Khachaturian himself is a cellist and consequently writes easily for the instrument."

That Kurtz's enthusiasm was justified was shown on March 5, when he played the Concerto for the first time in Boston. The success was so considerable that a special performance of the work was arranged for Smith College, prior to its New York premiere. Kurtz, who acquired the American rights to the Concerto after its Moscow premiere, also edited the work for publication here by the Leeds Music Co.

Kurtz, who plays a very valuable and much-publicized Stradivarius cello, told of an amusing experience he had when he was driving from his home in Greenwich to Boston for the first performance of the Khachaturian Concerto. He stopped for gas at his local dealer, who looked in the car and exclaimed: "Gosh, Mr. Kurtz, is that THE cello?" When Kurtz assured him that it was, he saw to his horror that he had interested not only the attendant but also about a dozen bystanders, who gathered around and wanted to know if they could touch the fabulous instrument.

This brought up the question as to whether Kurtz thought it was essential for a cellist to play either a Strad or an instrument made by another of the old masters. "Not at all," was the reply. "If a person plays an old fiddle it doesn't mean a thing unless it is a good one. I also have a modern American cello which I enjoy very much and consider vastly superior to a lot of old cellos I have heard."

Edmund Kurtz, cellist, who will appear with the Boston Symphony tomorrow afternoon at Carnegie Hall.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Charles Muench as guest conductor of the Boston Symphony Orchestra devotes most of his program of yesterday afternoon and tomorrow night to Debussy's "The Martyrdom of St. Sebastian." This is an austere and spiritual work which is an evocation of Christian martyrdom, death and ressurrection, and hence appropriate to this season. As always in Holy Week, the afternoon concert is shifted back to Thursday.

To him who knows best the sensuous side of Debussy, "The Martyrdom of St. Sebastian," must remain peculiar, even baffling, until one grows into the music and comprehends its essentially religious purpose. In 1936 and 1939, I thought this was music arid and bleak. Yesterday the impression was totally different—but not because the music itself was changed, apart from another conductor's interpretive approach.

Written as an incidental score for a mystery play by the Italian poet D'Annunzio, "The Martyrdom of St. Sebastian" is a symbolic parallel in tone of the story of Sebastian, the favorite archer of the Roman Emperor Diocletian. For professing Christian faith. Sebastian was riddled with the arrows of his own men, only to enter Heaven whole of body and received as a saint.

Play and music are of 1911, a time of decadence. Yet the Pagan and Christian elements find their true counterpart in Debussy's complex musical style: his orchestral colors, his subtle rhythms, his alternately flowing and ejaculatory choral writing, and his quasi-ecclesiastical turns of melody. Thus understood, the score is fascinating if not gripping, powerful if not dramatic, and illuminating if not of the main body of living art. It is then seen as a pseudo-archaic and graceful, if synthesized, example of what Debussy (and others) have so aptly termed "decorative" art.

Yet as Mr. Muench presents it, there are differences which make for increased tension. The main one is the interpolation of a Narrator's part, prepared by Mr. Muench, in which Raymond Gerome, speaking delightfully musical French, takes what is virtually the role of Sebastian. This brings a striking personal quality to what is otherwise an impersonal work.

Another difference is that there are two soprano soloists instead of one. They are taken by Adele Addison and Nancy Trickey, whose contrasting and yet beautifully balanced young voices, and superb singing, lend a remarkably emotional effect. This time the two condemned brothers are personified by two soloists instead of two voices from the chorus: contraltos Dorothy Cornish and Eunice Alberts, also excellent. The chorus, which does very well, is the Cecilia Society, prepared by Victor Manusevitch.

Mr. Muench reads the score with intense passion and vigor, which has its own transforming and very individual effect. The program begins with Schubert's Fifth Symphony, done with a deliciously light touch.

NEW YORK, N. Y.
SUN
MAR 19 1948

The New Records

Mozart's G Minor Symphony by Reiner and Koussevitzky's 'Parsifal' Album.

By IRVING KOLODIN.

Those who thought they had a fair estimate of the conducting abilities of Fritz Reiner will have to revise their opinion somewhat in consequence of his new recording of Mozart's G minor symphony. Made for Columbia with the Pittsburgh Symphony Orchestra, it is a remarkable testimonial to the efficiency of the work Reiner has done with that orchestra.

That much might have been anticipated, but it is somewhat more surprising to hear from his sometimes impatient hand a reading of a simple work which respects its character so completely as this does. The treatment is sophisticated in a desirable usage of that word: every detail of the score is audible, not as virtuoso display, but as a part of a unified conception. Even the slow movement, which can be distorted by a tempo a bit fast or slow flows at a natural pace, graced by meticulous treatment of the clipped rhythmic pattern. There are some sections of the first movement which bear a little heavily on the low strings, but the menuetto, and especially the finale, are all one might ask.

Columbia has been remarkably successful with its reproduction, too, for there is air space around the sound, without suggestion of echo. Apparently this is considered a triumph of sorts, for its makers have utilized it for their first release of a classic work on Vinylite. The stock is black and slightly flexible; my copy is quite good so far as quietness is concerner, with the reservation that seems to be standard for Vinylite—the occasional clicks are that much more prominent than they would be on noisier shellac. (Columbia album 727.)

Koussevitzky's 'Parsifal.'

There are two possible viewpoints about the Koussevitzky treatment of the "Prelude" and "Good Friday" music from "Parsifal" which Victor has just released—to be impressed because it is better than one anticipated, or to be disappointed because it is not as good as it could be. The judgment, thus, turns on whether one evaluates the results in terms of Koussevitzky or Wagner; and choosing the latter as more important, one can only regret that Toscanini was not nominated for this task.

What is lacking in Koussevitzky's direction of the Boston Symphony is certainly nothing that has to do with the playing of the orchestra, which is superb, or even with musicianly integrity, for the score is respected. It is more to be described as atmosphere, the management of small gradations of tone and emphasis which make the difference between competence and poetry. The prelude, for example, is remarkably controlled, but it adds, finally, little to one's knowledge or feeling about this music. Similarly, the "Good Friday" music, which comes off somewhat better because there is more dynamic pattern and contrast in the music itself. However, one never has the feeling as one does in the Furtwaengler recording, or Toscanini's concert hall performances, that the conductor is conscious of the text to which the music is a background. It is a mere collection of sensuous sounds, without any particular mood or meaning. The recording is standard Symphony Hall quality, the surfaces noisier than necessary.

The Lighter Side.

No matter how many new dance bands the recording companies unearth, the old ones still seem to do the best work. As for example, Jimmy Dorsey, who has turned out a couple of sides in his old style for M.-G.-M.: "My Guitar" and "You Turned the Tables on Me." This may not be "progressive jazz" in the Kenton manner, but it is thoroughly listenable, well arranged and brilliantly played. Bill Lawrence is the vocalist on the first, Carol Scott on the second ("revival") side. The recording is excellent. (M.-G.-M. 10162).

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Eleazar De Carvalho, continuing his visit as guest conductor of the Boston Symphony Orchestra, gave first performance to scores by two of his Brazilian countrymen at Symphony Hall yesterday afternoon. They were a Prologue and Fugue by Camargo Guarnieri, and the Symphonic Poem "Madona" by Heitor Villa-Lobos. The other numbers were the Suite from "Love, the Sorcerer" by Manuel de Falla, and the "New World" Symphony of Dvorak.

Guarnieri's work no doubt had good intentions, but his fugal writing for orchestra is broken up into bits and snatches to the extent that I couldn't even count all the entrances of the theme. The Prologue is a loud, brassy affair, no more distinctive of material or treatment than the Fugue, and certainly no more sensuous or appealing. The composer was present and bowed from his seat.

Villa-Lobos dedicated his Symphonic Poem to the late Mme. Natalie Koussevitzky, in whose memory the Koussevitzky Music Foundation, which commissioned the piece, was established. "Madona" may not prove to be a great masterpiece, but at least it sounds like music, with alluring turns and a rich, colorful use of the orchestra.

The lovely interludes from "Love, the Sorcerer," by turn amorous and frenetic, rhythmically subtle and aggressive, and of a grace which characterized Spanish music of a happier day, were welcome indeed. They furnished high color and warmth on a day of dreary, gray and foul New England weather.

What is more they were admirably played, for once again the Boston Symphony put its best foot forward for the talented young guest conductor. Ten years from now Mr. De Carvalho will probably conduct with more personal distinction and more delicate nuances than he did yesterday. All the same, his readings did credit to him for they were musicianly and in good style, with none of the strainings after effect or the tonal whoop-'er-up that are apt to creep into the work of a young but not completely mature conducting talent.

INFORMATION OBSCURED

THE COMMONWEAL
NEW YORK, N.Y
3/19/48

New York, N. Y.

TO the Editors: It was with curiosity and pleasure that I read C. G. Paulding's editorial on the condemnation by the Central Committee of the Communist Party, of the seven Soviet composers, for, despite the fact that several journalists published various commentaries on this subject, Mr. Paulding's seems to me the most unusal and the most courageous. I would like, however, to bring up a few points which he did not mention.

To start with, I must admit that I am always struck by a form of modern hypocrisy—the fact that people are far more disturbed by questions concerning esthetics, in this case an act against the artist's freedom, than they are by the enslavement of an entire people under a political doctrine, and the atrocious consequences of that enslavement.

As to the problem of the relationship of art to the Communist Party, the absurdity here is that, really for the first time in history, the State has taken upon itself to interfere with the integrity of free creation, by claiming that it can solve the greatest problem in art—the very essence of artistic creation. Up till now the artist has always been a prey to uncertainty as to the truth of the path he follows—remaining sole arbiter of this truth and sole judge. But now the "submission" of the creative will, required of the artist by the Communist Party, frees him of all inner tragedy and struggle, as it does of all possible doubt. One asks oneself, however, how it can be possible for the State to be certain of a path—and through what secret process—which the creator himself seeks in trial and error, sometimes finds, but along which he travels always with uncertain step? This aspect of the matter naturally is broad "farce" since the secret of this knowledge exists nowhere in the world.

The real conflict is between Marxism and the essential spirit of music. Parenthetically we may remark that neither Marx nor Lenin ever imagined that art could be arrived at through dogmatic process. For both these men, the art of the future was a perspective—one of many—in a society freed of classes, but it would be created freely by free men. Until the coming of that future society, they admitted the heritage of the past as a necessity and, for them, such terms as "bourgeois" music, etc., did not exist at all.

To return to the present Soviet attitude: nowhere so much as in music is the incompatibility between Marxism and art so visible. To demonstrate this fact it is sufficient to establish two concepts of time: existence in times of Marxism, which is essentially rational; and existence in *musical time,* which is irrational and, precisely because irrational, a liberation from the material world. Actually the Marxist conception of music consists in emptying music of the irrational, that is to say emptying it of its essential spirit.

Marxism by its very essence is *a-musical.* The concept of music does not come into contact with Marxism in any of its dimensions. Thus it will always be stupidity, and nothing else, to speak of Marxist rhythm, or Marxist melody, or Marxist harmony; such terms can only be used, on the one hand, for purposes of demagogy, or, on the other, to express complete servility.

To the extent that Marxism now is attempting to penetrate to the heart of the process by which music is created, Marxism threatens the very existence of music.

All judgments concerning music which are made from the Marxist point of view will always remain at the outer edge of music, at the periphery. They are incapable of breaking out of the category of banal superficialities, since they are bound to deal with such matters as taste or sensation, giving preference to such and such a type of melody, or to simplified rhythmical formulas—proposed as coming from the *people.* These matters will always remain foreign to true musical creation, which always consists in free research of form and sound. Thus it is that the Communists will always be able to bring easy charges of "formalistic heresy" against any one they choose of Bach's fugues, or against a Beethoven quattuor, or against any authentic work of the music that is to come.

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BROOKLYN, N. Y.
EAGLE

MAR 20 1948

Mr. Burgin Does Good Job At Helm of Boston Symphony

By JOHN BALL JR.

It must be a source of great personal gratification for a musician to mount the podium in front of an instrument as potent as the Boston Symphony Orchestra. For many years Richard Burgin, concert master of the Boston Symphony, has also been listed as the associate conductor. For the last two important engagements of the orchestra here in Brooklyn, Mr. Burgin has been in command. Insofar as this listener is concerned, he is welcome to continue conducting here whenever he chooses to do so.

At the Academy of Music last night the Boston Orchestra, under Mr. Burgin's baton, played the fourth concert in its current Winter series presented by the Brooklyn Institute of Arts and Sciences. The program featured the Beethoven second symphony, Maurice Ravel's familiar "Daphnis and Chloe Suite No. 2" and the not so often performed second symphony of Tchaikovsky, "Little Russian."

Not His Best

The Beethoven second is not the most exciting score to come from this master's pen. It stands midway between the youthful exhuberance of the first and the heaven-storming impact of the third, "the Eroica." The thus uncomfortably placed second symphony partakes of little of the youthful ardor of the first and none of the mighty power of the third. At times, in contrast to these companions, it seems to plod. Last night's performance did not achieve what Beethoven himself failed to accomplish. It is, of course, a great work and a good one, but not as great or as good as the third, fifth, sixth and ninth. Mr. Burgin's reading was a competent one and the one or two orchestral slips, notably the beat early entrance of one of the second violins a few bars before the end of the second movement, were in no wis his responsibility.

Charity and Understanding

With the Ravel work, things picked up immediately. This iridescent score makes good listening at any time. Mr. Burgin projected it with exceptional clarity and understanding.

The Tchaikovsky score also received a highly listenable reading. Like the Beethoven symphony, this is not Tchaikovsky's best by a long margin. Since no one appears to have informed Mr. Burgin of that fact ~~he went~~ right ahead and played it as if it were—with the result that the music sounded deceptively good. For this achievement he can take a long low bow.

He Gets Results

It is surprising how a public estimate of a conductor can depend on how colorful a personality he is on the podium. Mr. Stokowski's "beautiful hands" are mentioned more often than his musicianship, certainly to his discomfort. Mr. Burgin is so circumspect before the orchestra as to be almost self-effacing. This, however, is a false calm. Although he does not gyrate, jump up and down, or flail the air with his gestures, he get results and that is what counts. Let there be no mistake about it, this gentleman is an excellent conductor and one who, we felt, had the full respect of the orchestra.

Dr. Koussevitzky, the musical director of the orchestra, is of course a celebrated virtuoso of the baton. It is always a pleasure to hear him for as long as he cares to remain in command of the orchestra. When the time comes that he feels he wishes to relinquish this responsibility for other activities, then certainly Mr. Burgin deserves long and careful consideration for the exacting assignment of replacing so distinguished and brilliant a predecessor.

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Beethoven's Fourth Symphony like its fellows of even number, is one of the "valleys" in Bethoven's symphonic achievement, compared to the towering peaks of the Third, Fifth, Seventh and Ninth Symphonies. Yet it has its own virtues of superb construction, thematic salience and over-all distinction. It had not been played at these concerts in a little more than five years Yesterday's performance was a model of style, clarity and orchestral prowess. The audience and Mr. Koussevitzky were pleased, and he signalled the orchestra to rise. Yet this was of but secondary interest compared to "Oedipus Rex."

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Since this setting of "Oedipus Rex" is music by a neo-classic Slav, on a text written by the French Cocteau, translated into Latin, the work can hardly be called "pure" in the sense that it evokes truly and unmistakably any one culture.

No matter. What counts is that Stravinsky, after some 2000 years, has written music which does express the magnitude, the fatefulness and the horror of the Oedipus drama. Its best pages are some of the finest written in the first third of the 20th Century and their expressive dissonance, their formal logic and sheer dramatic force are unforgettable.

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DULUTH, MINN
NEWS TRIBUNE

MAR 21 1948

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LOS ANGELES, CALIF.
TIMES

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Rarely Heard Debussy; The 'St. Sebastian' Music

Her Mar 21

By ALEXANDER WILLIAMS

The Martyr-[illegible] poetic [illegible] d'Annunzio, is [illegible]

[illegible] Mr. Muench [illegible]. This role will [illegible] whose recent performance [illegible] Honegger's [illegible] was admirable. [illegible] mysticism of D'Annunzio's [illegible]. It should be [illegible] that Debussy was not writing [illegible] incidental music, and he set only a small portion of the complete drama.

TWO PREMIERES

D[illegible] unfortunate in the stage premiere of "St. Sebastian." Besides [illegible] with the Church, the death of the French Minister of War prevented the dress rehearsal from being the brilliant affair planned. The actual first performance did not go well. The stage direction dispersed the cherubs in groupings in accordance with the painter's, Leon Bakst's, eye to effect. The sopranos and basses, tenors and contraltos, were all mixed up, so that some could not even see the conductor, Andre Caplet, and few could depend for support on their neighbors. Mme. Ida Rubinstein who mimed the Saint, did not emerge without severe critical strictures.

A stage production here at the Boston Opera House on March 30, 1912, was apparently even more disastrous. The work must have been considerably cut, and it was paired, of all unlikely partners, with "Hansel and Gretel." It is well worth quoting Philip Hale's review at some length: "There was not one word of explanation in the program book and not even a list of the scenes. There was the vague suggestion of an altar on stage. Then there was the sight of two contraltos, scantily dressed, each fastened to a cross. There were apparitions of angels provided with halos.

"Later a woman was seen crawling about a dimly lighted stage and finally endeavoring to give an impersonation of a life-size letter 'Y.' Female choristers, thinking to encourage her in this painful attitude by singing, must have enlarged the martyrdom. I was informed by a trustworthy person that the martyr was Mme. Cevruti (sic; according to Oscar Thompson's biography of Debussy the lady was Theresa Cerutti. Imagine Mr. Hale's not being told the impersonator of the title role!). The scene unfortunately was grotesque and to the great majority incomprehensible. The saint pierced by arrows has inspired many painters. This saint flopping around the stage as if in search of a dropped coin excited laughter or amazement." This ghastly occasion was further disturbed by late comers. It was conducted by Andre Caplet, who one would have thought, would have profited by the premiere in Paris, especially as he was entrusted by the composer with most of the orchestration.

AUTHOR & COMPOSER

I do not wish to discourage the public by the account of these two early flops to stay away this week from the performances of the music. But it is only fair to warn the uninitiated that all is not plain sailing. Debussy's music, which he wrote in a matter of weeks unlike his usual habits, falls within his later style. There is still the combination of the austere and the voluptuous, but with much less of the latter and a frequent use of Gregorian modes. It is worth hearing for the many extraordinary things in the music, and for that reason it is probably best heard in a concert version.

The drama consists in five acts or mansions, as d'Annunzio preferred to call them, with a musical prelude or interlude before each.

When d'Annunzio undertook to write his drama about St. Sebastian he took a house in France and furnished it with objects about the martyr and works of art which put him in the right frame of mind. Even the air was subtly perfumed with incense. He studied the "Fabliaux" and the "Chansons de geste" and other examples of early French literature. Some averred, more prosiacally, that it was his infatuation with Mme. Ida Rubinstein which impelled him to this labor. The Boston Symphony audiences are not urged to tamper with their domestic arrangements to this extent, but some slight mental adjustment is advisable.

NEW YORK, N. Y.
PM
MAR 21 1948

Hague

MUSICAL ROUNDUP

Bostonians Play Three Contemporary Works

At their Wednesday evening concert in Carnegie Hall, Serge Koussevitzky and the Boston Symphony introduced a new symphony by the 66-year-old Italian modernist composer, Malipiero, and then paid homage to two of the three Russian composers whose music recently was condemned by the Soviet Central Committee, by giving new hearings to a major work by each. These were the Scythian Suite, *Ala and Lolli*, Op. 20 of Prokofiev, and the Symphony No. 5, Op. 47 of Shostakovich. Since the third of the censured Soviet composers, Khachaturian, is represented by his new Cello Concerto on Dr. Koussevitzky's weekend Carnegie program, it would seem the good doctor is only too happy to be able to show his full disagreement with the Committee's dictum.

Hague

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To return to Wednesday's concert, both conductor and orchestra were in excellent form, which meant that all three contemporary works were sympathetically interpreted and brilliantly performed. The two Russian offerings have appeared many times on Dr. Koussevitzky's programs in recent seasons, and I know of no one who does a better job with them.

Of the two, Prokofiev's Scythian Suite, composed in 1914 when he was only 23, wears the better, and continues to impress with each hearing. Though it clearly shows the influence of Stravinsky's *Sacre du Printemps*, which burst upon the world the year before, it is also in many ways its equal in originality and impact as a highly colorful and powerful evocation of the mystery and violence attending the rites and ceremonies of a primitive and barbaric people. And the stunning splendor of its crowning pages—the dazzling orchestral sunrise—has rarely been surpassed.

The Shostokovich Fifth, through it is patently the product of a great talent and has considerable permanent appeal, does not improve with repetition. With its admixture of sweetness and vulgarity, of native lyricism and brassy exhibitionism, it each time seems longer and a trifle more wearisome.

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There were many admirable things about Malipiero's new Fourth Symphony, subtitled *In Memoriam*, yet a first hearing left me only mildly impressed. It consistently interests the mind, but seldom touches the heart. Composed by commission of the Koussevitzky Music Foundation and dedicated to the memory of Mme. Natalie Koussevitzky, it is conceived by Malipiero not only as an elegy for Mme. Koussevitzky, but also as a lament for the terrible war years and the present—the post-war period to which the composer refers in a program note as "a huge cemetery in which is brought together all that is no more."

The Symphony is simple and logical in its design and skilfully scored; it is arresting in its harmonic idiom, individualistic and homogeneous in style; yet its musical ideas are often commonplace and not developed with any marked originality; and its expressions of grief, hope and resignation, since they do not seem to spring from any deep compulsion, do not end in being deeply moving. The last two of its four movements are the most affecting—a brief *Allegro* of a strikingly macabre character, a sort of dance of death, and an extended *Lento* which envisions a long winding funeral procession in a desolate mountain landscape.

Stokowski Directs Philharmonic Concert

The novelty of Thursday evening's Carnegie concert by the Philharmonic-Symphony under the baton of Leopold Stokowski was the first local performance of Virgil Thomson's *The Seine at Night*. Since it turned out to be music that is eminently successful in accomplishing what it sets out to do, I can think of no better way of describing it than by quoting what the distinguished composer-critic himself says about it in a program note:

"*The Seine at Night* is a landscape piece, a memory of Paris and its river, as viewed nocturnally from one of the bridges to the Louvre. . . . The stream is so deep and its face so quiet that it scarcely seems to flow. Unexpectedly, inexplicably a ripple will lap the masonry of its banks. In the distance, over Notre Dame or from the top of faraway Montmartre, fireworks, casual rockets flare and expire. Later in the night, between a furry sky and the Siene's watery surface, fine rain hangs in the air."

Mr. Thomson's melodious Seine theme, with its overtones of medieval plainsong, flows along with considerable archaic grandeur; his distant fireworks have a winningly Gallic sparkle; his shower of raindrops in the harps at the end is quite charming. The whole piece is aptly and adroitly evocative, and brings back pleasant memories to a one-time Seine-watcher like myself.

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For the rest, Mr. Stokowski led the orchestra in a beguilingly virtuosic performance of Falla's Suite from his masterpiece of Andalusian song and dance, *El Amor Brujo*, with Nan Merriman as the attractively husky-voiced soloist; and gave expert attention to William Schuman's lively *American Festival* Overture and Dvorak's Fifth (*From the New World*) Symphony. The volume of the applause would indicate that this last is still a very popular audience work.

The closing number, Mr. Stokowski's own "symphonic transcription" of Debussy's familiar piano piece, *Clair de Lune*, should also prove popular. However, his moonlight—achieved, as you would expect, mostly with flute, oboe, tremulous high strings and an occasional wail from the vibraharp—is strictly of the stage variety and all too palpable. I think I'll stick with the piano version.

—ROBERT A. HAGUE

[10]

NEW YORK, N. Y.
NEWS
MAR 21 1948

Looking & Listening

with BEN GROSS

RADIO-ENEMY OF JAZZ; SPONSORS ARE HOSTILE; "DR. GINO" SPEAKS UP.

He Toots for Jazz . . . But, you say, you don't like it. It's too noisy, too distracting, too blaring. "Well, what you dislike is not jazz at all. Actually, you hear very little of the real article on the air today." The man who makes this statement is Gene Hamilton, an authority on jive and swing who, strangely enough, is also announcer-commentator on the ultra-high brow Boston Symphony broadcasts over WJZ-ABC (Tuesdays, 9:30 P. M.). An Ohio lad, Gene, after a career as guitar player, singer and welterweight fighter, later won fame as "Dr. Gino" on one of the best of the jazz shows, the memorable "Basin Street" series. "This type of native American music is great art. It refuses to be commercialized. And for that reason, radio today is the enemy of true jazz."

Gene Hamilton
He fights for jazz.

Your Reporter—"Why is there so little real jazz being aired?"

Hamilton—"Because the sponsors and radio execs play up the big lush commercial name bands. They think the listeners prefer these."

Y. R.—"But isn't jazz too complicated—too loud?"

Hamilton—"Definitely no. Jazz doesn't have to be too loud. And complicated arrangements of top tunes are not jazz. Ever hear Bobby Hackett's talented cornet? It gives some of the sweetest, simplest music this side of Guy Lombardo."

Y. R.—"How about Duke Ellington and Stan Kenton?"

Hamilton—"Today these great artists have deserted jazz in favor of more advanced, highly technical musical forms. The Duke, for example, was a great force in jazz, but now in his elaborate arrangements he is much closer to Stravinsky."

Y. R.—"Just what do you mean by jazz?"

Hamilton—"It's a native American music form that has developed from pure improvising into swing. It features ad-libbing by various instruments. It's ensemble music in which the group is more important than the soloist. Also it requires a small outfit to interpret properly—such as Henry (Hot Lips) Levine's, Eddie Condon's or Muggsy Spanier's."

Y. R.—"Can one hear such music on the air?"

Hamilton—"Yes, but far too infrequently. ABC's "Museum of Modern Music" (Saturdays, 7 P. M.) contains some good jazz. And some of the disk jockeys are doing their bit."

Y. R.—"What do serious musicians think of jazz?"

Hamilton—"Dr. Serge Koussevitzky, conductor of the Boston Symphony, for one, believes it's a very definite art form."

Y. R.—"As a jazz expert, don't you feel out of place on a symphony series?"

Hamilton—"No. Jazz has influenced serious music greatly. There's Darius Milhaud's 'Creation of the World', for example. Also, I help to keep myself in the mood for the aloof, intellectual Boston atmosphere by employing a Harvard graduate—Jack Perlis—as my press agent."

Y. R.—"You were on the 'Basin Street' show, which featured jazz. But didn't it flop?"

Hamilton—"While it played the real thing it was a sensational success. It launched Dinah Shore and Lena Horne. But as soon as it went commercial, it went to pieces. Why? Because most sponsors like a lot of instruments, fancy arrangements, musical marshmallows. Instead of two small combos they gave us a big, unwieldy band, and we had to do popular songs. And you can't mix pop tunes with true jazz."

Y. R.—"What can be done about it?"

Hamilton—"Have the networks establish pools of good musicians and give them a chance to be heard regularly as jazz players and not as sidemen in plush orchestras. Robert Goffin, a Belgian writer, commenting on our lack of serious study of our native music wrote: 'Isn't it a paradox that the United States has spent millions promoting the French impressionistic school of painting, but has shown not even a remotely comparable concern for its own art form—jazz?'"

Y. R.—"Have you any ideas about what would be an ideal all-American jazz combination?"

Hamilton—"Sure. I'd love to hear a combo that had Tony Sbarbo on the drums; Miff Mole, trombone; Sidney Bechet, clarinet and soprano sax; Henry (Hot Lips) Levine, trumpet; Joe Sullivan, piano; Django Reinhardt, guitar; Bob Haggart, bass, and Coleman Hawkins, sax. Listen to these boys and you'll forget all about inflation and the income tax!"

CHICAGO, ILL.
JOURNAL OF COMMERCE
[illegible]

WAGNER: Prelude and Good Friday spell from "Parsifal"; Boston Symphony Orchestra conducted by Serge Koussevitzky (RCA-Victor album DM-1198, three 12-inch records) This is the music most associated with Holy Week in the symphonic world, so Mr. Koussevitzky's recording is an appropriate one, although it is not by any means among the most persuasive performances of the many he has put on wax in the last few seasons. There is, strangely, a splendor of tone that is at variance with the mood of the music.

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Herald Jan. 26

MUSIC

Symphony Concert

The 4th concert in the Sunday series by the Boston Symphony Orchestra, Leonard Bernstein conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:
Symphony No. 2 in D major Op. 36 . . . Beethoven
"La Valse," Choreographic Poem . . Ravel
"Petrouchka," Burlesque in 4 Scenes . . . Stravinsky

Beethoven's 2nd Symphony and the complete orchestration of the Stravinski "Petrouchka" score included in the regular Friday and Saturday series were repeated in yesterday's program, and have already been commented upon. With the third composition, Ravel's choreographic poem, "La Valse," the guest conductor, Leonard Bernstein, and the orchestra, were greeted with the type of cordial applause that included a good deal of uninhibited whistling from the near capacity audience. For while magnificent interpretations of Ravel are hardly novelties to Boston Symphony audiences, seldom have they been treated to a more exhilarating interpretation of the composer than was Mr. Bernstein's. From the vaguishly gray early movements of the competition, illustrating Ravel's love for piquant detail, to the rich glowing sounds of the seeping orchestral masses, the performance was entirely electrifying. With meticulous care and discipline, in the former, and considerable skill in reading the frenzied successive waltzes of the latter, Mr. Bernstein's reading was imaginative, rich, and in fine taste.

The fifth concert of the Sunday series will take place on Feb. 29.

H. C. W.

DONORA, PA.
HERALD-AMERICAN

MAR 26 1948

The Esco Foundation for Palestine composition scholarship for study this summer at the Berkshire Music Center in Tanglewood, Mass., has been awarded to 29-year-old Herbert Bruen of Tel Aviv by the American judges, Leonard Bernstein, Henry Cowell, Ethel S. Cohen, Frederick Jacobi, Wallingford Riegger, and Stefan Wolpe.

The scholarship includes transportation to and from Palestine and the Berkshire Music Center, room and board during the six-weeks' session, tuition cost for the post-graduate course in compet

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FLINT, MICH.
JOURNAL

MAR 28 1948

Masters, Moderns Included on Program

New York —UP— Dr. Serge Koussevitzky has announced the music to be played by the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood, Mass., this Summer.

The programs show an interesting balance between the older masters and contemporary composers. In the first category are Beethoven, Brahms, Bach, Mahler, Haydn, Berlioz, Tchaikovsky, Schumann, Weber and Mozart.

MARCH 26, 19

GIVE MUSIC BY DEBUSSY

Symphony Orchestra and Chorus Perform

BY WARREN STOREY SMITH

The Symphony Concerts have gone vocal with a vengeance. Last time the major part of the program was given over to Stravinsky's opera oratorio, "Oedipus Rex." This week it is Debussy's music for D'Annunzio's mystery play, "The Martyrdom of Saint Sebastian," with Schubert's little Fifth Symphony as a curtain raiser.

Last Tuesday night Charles Muench came back to Symphony Hall, and he will remain there through next week. Was it his idea or Dr. Koussevitzky's to give us our fourth hearing of this curious work of Debussy's since 1930, when the entire suite was presented here for the first time? Previously Mr. Monteux had performed three instrumental excerpts. Surely it is a better record than any other American city can show. And, as surely, such emphasis upon this artfully contrived but seldom inspired music is not equally pleasing to everyone.

There can be no doubt that many enjoyed the performance of yesterday afternoon. At its conclusion there was prolonged applause. In addition to composer, conductor and orchestra, the objects of this enthusiasm were the Cecilia Society Chorus, which wrestled with difficult problems; these solo singers, Nancy Trickey, Adele Addison, Dorothy Cornish and Eunice Alberts; and the speaker, Raymond Gerome.

The speaker was an innovation of Mr. Muench's, so far as the Symphony Concerts are concerned—there is a narrator in the original play. Mr. Gerome was not content with mere narration, but put into his voice all the mystical fervor and the anguish of the text. In the dim light of the hall it was difficult to read the words and translation of his part, and of the choral and solo portions of the music. Yet without a knowledge of what was being said or sung, this long, too little varied work, would prove insufferably boresome. Debussy's music has been compared to that of Wagner's "Parsifal," but a dozen bars of that opera would scatter these tonal wraiths in all directions. Of real drama, of real eloquence there is little. Of decadence there is much, in both text and score.

The chorus yesterday was hardly up to its job. The solo singing was excellent, but not always strong enough, and the orchestra superb. The Schubert Symphony, unheard here for 20 years, was beautifully played, and afforded great joy. If in it the young Schubert leans heavily on his predecessors, there is still much that is prophetic of the composer to come. And all of it is delightful. The concert, given a day earlier because of Good Friday, will be repeated tomorrow night.

COLUMBIA, S. C.
STATE

MAR 28 1948

MUSIC ON RECORDS

Easter Music by Wagner Presented in New Album

WAGNER-PARSIVAL: PRELUDE AND GOOD FRIDAY SPELL; Serge Koussevitzky and the Boston Symphony Orchestra (RCA Victor DM-1198, 6 sides.)

Victor has given a last minute release of an important piece of Easter music recorded by an important orchestra and conductor. Unfortunately it probably will not reach the market in time for the people most interested in hearing it during the Easter season.

Being just the kind of mood music at which the Philadelphia orchestra is at its best, the scoring is splendly portrayed. The string and woodwinds project themselves in rich colors that command listening. The usual Wagner fireworks and brasses are missing, all to the advantage of Koussevitzky's superb string section. The sheer beauty of the music is marvelous as well as the superb recording.

Occurring in Act III, The Good Friday Spell follows Parsifal's baptizing of Kundry. The melody tenderly sung by the oboe against a background of muted strings, horns and woodwinds is one which deeply moves the listener by its atmosphere of beauty and painting in luminous sound.

NEW YORK, N. Y.
SUN

MAR 26 1948

The New Records

Two Stravinsky Works by Bernstein—Singles From Columbia.

By IRVING KOLODIN.

Neither Stravinsky's "Tale of a Soldier" nor his "Octet for Wind Instruments" is music of wide appeal; but as performed by members of the Boston Symphony Orchestra under the direction of Leonard Bernstein and recorded by Victor at Tanglewood last summer, this is an album that should be in every collection representative of the best in reproduced music.

To the credit of RCA, the album liner contains the notation that the recording was made last August at Tanglewood (the small Concert Theater), with Fred Lynch as recording engineer and Richard Gilbert as recording director. It is to them, then, that congratulations must go for the most life-like recording to reach us from a domestic source. Since the "Histoire du Soldat" only uses seven men, and the "Octet" one more, the accomplishment does not equal in scope the reproduction of a full orchestra with as much success, but both works have tricky details of instrumentation that pose their own dilemmas.

Bernstein has been successful in setting them up in a way that they are almost all audible, the team of Gilbert and Lynch fully capable of realizing them in the transcription. To me, this is Bernstein's top accomplishment to date in records, for he has managed a Mozartian clarity with Stravinsky's involved scoring, yet achieved a large part of the pictorial and musicianly purpose intended by Stravinsky.

In this respect I find the "Octet" even more successful than the "Tale of a Soldier," for it is pure music, leaving none of the gaps one feels in the latter, which lacks the spoken narrative that accompanies the miming of an actual performance. However, the brilliance of its musical invention, the consistent tone of its storytelling are of their own excellence, rendered with accuracy in this superb reproduction of the solo instruments. Note, for a detail, the audibility of the plucked string bass, or, in the "Octet," the purity of Laurent's flute. (Victor album 1197.)

Columbia Turns to Singles.

Columbia's determination to issue new versions of such phonograph stand-bys as Weber's "Invitation to the Dance" and Glinka's "Russlan and Ludmilla" overture, which can be contained on a single record, would be more applaudable if the organization had a more resilient hand working at them than Eugene Ormandy's. Needless to say the Philadelphia Orchestra can turn off brilliant performances of these pieces at the drop of a baton, but both pieces suffer from odd tempo and phrasing imparted by the maestro.

There is something of a mystery about the Weber piece; the arrangement is not credited to any one, and there seem to be some gaudy touches in it of the sort Stokowski added. These are minor annoyances, in any case; the major one is Ormandy's lack of flexibility. The Glinka overture is done on two sides of a ten-inch disk, though it can be done on one 12-inch face. The disadvantage is more musical than financial, for it breaks the piece unnecessarily to use two sides. It is, however, a more suitable job than the Weber. Both are above the Columbia average in recording, a little heavy on the bass (Weber: Columbia 12750. Glinka: Columbia 19010).

The Lighter Side.

A singer new to me is Martha Davis, whose vocalization is more impressive than the material she has to work with on Decca 24335. "Cincinnati" is something of a conventional "novelty," which Miss Davis manages to make interesting by her racy spirit; and "Honey Honey Honey," though better, does not give her the opportunity for the talent she seems to possess. Nellie Lutcher and Ethel Waters are some of the names suggested by the methods. There should be credit for the excellent pianist of "Honey," who probably is somebody else's property as a "name" artist.

WASHINGTON, D. C.
POST

BEETHOVEN: Symphony No. 9. Serge Koussevitsky and the Boston Symphony, with Berkshire Music Festival Chorus, Frances Yeend, Eunice Alberts, David Lloyd and James Pease. Victor 1190. $9.

Record companies, conductors, and choruses continue to try for a definitive performance of this giant of music. This is to our mind the most successful modern attempt. We prefer it to the most recent issue, last year's Columbia with Ormandy, the Philadelphia, and the Westminster choir. Soloists here are good, young, rising American singers, who, thank heaven, sing in German. James Pease is the bass and does his role with vigor and fine style. The chorus (Shaw-trained) is far and away the finest in scaling the endless heights of the last movement. But the music is more important than the performance in this instance and here the conductor is not uniformly successful.

Best movement is the slow, lyrical adagio. The opening section is well handled, but the scherzo seems to us to get a little out of hand, in the rushing and slowing down of tempos where we prefer a steady beat. The finale is brilliant, but hard—it lacks a feeling of expensiveness without which the repetitious quality of the vocal writing is cruelly exposed.

If you like the ninth symphony, and do not have the old Furtwangler recording, this, we think, is your best bet. Toscanini is doing the work next month, but he has already recorded it and it is one of the unreleased mysteries of the Victor-Toscanini situation. P. H

[93]

BRIDGEPORT, CONN.
POST

Beethoven's 'Choral' Symphony No. 9, in D Minor, Op. [illegible]

WASHINGTON, D. C.
POST

Record Player

Some Music Put on Disks For Easter

WAGNER: Parsifal: Prelude an Good Friday Spell, Serg Koussevitsky and the Boston Syr phony. Victor 1198. $4.75.

Koussevitsky

Koussevits and the B playing Wagr is a rare eve We are gratef for this samp For many pe ple, this pa of Parsifal ex cerpts is boun up with Easte For those wh love the musi this set shoul rove spellbinding. The luminous one of the Bostonians is perfec for Wagner, for it avoids that con stant fusion of gorgeous sound s often sought after by the more fre quent Wagnerian conductors.

The tapestry of sound emerges lear, on quiet surfaces, in an undistorted performance of serene readth. Koussevitsky undoubted- has his own good reasons for laying as little Wagner as he does, nd yet there is nothing in the whole realm of music drama more moving than this.

PROVIDENCE, R. I.
BULLETIN

MAR 31 1948

Music

Boston Symphony Gives Last Concert Of Season Here

By RUTH TRIPP

Charles Munch conducted the Boston Symphony Orchestra last evening at the Metropolitan Theater and he and the musicians closed the season for us in brilliant style. The capacity audience was quick to sense the extraordinary unity between orchestra and conductor and both at intermission and at the close of the concert they recalled the guest conductor several times.

The program offered no chance for complaint about discords. It included a suite from the opera "Dardanus" by Rameau, Symphony No. 5 in B-flat major by Schubert, Symphony in D major "Prague" No. 38 (K. 504) by Mozart and Symphony No. 4 in D minor, Op. 120 by Schumann.

Mr. Munch appeared with the orchestra in Providence last November and we had an idea of what was in store for us but the general excellence of the interpretations last evening exceeded our highest expectations.

The Rameau Suite exhibited the beauty of tone color in the strings which the Boston Symphony possesses to a greater degree than any other orchestra now playing. The sturdy, simple phrases of the "Entree" were arresting. The "Rondeau du sommeil" took on the faded color of old tapestry. Faint responses to the phrases played by full orchestra were given by quartet and trio combinations and the effect was delightful. The "Rigaudon" and the "Rondeau gai" provided a vigorous contrast, not only in rhythm but in the orchestral color.

The pleasant music of Schubert was completely beguiling as tune after tune came to us from the various choirs it was hard to choose the best. We finally decided that the most appealing of all were found in the Andante.

As fine a reading of the Mozart "Prague" Symphony as one could wish for was next presented for our pleasure. As this music was interpreted last evening, in its timeless appeal, the Andante came pretty close to expressing "the "peace which passeth understanding." Yet the joy of its Finale was as vital and earthly as possible. It brought out forcibly the great lesson of Mozart's career, that in the midst of great hardship, he found it impossible to write a gloomy note.

The Schumann Symphony was the climax of the fine program. Somehow, pianists are most likely to become enthusiastic about Schumann's music but last evening, its melodic charm and rhythmic diversities reached everyone. The clarity of the reading and the imaginative insight which were given by the musicians left nothing to be desired. Mr. Munch asked for a great deal from the players and they responded magnificently, thereby enriching our musical experience by one more superb concert from this orchestra which has meant so much to the cultural life of this state.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky was reported yesterday unwilling to say whether he had chosen this week's all-Russian program for the Boston Symphony Orchestra concerts, as a gesture of protest against the recent official Soviet disapproval of five leading composers.

Nevertheless, his program assembles the "Scythian" Suite of Prokofieff; the Cello Concerto by Aram Khatchatourian, and Shostakovich's Fifth Symphony. All these composers are now under the Soviet ban. Furthermore, Mr. John N. Burk had written for the program book an entr'acte, "Composers and State Paternalism." You may draw your own conclusions.

At any rate, these concerts are perhaps the least interesting of the season. The best piece of the lot is Prokofieff's noisy but aging "Scythian" Suite, of whose complex din Mr. Koussevitzky made the most.

Remembering the ballet suites and the Khatchatourian Piano Concerto, one had expected the Cello Concerto to be rich, spicy and a strong stimulant. It turned out to be powerfully soporific, dry, dull, dreary and long as all eternity. To be sure, there is a pleasant cantabile tune in the slow movement, but all the rest is jigging figurations and nervous orchestration.

Edmund Kurtz, who was making his Boston debut as soloist, lavished his technical abilities and musicianship without stint upon this piece, which didn't deserve them. It would be nice to hear him again in a really solid item from the cello-with-orchestra repertory.

As for Shostakovich's Fifth Symphony, that is a mixed grill. The largo contains beautiful writing and colorful solo effects. The allegretto which serves as scherzo is alive and buoyant. But those march tunes of the first movement and finale are downright cheap. Why was it necessary to rig up an entire program with so little contrast as this one has?

SYMPHONY CONCERT

BY WARREN STOREY SMITH

It seemed to be the feeling at Symphony Hall that Dr. Koussevitzky intended the current Symphony program, devoted to music by Prokofieff, Khatchatourian and Shostakovitch, as a protest against the official decree that lately put those three composers, and four others, in the doghouse. My objections are not necessarily the same as those of the central committee of the Communist party, but at 4:30 yesterday afternoon I was convinced that the doghouse is where they belong.

Of course, Prokofieff wrote his "Scythian" Suite back in 1914. He was then the bad boy of music. Stravinsky had just produced "The Rite of Spring," and his young compatriot evidently wished to show that when it came to barbarism he could go him one better. For me the evocative power this music once possessed has largely disappeared, leaving in the main only flatness and a filthy din. Or the din Dr. Koussevitzky made the most. These ears are still ringing from the assault committed by the battery in the first movement.

Khatchatourian's Concerto for 'cello was played yesterday for the first time in the United States, with Edmund Kurtz, brother of Efrem Kurtz, the conductor, making his local debut as the soloist. In the first two movements Khatchatourian respectively maunders and meanders. The third division is better. But here, as elsewhere, Khatchatourian is little more than a weak imitator of Balakirev, Borodin, Rimsky-Korsakov and, yes, Ippolitov-Ivanov. It would be a pleasure to hear Mr. Kurtz in a more rewarding piece.

From Shatokovitch we got once more the Fifth Symphony, a curious mixture of beauty—or, at least, charm—tawdriness, triviality and sheer bombast. There was trumpet trouble in the second movement and harp trouble in the third. Otherwise, the performance was as eloquent as might be. Dr. Koussevitzky conducted this music, as he did everything else on the program, as though he believed in it thoroughly. No doubt he does.

ST. LOUIS, MO.
STAR-TIMES

MAR 25 1948

. . .

Glowing Bits Of "Parsifal"

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BRIDGEPORT, CONN.
POST

Beethoven's "Choral" Symphony No. 9, in D Minor, Op. 125, has been [illegible]

[illegible] "Magnificat" [illegible]

[illegible] of the Prelude [illegible] Good Friday Spell from Wagner's "Parsifal" [illegible] Koussevitzky. The album contains [illegible] records.

PROVIDENCE, R. I.
BULLETIN

MAR 31 1948

Music

Boston Symphony Gives Last Concert Of Season Here

By RUTH TRIPP

Charles Munch conducted the Boston Symphony Orchestra last evening at the Metropolitan Theater and he and the musicians closed the season for us in brilliant style. The capacity audience was quick to sense the extraordinary unity between orchestra and conductor and both at intermission and at the close of the concert they recalled the guest conductor several times.

The program offered no chance for complaint about discords. It included a suite from the opera "Dardanus" by Rameau, Symphony No. 5 in B-flat major by Schubert, Symphony in D major "Prague" No. 38 (K. 504) by Mozart and Symphony No. 4 in D minor, Op. 120 by Schumann.

Mr. Munch appeared with the orchestra in Providence last November and we had an idea of what was in store for us but the general excellence of the interpretations last evening exceeded our highest expectations.

The Rameau Suite exhibited the beauty of tone color in the strings which the Boston Symphony posseses to a greater degree than any other orchestra now playing. The sturdy, simple phrases of the "Entree" were arresting. The "Rondeau du sommeil" took on the faded color of old tapestry. Faint responses to the phrases played by full orchestra were given by quartet and trio combinations and the effect was delightful. The "Rigaudon" and the "Rondeau gai" provided a vigorous contrast, not only in rhythm but in the orchestral color.

The pleasant music of Schubert was completely beguiling as tune after tune came to us from the various choirs it was hard to choose the best. We finally decided that the most appealing of all were found in the Andante.

As fine a reading of the Mozart "Prague" Symphony as one could wish for was next presented for our pleasure. As this music was interpreted last evening, in its timeless appeal, the Andante came pretty close to expressing the "peace which passeth understanding." Yet the joy of its Finale was as vital and earthly as possible. It brought out forcibly the great lesson of Mozart's career, that in the midst of great hardship, he found it impossible to write a gloomy note.

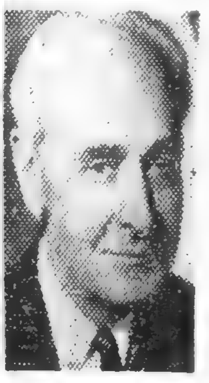
The Schumann Symphony was the climax of the fine program. Somehow, pianists are most likely to become enthusiastic about Schumann's music but last evening, its melodic charm and rhythmic diversities reached everyone. The clarity of the reading and the imaginative insight which were given by the musicians left nothing to be desired. Mr. Munch asked for a great deal from the players and they responded magnificently, thereby enriching our musical experience by one more superb concert from this orchestra which has meant so much to the cultural life of this state.

WASHINGTON, D. C.
POST

Record Player

Some Music Put on Disks For Easter

WAGNER: Parsifal: Prelude and Good Friday Spell. Serge Koussevitzky and the Boston Symphony. Victor 1198. $4.75.


Koussevitsky

Koussevitsky and the Boston playing Wagner is a rare event. We are grateful for this sample. For many people, this pair of Parsifal excerpts is bound up with Easter. For those who love the music this set should prove spellbinding. The luminous tone of the Bostonians is perfect for Wagner, for it avoids that constant fusion of gorgeous sound so often sought after by the more frequent Wagnerian conductors.

The tapestry of sound emerges clear, on quiet surfaces, in an undistorted performance of serene breadth. Koussevitsky undoubtedly has his own good reasons for playing as little Wagner as he does, and yet there is nothing in the whole realm of music drama more moving than this.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky was reported yesterday unwilling to say whether he had chosen this week's all-Russian program for the Boston Symphony Orchestra concerts, as a gesture of protest against the recent official Soviet disapproval of five leading composers.

Nevertheless, his program assembles the "Scythian" Suite of Prokofieff; the Cello Concerto by Aram Khatchatourian, and Shostakovich's Fifth Symphony. All these composers are now under the Soviet ban. Furthermore, Mr. John N. Burk had written for the program book an entr'acte, "Composers and State Paternalism." You may draw your own conclusions.

At any rate, these concerts are perhaps the least interesting of the season. The best piece of the lot is Prokofieff's noisy but aging "Scythian" Suite, of whose complex din Mr. Koussevitzky made the most.

Remembering the ballet suites and the Khatchatourian Piano Concerto, one had expected the Cello Concerto to be rich, spicy and a strong stimulant. It turned out to be powerfully soporific, dry, dull, dreary and long as all eternity. To be sure, there is a pleasant cantabile tune in the slow movement, but all the rest is jigging figurations and nervous orchestration.

Edmund Kurtz, who was making his Boston debut as soloist, lavished his technical abilities and musicianship without stint upon this piece, which didn't deserve them. It would be nice to hear him again in a really solid item from the cello-with-orchestra repertory.

As for Shostakovich's Fifth Symphony, that is a mixed grill. The largo contains beautiful writing and colorful solo effects. The allegretto which serves as scherzo is alive and buoyant. But those march tunes of the first movement and finale are downright cheap. Why was it necessary to rig up an entire program with so little contrast as this one has?

ST. LOUIS, MO.
STAR-TIMES

MAR 25 1948

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

It seemed to be the feeling at Symphony Hall that Dr. Koussevitzky intended the current Symphony program, devoted to music by Prokofieff, Khatchatourian and Shostakovitch, as a protest against the official decree that lately put those three composers, and four others, in the doghouse. My objections are not necessarily the same as those of the central committee of the Communist party, but at 4:30 yesterday afternoon I was convinced that the doghouse is where they belong.

Of course, Prokofieff wrote his "Scythian" Suite back in 1914. He was then the bad boy of music. Stravinsky had just produced "The Rite of Spring," and his young compatriot evidently wished to show that when it came to barbarism he could go him one better. For me the evocative power this music once possessed has largely disappeared, leaving in the main only flatness and a filthy din. Or the din Dr. Koussevitzky made the most. These ears are still ringing from the assault committed by the battery in the first movement.

Khatchatourian's Concerto for 'cello was played yesterday for the first time in the United States, with Edmund Kurtz, brother of Efrem Kurtz, the conductor, making his local debut as the soloist. In the first two movements Khatchatourian respectively maunders and meanders. The third division is better, But here, as elsewhere, Khatchatourian is little more than a weak imitator of Balakirev, Borodin, Rimsky-Korsakov and, yes, Ippolitov-Ivanov. It would be a pleasure to hear Mr. Kurtz in a more rewarding piece.

From Shatokovitch we got once more the Fifth Symphony, a curious mixture of beauty—or, at least, charm—tawdriness, triviality and sheer bombast. There was trumpet trouble in the second movement and harp trouble in the third. Otherwise, the performance was as eloquent as might be. Dr. Koussevitzky conducted this music, as he did everything else on the program, as though he believed in it thoroughly. No doubt he does.

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[94]

NEW YORK, N. Y.
TIMES
MAR 14 1948

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HAROLD SHAPERO—"Gifted and baffling; his adroitness is placed at the service of a wonderful musical gift."

ALEXEI HAIEFF—"Sensitive and refined; his pieces have personality, sensibility and wit; they divert and delight."

ROBERT PALMER—"Always his music has urgency; it seems to come from some inner need for expression."

JOHN CAGE—"One of the curiosities of the younger generation; his music stems from Balinese and Hindu styles."

LUKAS FOSS—"The Wunderkind of this group; his music has spontaneity and naturalness, absolute clarity of texture."

The New 'School' of American Composers

Young men now maturing, says Aaron Copland, are making striking contributions to our music.

By AARON COPLAND

WHEN I was in my twenties I had a consuming interest in what the other composers of my generation were producing. Even before I was acquainted with the names of Roy Harris, Roger Sessions, Walter Piston, the two Thom(p)sons, I instinctively thought of myself as part of a "school" of composers. Without the combined effort of a group of men it seemed hardly possible to give the United States a music of its own.

Now—and how soon, alas—my contemporaries and I must count ourselves among the spiritual papas of a new generation of composers. But personally I find that my interest in what the young composers are up to is just as keen as it ever was. For it is obvious that you cannot set up a continuing tradition of creative music in any country without a constant freshening of source material as each decade brings forth a new batch of composers.

It seems to me one of the most important functions of those who consider themselves guardians of musical tradition, particularly in our Western Hemisphere, where the creative musical movement is still so young, is to watch carefully and nurture well the delicate roots of the youngest generation; to see to it that they get a sound musical training, that their first successful efforts are heard, and that they feel themselves part of the musical movement of their country.

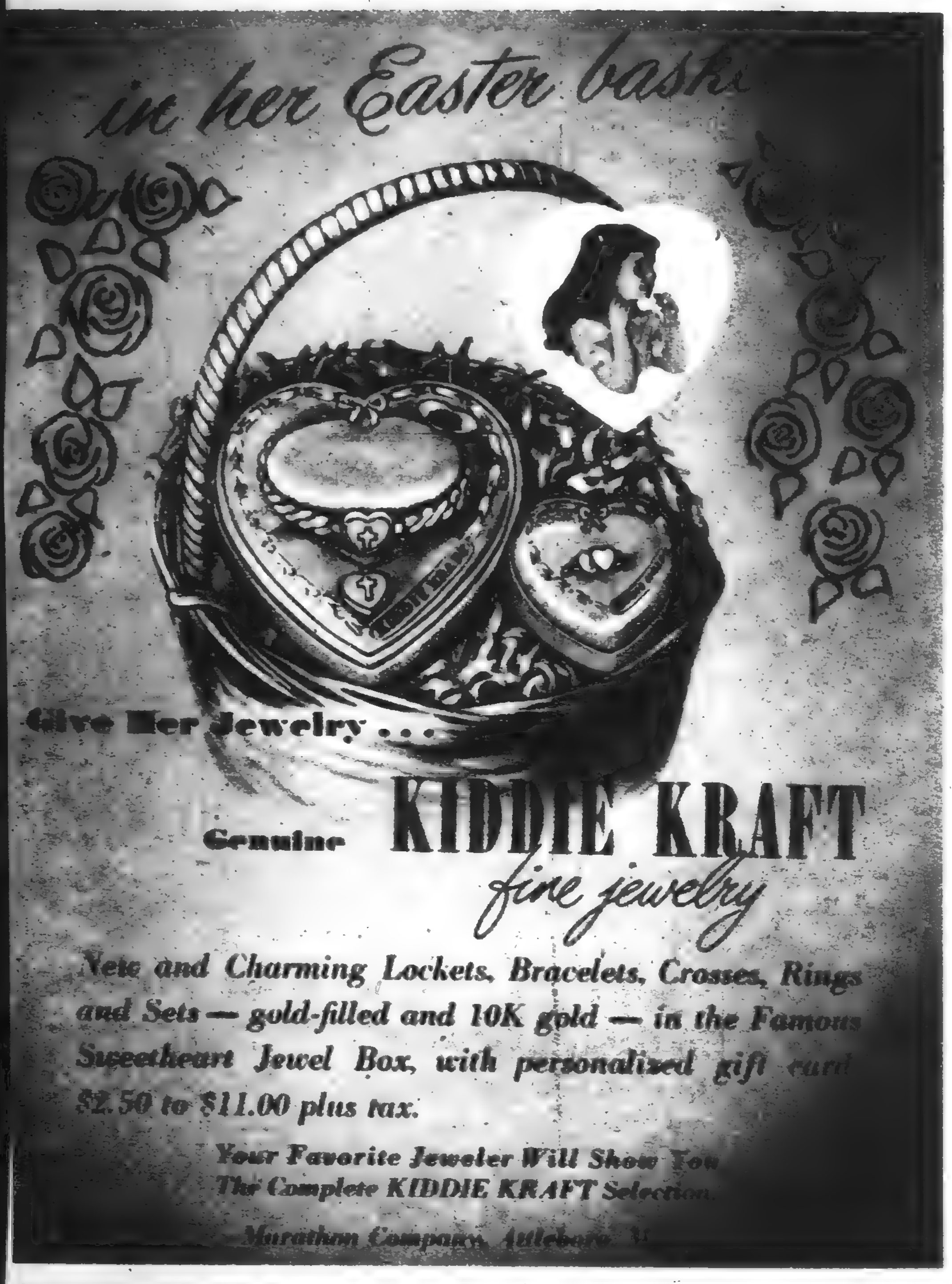
In the United States young composers appear to be sprouting everywhere. My impression is that we are just beginning to tap our creative potentialities. The generation of the Nineteen Thirties—Marc Blitzstein, William Schuman, Samuel Barber, David Diamond and Paul Bowles—are now well established. The generation of the Forties—with which this article is concerned—is being encouraged with prizes, commissions, fellowships, money grants, and more often than not, performances of their works. Nowadays, in this country at any rate, a young composer with exceptional talent would have a hard time escaping detection.

UNLIKE the composers of my own generation, most of these younger men have not (as yet) been to Europe. In a very real sense, Europe has come to them, for many of them have had personal contact with Stravinsky, Hindemith, Schoenberg, Milhaud and Martinu, all of whom are living and composing in the United States. It would be strange indeed if the presence of these contemporary masters had no effect whatever on our younger generation.

But added to this influence by way of Europe there is a new note: our young composers follow closely the work of their older American colleagues. My own generation found very little of interest in the work of their elders: MacDowell, Chadwick or Loeffler; and their influence on our music was nil. (We had only an inkling of the existence of the music of Charles Ives in the Twenties.) Nowadays a young American composer is just as likely to be influenced by Harris or Schuman as he is by Stravinsky or Hindemith. (Perhaps, to fill out the picture, I should add that numbers of them have been accused of writing like me!)

In general, the works of the youngest generation reflect a wide variety of compositional interests rather than any one unified tendency. In the United States you can pick and choose your influence. Of course, we also have our twelve-tone composers, most of them pupils of Krenek or Schoenberg, (Continued on Page 51)

AARON COPLAND, composer, conductor and lecturer on music, is head of the composition department at the Berkshire Music Center in Massachusetts. Mr. Copland's Third Symphony was voted by the New York Music Critics' Circle as one of the two outstanding works of the '46-'47 season.



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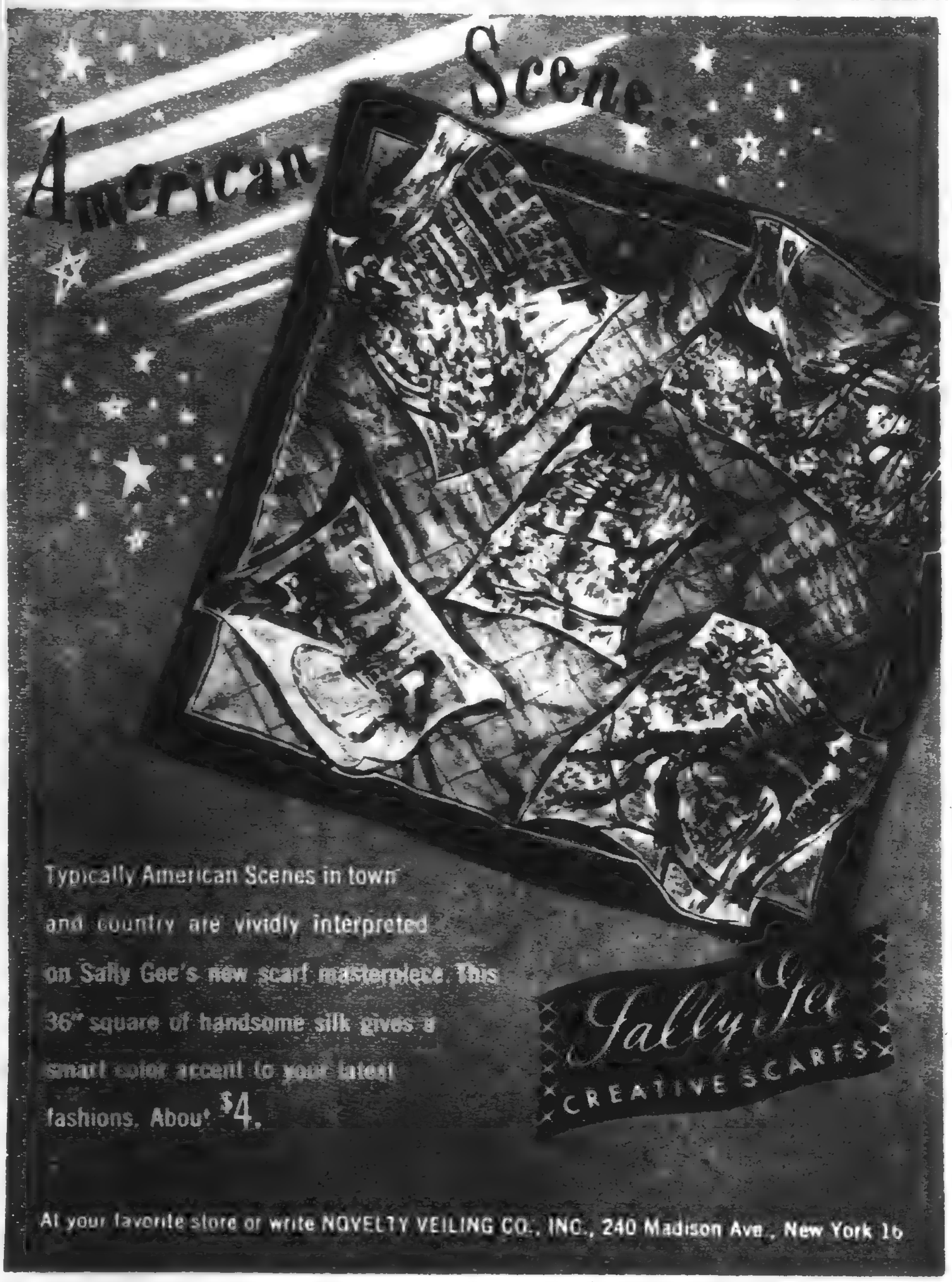

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New 'School' of U. S. Composers

(Continued from Page 18)

even though they have not yet played much of a role. All this would seem healthy and natural, given the particular environment of our musical life and the comparatively recent development of our composing potential.

But enough of generalities. I have chosen seven names as representative of some of the best we have to offer among the new generation: Robert Palmer, Alexei Haieff, Harold Shapero, Lukas Foss, Leonard Bernstein, William Bergsma, John Cage. Most of these composers are either just approaching 30 or have just passed 30. (Foss is the youngest of the group, having only recently turned 24.) They are all native-born Americans, with the exception of Haieff and Foss, both of whom came to the United States at the age of 15 and were musically formed here. All of them are composers of serious works that have been publicly performed, and, occasionally, published and recorded.

ROBERT PALMER is perhaps the least well known of this group. He is also one of the oldest—32. His music is seldom heard in ordinary concert life; most of it found its way to public performance on special modern music programs or at annual festivals of American music. Palmer happens to be one of my own particular enthusiasms. I remember being astonished ten years ago when I first saw him, and tried to make some connection in my mind between the man and his music. His outward appearance of a grocery clerk simply did not jibe with the complexities of the metaphysical music he was writing at that time.

Ives and Harris were his early admirations, to which he added his own brand of amorphous transcendentalism. Later he came under the sway of Bartók's rhythmic drive. Two string quartets represent him at his best. They are lengthy works, not easy to perform, and not easy for the listener to digest.

But both quartets contain separate movements of true originality and depth of feeling. Palmer is not always as critical as he should be, especially in the outlining of the general proportions of a movement—but always his music has urgency—it seems to come from some inner need for expression.

In two recent works, an orchestral "Elegy for Thomas Wolfe" and a sonata for two pianos, he has managed to discipline the natural ebullience of his writing, though sometimes at the expense of a too rigid polyrhythmic or melodic scheme. Palmer may never achieve the perfect work, but at least he tries for big

(Continued on Following Page)

s Thinner

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New 'School' of U. S. Composers

(Continued from Preceding Page)

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LUKAS FOSS is, in a way, the *Wunderkind* of this group of composers, and something of the aura of the *Wunderkind* still hangs about him. Born in Berlin, where he had his first music lessons, he continued his studies at the Conservatoire in Paris during the Hitler years, and finally arrived in New York with his parents at the age of 15. At 13 he had already composed piano pieces (subsequently published by G. Schirmer) which are almost indistinguishable from those of his later master, Hindemith.

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r manner. Rayon crepe in white, pink, aqua,
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Louis, Mo. JOSEPH HORNE, Pittsburgh, Pa.
Street, New York 18, N.Y.

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is not a very exact description of his particular talent, but it is difficult to say more at the present time, for the specific quality of his personality is not yet clear. He possesses a poetic and critical mind, and one is certain that his compositions are put together slowly, after mature reflection. Thus far he has composed orchestral and chamber music, songs, piano pieces and a ballet. At this writing he is engaged upon a first symphony. How truly original or how broad in scope his music may turn out to be is a question for the future. But already it is clear from works like his two string quartets that Bergsma represents one of the solid values of the younger generation.

LEONARD BERNSTEIN'S composing gift has been overshadowed by his brilliance as conductor and pianist. In a sense it would be strange if he could not compose, for his ability in that direction is only one of the various facets of an extraordinarily versatile musical personality. For us Bernstein represents a new type of musician—one who is equally at home in the world of jazz and in the world of serious music. George Gershwin made something of an attempt to fill that role, but Bernstein really fills it—and with ease.

Although his composing time is severely restricted by his activities as conductor, Bernstein has to his credit a symphony, "Jeremiah;" two ballets, "Fancy Free" and "Facsimile;" a clarinet and piano "Sonata," songs, and piano pieces.

The most striking feature of Bernstein's music is its immediacy of emotional appeal. Melodically and harmonically it has a spontaneity and warmth that speak directly to an audience. (After so much dissonant counterpoint and neo-classic severity, this was a new note for a young composer to strike.) At its worst Bernstein's music is conductor's music—eclectic in style and facile in inspiration. But at its best it is music of vibrant rhythmic invention, of irresistible élan, often carrying with it a terrific dramatic punch.

It is possible that some form of stage music will prove to be Bernstein's finest achievement. In general it is difficult to foretell the durability of music like Bernstein's which is so enormously effective on first hearing.

I HAVE saved for the last one of the curiosities of the younger generation: the music of John Cage. During the late Twenties the experimental percussion music of Edgar Varese and Henry Cowell made much noise among the musical avant-garde. Cage stems from there, much to the surprise of many of us who thought the percussion period in modern music was definitely over.

Cage began in California with a percussion music of his own, obviously derived from that of his elders. But gradually he devolved the use of the so-called "prepared" piano as a percussive medium. A piano is "prepared" by inserting various metal and non-metal materials between the strings of the instrument. This produces a muted tone of delicately clangorous variety with no resemblance whatever to piano tone. It must be heard to be appreciated—and it must be heard close by, for the tone is tiny and of little duration, somewhat like that of the harpsichord. But even music for prepared pianos must, in the end, be judged like other music.

Fascinating as it is, I fear that Cage's music has more originality of sound than of substance. Stylistically it stems from Balinese and Hindu musics, and more recently from Arnold Schoenberg.

SERIOUS music is thriving in the United States. One factor, not often noted, is the way our music schools and colleges are turning out composers in numbers unparalleled in our musical past. If we can gauge the musical future of a nation by the healthy activity of its younger generation of composers, then America is likely to do well.

The seven composers discussed in this article are near the top of the heap, but in many ways they are typical of their generation. They are all well trained musicians and, what is more, American-trained. Their works show influences, of course. But it is a sign of the times that those influences are no longer solely European, for the older generation of American composers has helped to orient them.

It is also typical that they can knock out all sorts of music: a successful ballet like Leonard Bernstein's "Fancy Free"; a big oratorio like Lukas Foss' "Prairie"; a real symphony like Harold Shapero's; expert string quartets like those of William Bergsma or Robert Palmer; unusual forms like the piano music of John Cage; delightful shorter pieces like those of Alexei Haieff.

These young men don't form a "school" in a stylistic sense. But they all write music that is rhythmically alive, richly melodic and clearly conceived. I believe that, taken altogether, these representative seven men and their throughout the country form throughout the country form an impressive group—one that need not fear comparison with the younger generation of any other country. That is something new for America.

Preview of Sympl

David Diamond's Fourth Having First Performances

By Melvin Maddocks

David Diamond's Fourth Symphony will get its first Boston hearing at tomorrow afternoon's Boston Symphony concert, which is to open with Beethoven's Second Symphony in D major and close with Stravinsky's "Petrouchka." The new work is having its first performance this evening at Cambridge, under Leonard Bernstein, who will also conduct the Friday and Saturday programs.

Mr. Diamond calls his latest composition the "smallest large symphony" he has written. "Smallest," because it plays only 18 minutes; "large," because its instrumentation is more ambitious than any he attempted in the three earlier symphonies.

The instrumentation is deliberately ambitious. When the Boston Symphony Orchestra performed Mr. Diamond's Second Symphony, some of the members complained that he had not given them enough to do. In the Fourth, everybody will work.

* * *

Mr. Diamond tried to avoid what he considers Mahler's mistake: scoring themes more grandly than their subjects justify. He has been careful, for example, not to score tutti passages unless the power of the ideas makes employment of the whole orchestra "reasonable." He has been able to give instruments more play in contrapuntal parts, pitting choir against choir in linear development.

The Fourth differs from the earlier symphonies in other respects than instrumentation, Mr. Diamond says. It has longer melodic lines. Because it is shorter, it is more economically written, and its structure is more compact. Because of its studied instrumentation, it has more tonal color: in the earlier symphonies Mr. Diamond never used two harps together, or a piano, or nearly so much percussion.

In addition, the Fourth, according to its composer, is a more subconscious product than the other symphonies. The Second, for example, written during the war, has an optimistic Finale, because he wanted to express faith in ultimate victory.

* * *

The Fourth, Mr. Diamond says, has no deliberate statements; it is almost completely emotional. Commissioned by the Koussevitzky Foundation, it is dedicated to the memory of Mme Natalie Koussevitzky. And though it is not strictly an elegy, its material has been shaped by the circumstance of its dedication.

In an extremely general way, the Fourth projects Mr. Diamond's impressions of existence, in its early, middle, and final (transitional) phases. The first movement, Allegretto, has the simplicity of a child's reactions. In sonata form, its first theme—introduced by muted strings—is pastoral, suggesting the freshness of the natural world as it appears to the very young. The second theme—stated by the solo oboe—is jolly and carefree and innocent.

The second movement, Andante, is also lyrical, but in a somber, meditative vein. It is meant to suggest, abstractly, the more subdued emotions of maturity. It has a chorale-like introduction by brass and, later, strings. Its first theme is a long cantilena melody traced by the violas. The second theme is stated first by three clarinets, and in this theme the movement reaches its climax.

The final movement, Allegro—in form, half scherzo, half rondo-finale—is rhythmic, spirited, and even exuberant: full of the hope of perpetuated life hereafter. The brass pounds away insistently with a force Mr. Diamond says may seem earth-bound, while the woodwinds soar to their highest notes, giving what he describes as a "getting-off-the-ground" effect, a sense of liberation. He did not stage these effects: the music, he emphasizes, took form from the emotional ideas.

Mr. Diamond believes the only characteristically American qualities of his music are its energy and its optimism, which the final movement perhaps best expresses. He thinks that nationalism is almost as bad for music as it is for politics. He has never used folk songs or national themes in his composition. As in this latest work, he has usually tried to produce music in terms of universal emotional experience.

Smithtown Branch,
N.Y
News
4/1/48

Records

On The Serious Sides

MAJOR MINOR

Stravinsk's "L'Histoire du Soldat," composed during the first World War, has been released by Victor in a recording made by Leonard Bernstein and members of the ~~Boston Symphony Or~~chesra at Tanglewood, Mass. last August. The music is based on an ancient fairy tale of a soldier, his violin, and the devil. The album is completed with a Stravinsky Octet for Wind Instruments. Five 12-in. records, Album M or DM-1197. M: $8.25, DM: $7.25.

On a single record the great Brazilian pianist Guiomar Novaes presents Mompou's "Jeunes Filles au Jardin," and "Feux-Follets" (Will-of-the-Wisp) by her noted teacher, Isadore Philipp. Columbia 17522-D. $1.

Following the popular success of Khachaturian's "Gayne-Ballet Suite No. 1," Efrem Kurtz and the New York ~~Philharmo~~nic Symphony have recorded for Columbia a second Suite derived from the music Khatchaturian wrote for the same ballet. "The Gayne-Ballet Suite No. 2" includes Russian Dance," "Introduction and Adagio of Gayne," "Gayne's Adagio", and Fire". Two 12-inch records, X-MX-292. $3.35.

For children Columbia has recorded "The Eager Piano", written and directed by Michael Morris, with John Larkin as narrator, Frank Glazer at the piano, and a supporting cast. "The Eager Piano" tells the story of a piano which longed to play at Carnegie Hall. MJ-43. $1.75.

With the Howard Dietz-Arthur Schwartz musical, based on John Gunther's "Inside U.S.A." scheduled to ope~~n on Broad~~way, Columbia has released ~~an a~~lbum of six songs from this eagerly awaited show. Clark sings "My Gal is Mine Once More," Rhode Island Is Famous For You", "First Prize At The Fair", and "Haunted Heart", the first two with a vocal chorus. Pearl Bailey chosen for "Blue Brass", and "Protect' Me". Mitchell Ayres provides the orchestral accompaniment. Columbia set C-162.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The centre of interest in the current Symphony program is Stravinsky's opera oratorio, "Oedipus Rex." This strange, undeniably impressive, and as undeniably uneven work received its first American performance from Dr. Koussevitzky 20 years ago last month. At the concerts of March 29 and 30, 1940, it was again heard in Symphony Hall, this time under the composer's direction. Dr. Koussevitzky has a way of making Stravinsky's music more eloquent than the composer intended it to be, if the latter's conducting of it can be accepted as the criterion. There can be two opinions as to the actual value of this score. There ean be only one where yesterday's performance is concerned. It was magnificent.

The above sweeping statement must now be qualified. Aside from the fact that, in his zeal, the conductor occasionally drowned out the solo singers, his interpretation of the music can be praised unreservedly. The orchestra was superb, as was the Harvard Glee Club, which again furnished the chorus. David Lloyd, who supplied the roles of Oedipus and the Shepherd, and James Pease, who sang those of Creon, Tiresias and the Messenger, were on the whole, quite worthy of this distinguished company, something that can hardly be said of the Jocasta of Carol Brice.

Those who heard the performances in 1928 may still recall the noble singing of Margaret Matzenauer. There was an impression, subsequently strengthened, that she was giving the composer assistance that he sorely needed. Miss Brice was ill-at-ease, both with the Latin tongue and the music itself. Nor did she convey any proper impression of the character. The difficult role of the speaker (difficult because of the stilted nature of the text to be declaimed) was adequately filled by Wesley Addy.

Stravinsky has declared himself as opposed on principal to the union of poetry and music, and in this instance he chose Latin (a Latin translation of Jean Cocteau's text, patterned after the drama of Sophocles) so that as he put it, he might ignore the word and concentrate on the syllable. He also favored Latin, in this case, since through its remoteness, its impersonality, it would better convey to a modern audience the spirit of Greek drama. Theory is one thing and practice is another. For the most part, Stravinsky has responded to the stimulus of the poetry. There are some arid pages; there is a curious mixture of styles, one of them that of the early Verdi at his jauntiest. Even in such a piece as this, Stravinsky's fondness for a propulsive rhythm must find occasional outlet.

Not the least interesting feature of the work is the extraordinary and highly personal use of the orchestra. And what an orchestra it is that served the composer yesterday. In the first part of the concert it distinguished itself in music of a very different sort, namely, Beethoven's Fourth Symphony, sympathetically interpreted, as on many another occasion, by Dr. Koussevitzky.

NEW YORK, N.Y.
JOURNAL AMERICAN
APR 9 - 1948

Koussevitsky To Retire

BOSTON, April 9 (INS).—Dr. Serge Koussevitsky will retire next year as conductor of the Boston Symphony Orchestra. He will be succeeded by Charles Muench, director of the Paris Philharmonic Orchestra.

The announcement that Koussevitsky would retire after 25 years as leader of the orchestra he made world famous was made today.

Muench, 57, is a concert violinist. He founded the Paris Philharmonic in 1932.

APRIL 3, 1948 **Art—Music—Theater** **9

Symphony Concert

Charles Münch Concludes His Engagement as Guest

By L. A. Sloper

Charles Münch this week concludes the second of his terms as guest conductor this season of the Boston Symphony Orchestra. For the twenty-first program of the year he chose these pieces: Mozart, "Prague" Symphony in D major; Beethoven, Symphony No. 8, in F major; Schumann, Symphony No. 4, in D minor. Not the most interesting of all possible programs. Any one of these symphonies would be welcome on a program. But all of them at once?

By now, we have come to a pretty good idea of Mr. Münch as a conductor. He has a flair for conducting. He makes an appeal to the eye. Many of his motions are needlessly vigorous. The orchestra needs no such violence to guide it. At times he leaps into the air in his excitement. It would be better if the excitement appeared in the music.

He has played a good deal of French music, of course. So long as he sticks to Debussy's "Ibéria," Fauré's "Pelléas et Mélisande" music, or the Rameau Suite from "Dardanus," he is fairly restrained. But turn him loose on the Franck Symphony, or the Debussy "Martyre de Saint Sébastien" of last week, and he permits himself every exaggeration.

One might expect him to be authoritative, if erratic, in French music, but when it comes to Mozart and Beethoven, it is another matter. It is evident that he is no Mozartean. The "Prague" Symphony of yesterday was capricious in its tempi and absurd in its dynamics. In fact, it was dull.

And the Beethoven? I suppose it was the worst performance I have ever heard of this symphony. It was a series of whispers and explosions. The charming, lyrical measures were rushed so that you could hardly hear them, and then were smothered by chords fortissimo, with special emphasis on the trumpets. Mr. Münch appears to love the tone of the trumpet, for he lays on unmercifully with it. Finally, the symphony was without form and void. But the conductor had his reward in an ovation from the Friday audience.

Her Trib NY Apr 4

RECENT RECORDS

By JEROME D. BOHM

VICTOR has issued the performances by members of the Boston Symphony Orchestra under the direction of Leonard Bernstein of Stravinsky's "L'Histoire du Soldat" and Octet for Wind Instruments. The performers in the former work are, Victor Polatschek, clarinetist, [illegible] Allard, bassonist, Jacob Raichman, trombonist, [illegible] trumpeter, Charles Smith, percussion player, Richard [illegible] and George Moleux, contrabassist. The latter work is [illegible] flutist, Manuel Valerio, clarinetist, Mr. [illegible] Ernst Panenkin, second bassonist, George [illegible] Marcel Lafosse, second trumpeter, Mr. Raich-[illegible] Jacob Coffey, second trombonist.

[illegible] ctive- [illegible] percep- [illegible] ment [illegible] essen- [illegible] This [illegible] the stage action [illegible] make L'Histoire du Soldat [illegible] [illegible] The record- [illegible] for its trans- [illegible] and the surfaces [illegible] satisfactory.

Other Victor Sets

It is unfortunate that similarly [illegible] things cannot be said [illegible] recording of Beethoven's Ninth Symphony by the Boston Symphony under Serge Koussevitzky's direction with the assistance of the Berkshire Festival Chorus, Robert Shaw, director, Frances Yeend, soprano, David Lloyd, tenor, Eunice Alberts, contralto, and James Pease, bass, made at Tanglewood.

I was so startled by a first playing of the set sent to me by Victor for reviewing purposes on hearing the distorted sounds which emerged, the thin, buzzing and vague reproduction of the woodwind passages, and the vocalism, much of which sounded much like that produced by singing through a tissue-paper covered comb, that I thought that my phonograph was out of order and immediately checked with other recordings to make sure that the instrument was not at fault.

Wishing to give Victor the benefit of the doubt, I requested and received another set only to find the same defects along with the distressingly raspy surfaces which prevailed in the first heard set as well. Under the circumstances it is futile to attempt a discussion of the interpretation. No matter what expenditure was involved in making this recording, it was most unwise to release it.

Far better from the purely mechanical aspect is the performance by the same orchestra and conductor of the Prelude and Good Friday Spell from Wagner's "Parsifal" although Mr. Koussevitzky is not one of those rare conductors who can bring the special interpretive abilities essential to a convincing realization of this music

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THE NEW YORK TIMES, SUNDAY, APRIL 4,

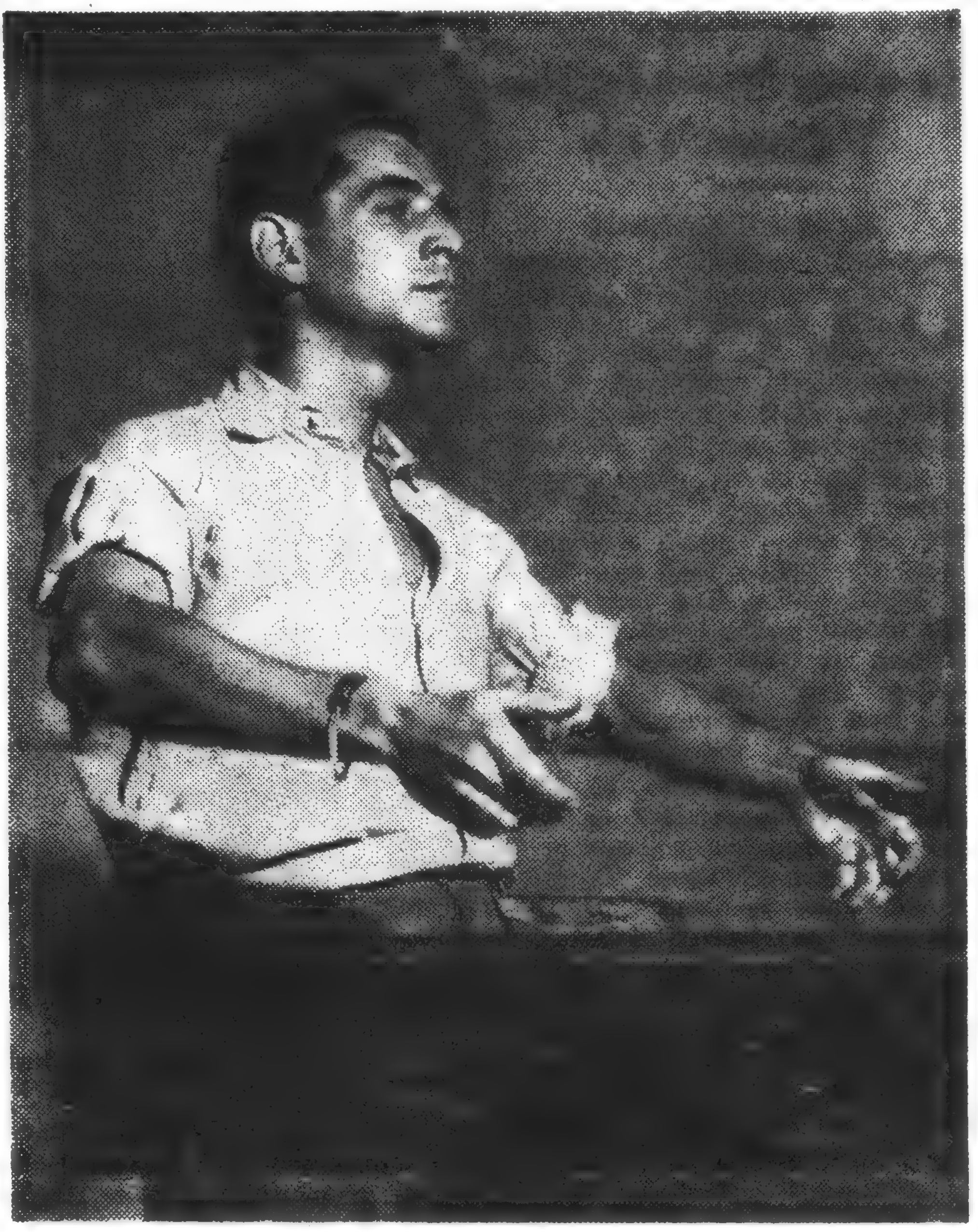
RECORDS: TWO SCORES BY STRAVINSKY

By HOWARD TAUBMAN

CONTEMPORARY composers have written a good deal of music for small ensembles. Probably the controlling reason has been that a turning away from the vast machinery employed so often at the end of the nineteenth century might encourage new freedom of expression. But another important consideration has been undoubtedly that more frequent performances might be obtainable if huge forces were not required. That is why some composers for the theatre have devoted their attention to chamber opera in recent years. They have been right; they have found that they could get performances in many places that had not the resources for a big stage work.

But here is a strange paradox. When it has come to instrumental music, the scores that require small and oddly assorted combinations of instruments have not been played so often as those that needed the full orchestral apparatus. You encounter these scores for small ensembles at special concerts, generally in the small halls. Occasionally these scores are done in the course of a series of concerts designed for a limited audience. But the fact remains that you do not hear them often.

When a conductor has a full symphony orchestra at his disposal, he is loath to use only a handful of his instrumentalists for an extended score. It may be that public and management would frown on what might be construed as wasting of talent. Certainly you can make a much bigger noise with a hundred instruments than with eight.



Fred Fehl

Leonard Bernstein, who has conducted members of the Boston Symphony Orchestra in new album devoted to Stravinsky.

Special Conditions

A similar situation prevails in the recording field. When a company pays a full orchestra for a recording date, it probably thinks twice about using only a limited portion of the ensemble. It would seem that it takes special conditions to get recordings of certain works.

Such conditions exist at Tanglewood, where the Boston Symphony Orchestra gives its annual Berkshire Festival and where the Berkshire Music School meets for six weeks each summer. At Tanglewood last summer two of Stravinsky's most attractive scores—*L'Histoire du Soldat* and *Octet for Wind Instruments*—were recorded. Leonard Bernstein and members of the Boston Symphony joined forces for these recordings, and they produced an outstanding album (Victor, five twelve-inch disks).

"L'Histoire du Soldat" is scored for seven players. The music is only one element in a work that needs to be mimed and recited to be apprehended completely. But even if you miss the full conception, the music is worth listening to for itself. It is full of color, contrast and rhythmic vitality. Stravinsky's combination of instruments—clarinet, bassoon, trumpet, trombone, violin, double bass and percussion—is used with brilliant resourcefulness. It is succinct when it needs to be; it can also be fullbodied and richly sonorous. Stravinsky's view of a soldier's story is hardly romantic; there is a sardonic bite in his music that the recent warrior could endorse.

The "Octet" employs flute, clarinet, two bassoons, two trumpets and two trombones. Written in 1922 about four years after "L'Histoire du Soldat," it finds Stravinsky reaching out for new territory and conquering it with consummate skill. This is a delightful score, concise and fresh. Since it is absolute music and does not depend on any staging, it is an entity as it stands and therefore the more satisfactory work in this album.

Mr. Bernstein, whose affinity for the contemporary composer has been proved in recent seasons, conducts with a crispness and momentum that are ideal for this music. The Bostonians who join him in these performances do their jobs handsomely. The recording made in the Concert Theatre at Tanglewood is one of Victor's best

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TORRINGTON, CONN.
REGISTER
APR 9 - 1948

To Close Career As Conductor Of Boston Symphony Orchestra

Boston, April 9 (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his Silver Jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony orchestra.

The elderly director will remain as leader of the Berkshire Music festival.

PORTSMOUTH, N. H.
HERALD-TIMES
APR 9 - 1948

Koussevitzky Plans to Retire

BOSTON, April 9 (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris conservatory orchestra and the Paris philharmonic.

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Oakland Cal.
Tribune
4-9-48

Koussevitzky to Quit Boston Symphony

BOSTON, April 9.—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

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The elderly director will remain as leader of the Berkshire Music Festival.

INDIANAPOLIS, IND.
STAR

[illegible] WISH-ABC

TUCSON, ARIZ.
ARIZONA STAR

Boston Symphony's Director To Retire

[illegible] (AP)—Dr. Serge [illegible] close his career [illegible] the Boston symphony [illegible] at the end of his [illegible] season.

[illegible] Russian-born [illegible] be succeeded by [illegible] 57, Alsatian conductor. [illegible] the present leader of [illegible] ervatory orchestra [illegible] philharmonic.

Portland. Ore.
Journal
4-9-48

Koussevitzky to End Boston Conducting

BOSTON, April 9.-(AP)-Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

WASHINGTON, D. C.
STAR

Koussevitzky to Retire From Boston Symphony

By the Associated Press

BOSTON, April 9.—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-9 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Mr. Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

McKEESPORT, PA.
NEWS
APR 9 1948

Koussevitzky Ending Career at Boston

By The Associated Press

BOSTON, April 9.—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

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The elderly director will remain as leader of the Berkshire Music Festival.

BROCKTON, MASS.
ENTERPRISE-TIMES
APR 9 1948

Boston Symphony Gets New Leader

BOSTON, April 9. — (AP)—Dr. Serge Koussevitsky will close his career as conductor of the Boston symphony orchestra at the end of his silver jubilee season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris conservatory orchestra and the Paris philharmonic.

Koussevitsky's decision was announced Thursday night by Henry B. Cabot, president of the trustees, at the annual meeting of the society of friends of the Boston Symphony orchestra.

The elderly director will remain as leader of the Berkshire music festival.

SYRACUSE, N. Y.
HERALD JOURNAL
APR 9 - 1948

MAESTRO TO END CAREER

BOSTON (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season. The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

[98]

JOHNSTOWN, PA.
TRIBUNE

APR 9 1948

Koussevitzky to Quit As Boston Director

BOSTON — (AP) — Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

WOONSOCKET, R. I.
CALL & REPORTER

APR 9 1948

Koussevitsky To Drop Baton After 25th Year

BOSTON—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

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LEOMINSTER, MASS.
ENTERPRISE

APR 9 1948

Koussevitzky Resigns Post

BOSTON, April 9 (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

SCRANTON, PA.
TRIBUNE

[illegible] 1948

Koussevitzky to Quit Boston Symphony

BOSTON, April 8 (AP).—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, President of the Trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

WATERBURY, CONN.
AMERICAN

APR 9 1948

Koussevitzky Plans To Retire

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LYNN, MASS.
ITEM

[illegible]

Leader to Quit Hub Orchestra

BOSTON, April 9—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

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Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

BUFFALO, N. Y.
NEWS 1948

DR. KOUSSEVITZKY TO RESIGN NEXT YEAR

BOSTON, April 9 (U.P.).—Dr. Serge Koussevitzky announced Thursday night that he would resign next year after his 25th season as conductor of the Boston Symphony Orchestra.

Dr. Koussevitzky

He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic Orchestra.

Dr. Koussevitzky said he would continue as director of the Berkshire Center Music School at Stockbridge, but that Mr. Munch would conduct the famous Tanglewood concerts there.

"It is not without deep concern and heartache that I come to the parting with the orchestra to which I have devoted 25 years of my life," the 73-year-old conductor said.

He announced his decision to a meeting of the Society of the Friends of the Boston Symphony.

Henry B. Cabot, president of the orchestra, said that Mr. Munch would succeed Dr. Koussevitzky after next season, with his first concert taking place in October 1949.

Mr. Munch, 56, is a native of Strassburg, Alsace, France, and studied music under his father, in Paris and Berlin. He became a professor of music at Strassburg Conservatory in 1919 and conducted the orchestra there. Later he went to Leipzig and was concert master of the Gewandhaus Orchestra and in 1932 he moved to Paris.

BIDDEFORD, ME.
JOURNAL

APR 9 1948

Koussevitzky Will Retire Next Year

Boston, April 9—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony orchestra.

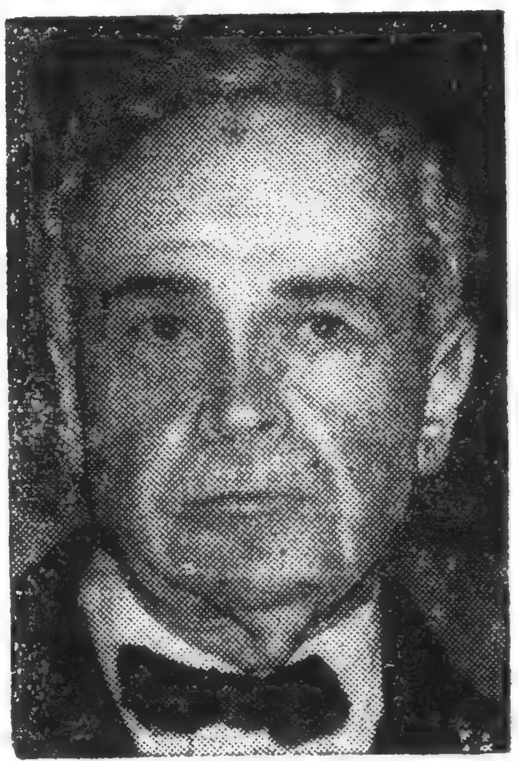
The elderly director will remain as leader of the Berkshire music festival.

PORTLAND, ME.
PRESS HERALD

APR 9 - 1948

Koussevitzky To Resign Next Year; Munch To Direct Boston Symphony

Conductor, 73, Will Complete 25th Year


Serge Koussevitzky

Boston, April 8. (UP) — Dr. Serge Koussevitzky announced tonight that he would resign next year after his 25th season as conductor of "our great and beloved" Boston Symphony Orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic Orchestra.

Koussevitzky said he would continue as director of the Berkshire Center Music School at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

"It is not without deep concern and heartache that I come to the parting with the orchestra to which I have devoted 25 years of my life," the 73-year-old conductor said.

He announced his decision to a meeting of the Society of the Friends of the Boston Symphony and said he felt it would not be possible for him to continue his present strenuous obligations.

Henry B. Cabot, president of the orchestra, said that Munch would succeed Koussevitzky after next season, with his first concert taking place in October 1949.

Munch recently appeared here as guest conductor of the orchestra and in the 1946 season made his first American appearance at Symphony Hall.

Munch, 56, is a native of Strassburg, Alsace, France and studied music under his father, in Paris and Berlin. He became a professor of music at Strassburg Conservatory in 1919 and conducted the orchestra there.

Later he went to Leipzig and was concert master of the Gewandhaus Orchestra and in 1932 he moved to Paris where he conducted the Paris Symphony and founded the Paris Philharmonic Orchestra. He since has been regular conductor of that group.

Munch was said to have signed a contract to conduct the orchestra Wednesday and that he presently is en route to Europe for a spring tour through France and Belgium.

Koussevitzky, who has served twice as long as any previous conductor of the Boston orchestra, came here in 1924 and lifted it out of the musical doldrums with his biting criticisms and demands for perfection.

His great flair for showmanship, his gift for program building ahd his attention to detail raised the Boston Symphony to a point where it came to be described as the "most highly perfected and sensitized symphonic ensemble in the world."

WORCESTER, MASS.
GAZETTE

APR 9 1948

NEW, RETIRING CONDUCTORS

CHARLES MUENCH (left), 57, Alsatian-born conductor, is shown with **DR. SERGE KOUSSEVITZKY**, 74, during his visit to Boston, Dec. 30, 1946. It was announced yesterday at the annual meeting of Society of Friends of Boston Symphony Orchestra Muench would succeed Koussevitzky at the end of his silver jubilee 1948-49 season, by Henry B. Cabot, president of the trustees. (AP Photo.)

Koussevitzky To Yield Baton At Boston To Charles Muench

BOSTON, April 9 (UP)—Dr. Serge Koussevitzky, 74, today prepared to hand over his baton to a younger man next year after his 25th season as conductor of his "great and beloved," Boston Symphony Orchestra.

Succeeding him at the head of one of the world's most noted musical organizations will be Charles Muench, 57, founder and director of the Paris Philharmonic Orchestra.

Koussevitzky's resignation and the immediate appointment of Muench were announced last night at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

"I am moved to take this decision because I feel it will not be possible to continue my present strenuous obligations," said Koussevitzky in a letter read by Pres. Henry B. Cabot of the orchestra's trustees.

To Continue Work

The Russian-born conductor promised to continue as director of the orchestra's famed Berkshire Music Center at Tanglewood, Lenox, and said he will make occasional guest appearances at the head of the symphony both there and during Winter seasons here.

Muench, meanwhile, was en route to Europe for a Spring tour through France, Holland and Belgium. He signed a three-year contract in New York Wednesday before returning to his native Europe for the first time in two years.

During that time he has appeared as guest conductor with several orchestras, including the Boston group which he took over temporarily both this season and last when he made his American debut at Symphony Hall here. His first concert as regular conductor will be in October, 1949.

Had Extensive Career

Muench, a native of Strasbourg, Alsace, France, studied music under his father in Paris and Berlin. Originally a violinist, he became a professor of music at Strasbourg Conservatory in 1919 and conducted the orchestra there.

Later he went to Leipzig and was concert master of the Gewandhaus Orchestra until 1932 when he moved to Paris to found the Paris Philharmonic Orchestra and become conductor of the Paris Conservatory Orchestra.

Koussevitzky, who has held his post nearly twice as long as any of his predecessors, came here in 1924 and applied his biting criticisms and demands for perfection to the Boston Symphony Orchestra, which he led to world renown. His flair for showmanship, his gift for program building and his attention to detail raised the group to a point where it came to be described as the "most highly perfected and sensitized symphonic ensemble in the world."

MINNEAPOLIS, MINN.
STAR-JOURNAL

Boston Symphony Director to Retire

BOSTON, MASS. [illegible] Serge Koussevitzky will close his career as conductor of the Boston Symphony [illegible] silver [illegible]

Koussevitzky [illegible] of the Paris Co[illegible] chestra and the [illegible] monic.

TAUNTON, MASS.
GAZETTE

Koussevitzky To Retire From Boston Symphony

[illegible] —Dr. Serge [illegible] close his career [illegible] Boston sym-[illegible] at the end of his [illegible] 1948-49 season.

The [illegible] Russian born [illegible] succeeded by [illegible] 57, Alsatian con-[illegible] the present leader [illegible] Paris Conservatory Orches-[illegible] Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B Cabot president of the trustees, at the annual meeting of the Society [illegible] of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire musical festival.

PORTLAND, ME.
EXPRESS

Silver Jubilee Season To End Career Of Dr. Koussevitzky

Boston Symphony Conductor Will Continue With Berkshire Festival

Boston, April :. (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor Muench is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced Thursday night by Henry B Cabot. president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

Koussevitzky's letter of resignation said he felt it would be impossible for him to continue strenuous obligations "for the length of 16 to 18 weeks of our active winter season."

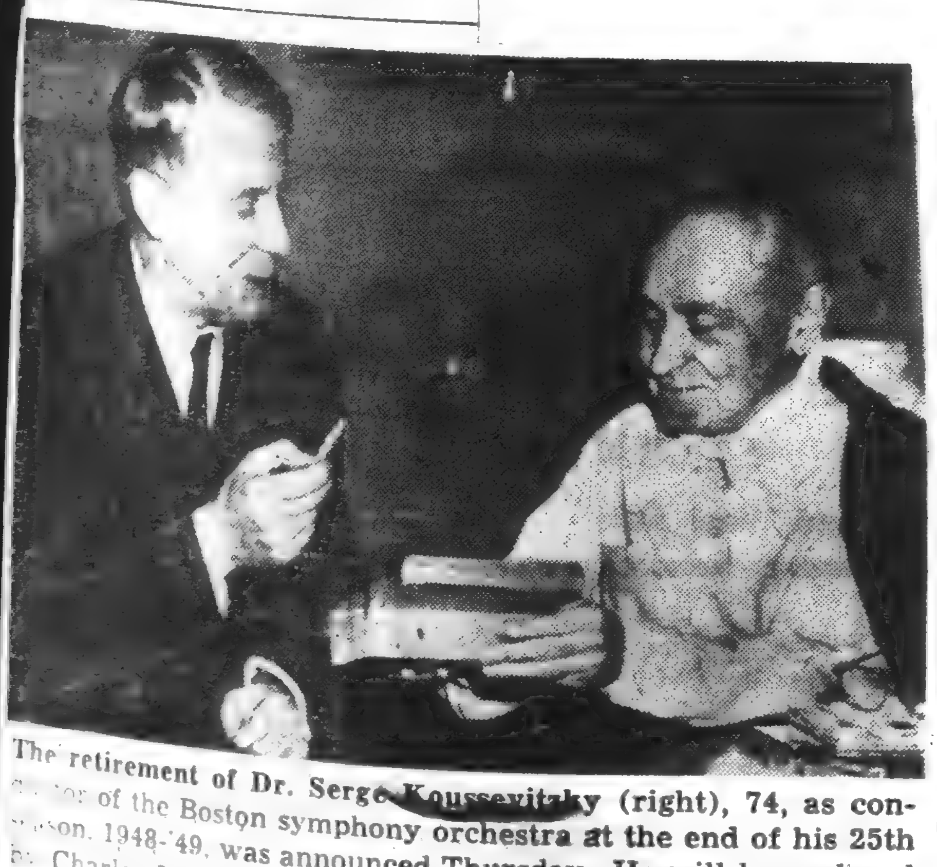
Cabot said the conductor's courageous spirit had made possible "joy and happiness to the hundreds and thousands of hungry and appreciative audiences all over the world."

He said he had "lighted a torch at Tanglewood (the Berkshire center that will shine on through troublesome or peaceful times."

The silver jubilee season will complete for Koussevitzky a period of service almost twice as long as that of any previous conductor, Cabot said.

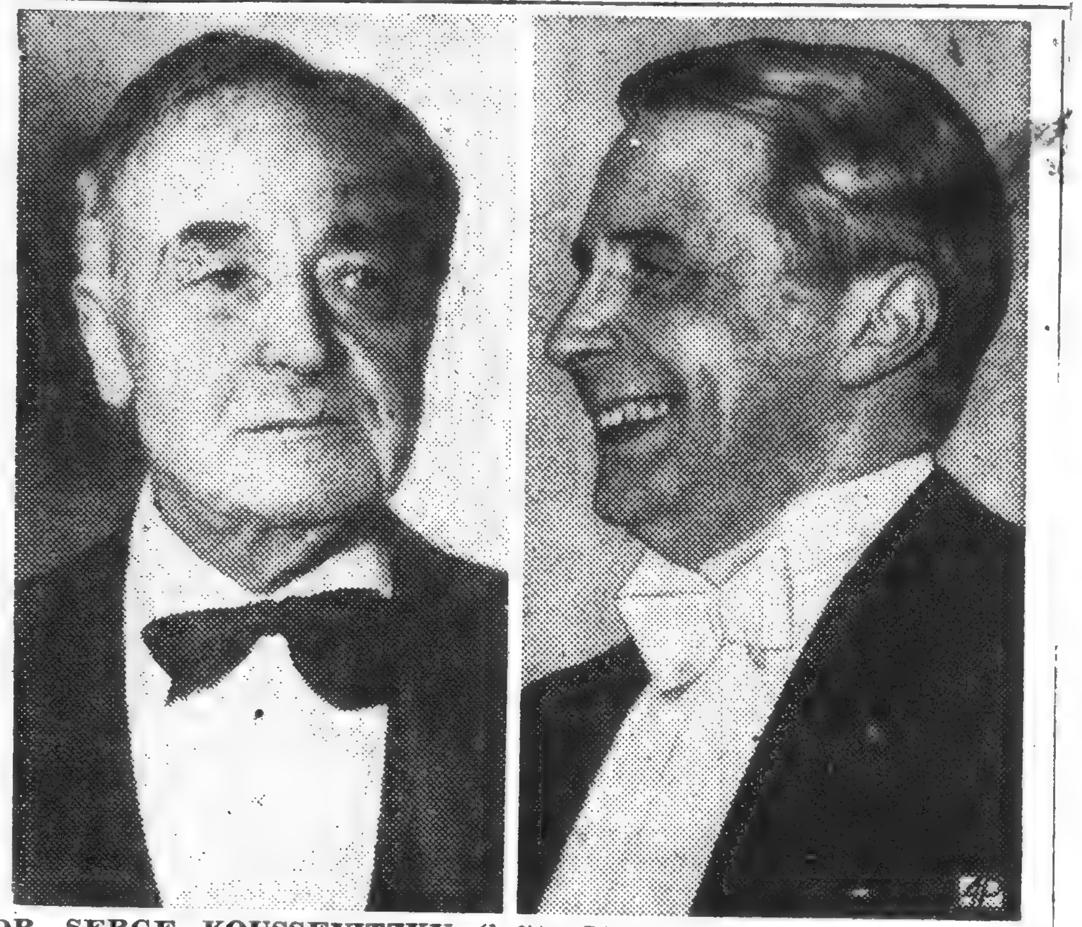
Muench, who will take over at the beginning of the Boston orchestra's 69th season, left New York for France Thursday to complete engagements in France, Holland and Belgium.

MILWAUKEE, WIS.
JOURNAL



The retirement of Dr. Serge Koussevitzky (right), 74, as conductor of the Boston symphony orchestra at the end of his 25th season, 1948-'49, was announced Thursday. He will be replaced by Charles Muench, 57, Alsatian conductor, with whom he is shown in a photograph made in 1946. —Acme Telephoto

WATERBURY, CONN.
AMERICAN
APR 9 1948



DR. SERGE KOUSSEVITZKY (left), 74, Russian-born conductor of the Boston Sy[illegible]hestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said in Boston. His successor will be the 57-year-old Alsatian-born conductor, CHARLES MUENCH (right), who has appeared several times with the Boston Symphony.

HATTIESBURG, MISS.
AMERICAN
APR 9 1948

Famed Conductor Will Quit Boston Symphony

BOSTON, April 9.—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced **last night by Henry B.** Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

HOUSTON, TEX.
POST

BOSTON.—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-1949 season.

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Koussevitzky's decision was announced by **Henry B. Cabot**, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony orchestra.

KOUSSEVITZKY

WATERTOWN, N. Y.
TIMES
APR 10 1948

DR. KOUSSEVITSKY TO END CAREER ON SILVER JUBILEE

Boston, April 10. (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot. president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

ROCHESTER, N. Y.
TIMES-UNION
APR 9 194[illegible]

Conductor and His Successor

Dr. Serge Koussevitzky, 74, (right) will close his career as conductor of the Boston Symphony Orchestra at the end of his Silver Jubilee 1948-49 season. He will be succeeded by Charles Muench, 57, Alsatian who is now leader of the Paris Conservatory Orchestra and the Paris Philharmonic. Photo was taken Dec. 30, 1946, at Symphony Hall, Boston. (Acme Telephoto)

HACKENSACK, N. J.
RECORD
APR 10 1948

BOSTON SYMPHONY TO HOLD AUDITIONS

Final auditions for admission to the Berkshire Music School student orchestras will be held next week in New York by members of the Boston Symphony Orchestra, who are also on the faculty of the Berkshire music center at Tanglewood.

The auditions will be held in the chapter room of Carnegie Hall, on the following schedule:

Strings, Wednesday at 10 A. M.
Woodwinds, Friday at 10 A. M.
Brass, Saturday at 9:30 A. M.
Piano, Friday at 11:30 A. M.

Auditions for tympani percussion, and harp will be held backstage at Carnegie Hall Wednesday at 7 P. M.

WASHINGTON, D. C.
POST

Named Successor Of Koussevitsky

Associated Press **WIREPHOTO**

CHARLES MUENCH,

57-year-old Alsatian-born conductor, has been named to succeed Serge Koussevitzky as conductor of the Boston Symphony Orchestra

HANOVER, PA.
SUN
APR 10 1948

KOUSSEVITZKY AND SUCCESSOR—Dr. Serge Koussevitzky (top), 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said in Boston. His successor will be the 57-year-old Alsatian-born conductor, Charles Muench (lower), who has appeared several times with the Boston Symphony.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
APR 10 1948

Retirement Tribute

Koussevitzky's Audience Moist-Eyed at Concert

Boston—(AP)—Dr. Serge Koussevitzky, 74-year-old conductor who led the Boston Symphony to worldwide recognition, yesterday thrilled his afternoon audience, most of them moist-eyed at his decision to retire.

The Russian-born musical genius, now an American citizen, Thursday announced he will quit the Boston podium, except for guest appearances, after next season. He will have completed 25 years at that time.

Many of the 2,700 concert-goers who applauded vigorously his brilliant performance yesterday probably were thinking of his first Boston concerts in 1924. White-haired listeners ill-concealed their emotion.

Splendid Conducting Job

But to the balding Koussevitzky, the occasion was marked by one of his finest conducting jobs. He told the audience he was "touched by the wonderful reception given to me today." He finally had to signal for a halt to the applause in order to begin the concert.

After the Brahms Third Symphony, which received thunderous approval, Koussevitzky continued his own tradition of presenting works of American composers as he led the orchestra in the world premiere of 38-year-old Samuel Barber's "Knoxville: Summer of 1915" for soprano and orchestra. Eleanor Steber, Metropolitan opera star, was the soloist.

The post-intermission composition was Sibelius' Second Symphony. The maestro drew cheers as well as heavy applause after this.

Emphasizes Reason

Following the concert, he chatted and emphasized the reason for his decision to relinquish his position to the 57-year-old French conductor of the Paris Philharmonic, Charles Muench.

"I have been thinking about retiring for two or three years," he said. "Some peope forget that besides the very strenuous Boston Symphony season, I have done all the conducting at the Berkshire Music Centr, except for last summer, wher we had guest conductors."

Y, APRIL 10, 1948 **Art—Music—Theater** **9

ssevitzky Returns to Podium

Eleanor Steber Soloist In Samuel Barber Novelty

By L. A. Sloper

It was good to have Dr. Koussevitzky back in Symphony Hall yesterday for the first of the twenty-second pair of concerts of the Boston Symphony season. The audience and the orchestra thought so, too, for they rose in greeting and applauded long and warmly. This was in part an expression of affection and admiration for the man who has announced that he will retire at the end of next season. It may well have been also an expression of belief that the master's hand was again guiding the orchestra.

The program consisted of Brahms' Third Symphony in F major; Barber's "Knoxville, Summer of 1915," for soprano and orchestra, and Sibelius' Second Symphony. The Barber was having its first performance. Eleanor Steber was the soloist.

The playing of the Brahms was evidence of why we were glad to have Dr. Koussevitzky back. It was a beautiful performance, full of vigor and joy, testified to by the glorious tonal qualities of the orchestra and by the conductor's vision and eloquence. True, the Andante became an Adagio, but that is one of the things we have to get used to with Koussevitzky. Otherwise, the symphony was justly proportioned and conceived as an architectural whole.

There's one thing about Koussevitzky's Brahms: you always know where you're going. You may find yourself lingering by the way to pick a posy, but you know you're on the right road. There is no obscurity, no fog hiding familiar items in the landscape. The Russian guide knows his way through the German maze. No faltering steps here.

Mr. Barber's "Knoxville" is a setting of James Agee's prose poem dealing nostalgically with his childhood in Knoxville. Conceivably it means more to Mr. Agee than it can to anybody else. He speaks of "improvisatory writing," as opposed to "carefully composed, mutliple-draft writing"; something, perhaps, analagous to Gertrude Stein. The prose poem tells with careful simplicity about the family lying on the grass as evening comes on, and how they finally all go to bed.

It seems a particularly unpoetic poem. But this is what Mr. Barber has chosen to set. His music is impressionistic, mildly dissonant, repetitious of theme. The first part is gently atmospheric, the second is boisterous, as a streetcar goes by, the conclusion is gentle as the family goes to bed. It is uneventful and a little wearisome.

Miss Steber has a pleasant voice in the middle register. When the music carries her into the upper ranges, the voice becomes pinched and shrill, and subject to a noticeable vibrato. But she sang with style, expression, and, considering the nature of her material, with surprising dramatic power.

SHAWNEE, OKLA.
EVENING STAR
[illegible]

BEACHNUTS . . . . By NBM

Henry B. Cabot of Boston is credited by the Associated Press for the statement that Dr. Serge Koussevitzky will retire as conductor of the Boston symphony orchestra at the end of this season. This information is interesting in a way yet the challenging thought that it provokes is "How did the AP get it?" Harvard's Dean Briggs, you know, called Boston the town, "Where the Cabots speak only to the Lowells, and the Lowells speak only to God."

SCHENECTADY, N. Y.
GAZETTE
APR 10 1948

Retiring Maestro Cheered at Concert

BOSTON, April 9 (AP) — Dr. Serge Koussevitzky, 74-year-old conductor who led the Boston symphony to worldwide recognition, today thrilled his Friday afternoon audience, most of them moist-eyed at his decision to retire.

The Russian-born musical genius, now an American citizen, yesterday announced he will quit the Boston podium, except for guest appearances, after next season. He will have completed 25 years at that time.

Many of the 2,700 concert-goers who applauded vigorously his brilliant performance today probably were thinking of his first Boston concerts in 1924. White-haired listeners ill-concealed their emotion.

But to the balding Koussevitzky, the occasion was marked by one of his finest conducting jobs. He told the audience he was "touched by the wonderful reception given to me today." He finally had to signal for a halt to the applause in order to begin the concert.

After the Brahms third symphony, which received thunderous approval, Koussevitzky continued his own tradition of presenting works of American composers as he led the orchestra in the world premiere of 38-year-old Samuel Barber's "Knoxville: Summer of 1915" for soprano and orchestra. Eleanor Steber, Metropolitan Opera star, was the soloist.

The post-intermission composition was Sibelius' second symphony. The maestro drew cheers as well as heavy applause after this.

Following the concert, he chatted and emphasized the reason for his decision to relinquish his position to the 57-year-old French conductor of the Paris Philharmonic, Charles Muench.

"I have been thinking about retiring for two or three years," he said. "Some people forget that besides the very strenuous Boston symphony season, I have done all the conducting at the Berkshire Music Center, except for last summer, when we had guest conductors."

Commenting on a remark that his retirement was handled in a careful manner, he said 'Well, you could call it the Koussevitzky way. I believe everything should be thoroughly prepared and in good form."

The retirement will be spent partly at his 24-room home in Lenox, near his beloved "Tanglewood." The rest will be passed at his Brookline town house and in the Paradise valley, Arizona.

The mention of Paradise valley brings a sparkle to his eyes.

"Such wonderful country. You can't imagine the beauty of the colors of the sunrise and sunset."

A man of fabulous energy, his Sibelius performance today moved a listener to tell him he had the feeling he was listening to a new conductor making his first appearance in Boston.

"To tell the truth," Koussevitzky said, "I gave a new interpretation of the Sibelius symphony. I found something new in it. A rustic spirit which I put into it which I had not found before."

His brilliance in taking standard piecese and injecting something new into them is one of the Koussevitzky hallmarks.

DAVENPORT, IOWA
DEMOCRAT & LEADER
[illegible]

. . . The work that Olivier Messalen is composing on commission from the Koussevitsky Music Foundation is being expanded. It was originally in nine parts, now has been expanded into 11 and won't be completed until the end of 1949.

COLUMBUS, OHIO
CITIZEN
APR 11 1948

MAYBE RCA VICTOR has discovered the secret of good recording. During the past year or two, most of their discs have been unsatisfactory, technically, though the musical performances themselves usually were all right.

In one of the new Victor albums, a credit line names the recording director (Richard Gilbert) and the recording engineer (Fred Lynch). That way, the public has someone to blame if the music is distorted, the surface scratchy or the balance incorrect. Also, these gentlemen get the credit when the job is right.

The job is right—excellent, in fact—on the recordings credited to Mr. Gilbert and Mr. Lynch. They are two works by Igor Stravinsky—"L' Histoire du Soldat" (The Soldier's Tale) and Octet for Wind Instruments. Both were conducted by Leonard Bernstein and played by members of the Boston Symphony Orchestra. (Five 12-in. Victor records, $6.15).

The first of these works is about 30 years old, the second, about 25, so they represent what might be called the middle period of Stravinsky's composing career (of course, there may be several periods yet to come, so this classification must be flexible). Both works are intelligent and sometimes quite charming. Playing is precise, and recording, as already mentioned, is representative of the best Victor has done.

WASHINGTON, D. C.
POST
[illegible] 1948

Record Player

A Stravinsky Treated Well By Bernstein

STRAVINSKY: L'Histoire du soldat; also: Octet for Wind Instruments. Members of the Boston Symphony Orchestra Leonard Bernstein, conductor. Victor 1197. $7.25

BERNSTEIN

Two important works of Stravinsky receive their first modern recordings, and also their original pressings under direction other than the composer's own. Bernstein is temperamentally ideal for this music; when one says that of a Bernstein interpretation, one implies that the reading is excellent.

We regret that circumstances of recording did not include a narrator, since the composer designated "L'Histoire" to be "read, played and danced." In the concert version we have neither text nor dancing. The music is a series of short classical movements in the style of the eighteenth century suite. There is a tango, waltz, ragtime, a [illegible], march and a chorale. The music is impeccably delivered by first chair men of Boston. The recording is perfect, and surfaces quiet.

The woodwind octet is similarly admirable in every respect and somehow, even though purely subjectively on the basis of not missing narration and dancing we find the music more unified and [illegible]able.

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INGTON, D. C.
POST

R 1 1 1948

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SYRACUSE, N. Y.
HERALD-AMERICAN

Koussevitzky to Be Succeeded by Charles Munch

COLUMBUS, OHIO
DISPATCH

APR 1 1 1948

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Koussevitzky's reading of the Ninth lacks grandeur. The conductor has achieved a performance of the general effectiveness of a jig-saw puzzle with all the pieces in place but not assembled tightly enough to make a neat picture. Soloists are Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. Also heard is the Berkshire Music Festival Chorus. Mechanically the set is not up to par.

Excellent, in every way, are the performances of Stravinsky's "L'Histoire du Soldat" and Octet for Wind Instruments by members of the Boston Orchestra under the baton of Leonard Bernstein. Musically everything is here as it should be and the recording of each work is first rate. Heard in "L'Histoire du Soldat" are Victor Polatschek, clarinet; Raymond Allard, bassoon; Jacob Raichman Burgin, violin, and Georges Moleux, bass. The Octet is played by Georges Laurent, flute; Manuel Valério, clarinet; Raymand Allard and
soons; Ge
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Raichman
trombone

SALT LAKE CITY, UTAH
TRIBUNE

VICTOR has also sought out an unusual pair of neglected items in giving record collectors an opportunity to hear Stravinsky's "L'Histoire Du Soldat" and the equally unfamiliar Octet for Strings issued this week. The first-named work is a curiously stirring and somber soldier's tale, written during the composer's World War I exile. Why it has taken 30 years in reaching the concert halls and the recording studios will long be something of a mystery, since the work now seems certain of real popularity. To this reviewer, this parable of a soldier, his violin and the devil seems a real masterpiece, and Victor, the Boston Symphony and Conductor Leonard Bernstein are to be congratulated for its resurrection.

Music-minded Salt Lakers who heard the Utah Symphony perform the Beethoven Ninth Symphony can now check their recollections of local musicianship against a Boston Symphony reading of this same work just released by Victor. Leaving the local performance aside, this reviewer will testify that the prewar Columbia album with the Vienna Philharmonic under Weingartner seems more solid in workmanship than the Victor-Boston Symphony-Koussevitzky set just issued. This same feeling holds in the case of Victor's recording of the Mendelssohn E Minor Concerto featuring the mellow bowing of Mischa Elman. Columbia's old version with Joseph Szigeti as soloist is more likely to stand as the definitive performance for a few years.

BALTIMORE, MD.
MORNING SUN

APR 1 2 1948

For The Day
Koussevitsky Retires

Of course, in time it had to come, Koussevitzky's retirement. But it is hard to believe that that charming and autocratic Russian refugee, Serge Koussevitzky, will no longer be giving Boston her music and the rest of the nation Boston's music. For on the vigor and enlightment of Koussevitzky's musical leadership, music lovers of the whole country have come in some part to depend.

Technically, he has trained the old Boston Symphony to stand as the yardstick for orchestral performance up and down the land. For a generation, too, Koussevitzky has led in the introduction of new music to American audiences—notably the great modern Russians and the gifted younger British school. And at Tanglewood he has established a new school and music center for the young musicians of the nation. A subtle and humorous programmer he has revived the more obscure old as well as introduced the new.

But above all, Koussevitzky is a brilliant conductor, and that, for good or ill, has come to include intense, dramatic personality, Greatly gifted as a pure musician, Koussevitzky has likewise the power to create the drama, maintain the intensity, which compels the most concentrated listening. It is a power always shown to best advantage on that October evening of each year—and luckily there will be one more—when Koussevitzky opens his Saturday programs.

Boston's Symphony Hall will be packed to the top till. The nervous rustling, the orchestral scraping subside as the precise hour of the concert comes. The audience waits; the orchestra waits. The door to the wings is ready, the lights are set. But Koussevitzky is not yet in. The tension mounts with every minute of his absence. Just as the audience has begun to relax to the delay and resume its rustling, it is suddenly caught together again as the white-haired figure of the conductor comes swiftly through the side door. He strides to the center under the umbrella of applause. There is brief quiet as the orchestra, brought together, awaits the signal. Then, in a burst, the first strains of the "Eroica" descend on the hall. The intellectual and emotional power of the man, now turned toward the orchestra, is somehow behind him communicated to the thousands in the hall. In the first crescendoes personality and music are one—the conductor in his drama unloosing the greater drama of the music beyond him.

YOUNGSTOWN, OHIO
VINDICATOR

Famed Boston Symphony Co His Successor

—Associated Press Wirephoto

Charles Muench, left, 57-year-old Alsatian-born conductor, talks with Dr. Serge Koussevitzky, aged 74, during the former's last visit to Boston. It has just been announced that Muench ~~will succeed~~ Koussevitzky as Boston Symphony conductor at the end of the famed director's golden jubilee 1948-49 season.

HARTFORD, CONN.
TIMES

APR 12 1948

Boston Symphony

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Serge Koussevitzy will conduct the orchestra in this. the final event of the Bushnell symphony series. Other numbrs on the program are Mozart's "Eine Kleine Nachtmusic," the "Jupiter" Symphony and two Wagner compositions: the preludes to "Lohengrin" and "Die Meistersinger."

PORTLAND, ME.
PRESS HERALD

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REGISTER

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SHINGTON, D.C.
POST

PR 11 1948

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HERALD-AMERICAN

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[illegible] was his father, [illegible] Munch director of the [illegible] Saint-Guillaume in Stras-[illegible]. He has two brothers who [illegible] also distinguished them-selves [illegible]ally. The chosen in-[illegible] of Charles Munch was [illegible] he studied with [illegible] later with Lucien [illegible] and Carl Flesch in [illegible] 1919 he was made [illegible] the Strasbourg Con-[illegible] concertmaster of the [illegible] Going to Leipzig [illegible] served as concert[illegible] Gewandhaus Or-[illegible] Wilhelm Furt-[illegible]

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YOUNGSTOWN, OHIO
VINDICATOR

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—Associated Press Wirephoto

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DECATUR, IND.
DEMOCRAT

APR 13 1948

Music lovers will contemplate with sadness the decision of Dr. Serge Koussevitzky to lay down the baton of the Boston Symphony Orchestra. Because he brought the Boston orchestra to prominence in the period when radio and recording were developing their ability to spread the sound of a single orchestra to all the corners of the land, followers of fine music throughout America have come to name and the musical touch of Koussevitzky.

VARIETY
NEW YORK, N. Y.

APR 14 1948

Muench's Hub Symph Appointment a Surprise

Boston, April 13.

Appointment of Charles Muench as successor to Serge Koussevitzky as conductor of the Boston Symphony Orchestra for 1949-50 took the Hub by surprise. French conductor is believed to have turned down the post when offered last year, on grounds that guest conducting was easier and he didn't want the responsibility of the other.

Muench is financially independent. Two names most prominently mentioned for the post in past seasons had been Leonard Bernstein, Koussevitzky's protege, and Dmitri Mitropoulos. Muench is supposed to have signed for three years at $40,000 annually. He went back to France last week and will bring his Paris Philharmonic on a 40-date tour of the U. S. next season. Koussevitzky, now 74, will complete his 25th year as Hub maestro next season, then turning reins over to Muench.

HARTFORD, CONN.
TIMES

APR 14 1948

'Goodbye Koussevitzky' In Hartford Applause

By CARL E. LINDSTROM

It was less than a week ago that Dr. Serge Koussevitzky's forthcoming retirement was announced. If he conducts a limited number of concerts next season, no one knows yet whether any of these will be in this city and doubtless many people in Bushnell Hall last night thought they might be listening to his last Hartford performance.

There was an ovation when he first appeared. The man, who has always been warmly received here, was applauded with unusual heartiness after every number.

The sentiments of his admirers must have been apparent to him, for Koussevitzky, who is a sensitive artist, began his program with an urbanity customary to those pleased moments when he produces his best Mozart and he quickly ran an artistic temperature which culminated in as lush and plangent a Wagner as his sonorous Boston Symphony is capable of.

From the Little Night Music to the Lohengrin Prelude and the Meistersinger Overture, it was a typical Koussevitzky program (and who wanted anything else?) because the middle of it was given over to a contemporary American score and a Boston one at that, Walter Piston's new Third Symphony.

* * *

WITHOUT KOUSSEVITZKY what are we going to do about today's music? Not much probably, because there isn't a single one of our visiting maestros who has courage enough to get very far away from Tschaikowsky and Brahms and Debussy. They would play Raff and Delibes if that were what they thought the customers wanted.

It would be inadequate and sentimental to talk about Koussevitzky's retirement unless proper notice were taken of his evangelical bias in favor of living composers, particularly if they live in this country. He brought us Shostakovich and Hindemith when nobody asked him to, but he insisted upon Copland and Schuman and Harris.

Last night I changed my mind about Piston. Up to now he has been, for me, very professorial and efficient and uninteresting. I had the feeling that he didn't want you to know what his music was about, just as his own notes in last night's program seemed intended to be as uninformative as possible.

* * *

BUT HIS THIRD Symphony is more than mere technique. He did not seem to be preoccupied with design, although the climax in each movement was magnificently managed.

Possibly this Piston symphony has a program, but since it isn't vouchsafed to us, the meaning is anybody's guess, particularly anybody who was moved by it even if he happens to be a critic. The march-like finale is a hint; so is the dialectic scherzo.

Certainly the slow movement is subjective, and there is tone painting which is sometimes impressionistic, sometimes atmospheric. No self-respecting composer is going to supply a scenario and say that he is depicting a camp meeting or a clambake or a lynching, but Mr. Piston's symphony struck me as being about people, and for people. I cannot imagine people not asking to hear it a second time and a third because there is a mesmeric undertone which argues: This has a good deal to do with you.

It really leads one to wonder what difference there is between Mozart and Piston; between Piston and Wagner, except dates and styles? Yes, this perhaps: Composers do not work miracles; they don't try to do so. They are content to make patterns or to report what they have observed. Miracles don't happen today. And they didn't in Wagner's day, except that Wagner was the kind of genius who made them happen.

There is no other word but miracle to describe the Lohengrin Prelude. From the standpoint of architecture, it was a matchless crescendo, but that is not enough. It was not real; it was from another world altogether that Koussevitzky took it. For many, this must have been the peak of the program; perhaps for Koussevitzky. It set him aglow.

This concert had everything—the aristocratic Jupiter Symphony, the excitement of a modern work superbly done, the brilliance of the over-familiar but never-to-be-denied Meistersinger Prelude.

It had the seal, the hallmark of, Koussevitzky.

WINONA, MINN.
REPUBLICAN HERALD

APR 15 1948

Koussevitzky

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SPRINGFIELD, MASS.
NEWS

APR 15 1948

Boston Symphony 1947 Winner Of Radio 'Oscar' in New York

The Boston Symphony Orchestra, awarded the George Foster Peabody music award for its radio programs during 1947, will make its only appearance in this area next year when it comes to the Springfield Auditorium in January, 1949. The local concert, under the direction of Dr. Serge Koussevitzky, will be heard on a coast-to-coast hookup. Dr. Koussevitzky, who next year will be observing his 25th season with the Boston Symphony, will retire at the close of next season.

By JOHN M. COOPER

New York, April 15—The George Foster Peabody awards—"Oscars" of the broadcasting industry—were presented today to eight radio programs chosen as the best of 1947.

Elmer Davis, news commentator and formerly wartime head of the OWI, received the prize for outstanding reporting and interpretation of the news for the second time since the awards were established in 1940.

Two other American Broadcasting Company programs were also honored. The "Theater Guild on the Air" received the award in drama and the Boston Symphony Orchestra the award in music.

Three programs of the Colum[illegible] Broadcasting System received awa[illegible] and two more were given special cita[illegible] tions. The award in [illegible]

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WCCO CBS [illegible] Minneapolis [illegible] Is Born [illegible] for drama [illegible]

Public Services

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William S. Hedges [illegible] Radio Executives [illegible] president of the National Br[illegible] Company, presided.

The Peabody Awards are [illegible] memory of George Fost[illegible] New York banker who [illegible] and benefactor [illegible] Georgia.

They are [illegible] versity's journalism [illegible] assistance of the National As[illegible] of Broadcasters.

BIRMINGHAM, ALA.
POST

APR 12 1948

On The Record—

For Varied Beauty, Hear New Album By Stravinsky

BY DUARD LE GRAND

Igor Stravinsky has had his greatest success writing music for the ballet, but he has devoted more of his time to chamber music for odd combinations of instruments.

Two outstanding examples of both types of Stravinsky are contained in a new RCA Victor album which, incidentally, contains the finest recorded sound to come along in a long time.

"The Soldier's Tale" is in the early Stravinsky ballet-folk music vein and easily a peer of "Petrouchka" and "Firebird." "Octet for Wind Instruments" is one of the cornerstones of the composer's esoteric chamber music edifice.

In these recordings, played by members of the Boston Symphony Orchestra under direction of Leonard Bernstein, both pieces get performances unlikely to be surpassed.

If you want to add some Stravinsky to your collection but prefer something you don't get to hear too often otherwise, then this RCA Victim Album 1197 is just what you're looking for.

* * *

Two musicians whose troubles lately have been compounded by political difficulties have new albums in the stores.

Aram Khachaturian, whose "Sabre Dance" has had the juke boxes spinning overtime and whose musical style has been condemned by orders of Kremlin headquarters, is represented by a second suite from his spectacularly successful "Gayne." Efrem Kurtz and the New York Philharmonic, whose Columbia recording of the first "Gayne" suite was last year's big seller, are the performers again. They don't have another "Sabre Dance" in this shorter work, but the music has enough of the bounce of its predecessor to please Kachaturian fans.

The work is contained in Columbia Set X292.

Compared with the Russian whose capitalistic tendencies irritate Moscow, Paul Robeson's alleged communistic tendencies have not been soothing to his fellow Americans. In addition to their political worries, the two have in common a fine feeling for folk and pseudo-folk music, and in his new album, Columbia Set 732, Robeson sings eight of the songs he does best.

You'll find "Ol' Man River," "Sylvia", "Ma Curly-Headed Baby," "It Ain't Necessarily So" and four other favorites in this collection. The Columbia Concert Orchestra provides accompaniment.

* * *

CLIFTON FORGE, VA.
REVIEW

APR 15 1948

Music Award

The third ABC award of 1947 is for music...the presentation of the Boston symphony orchestra.

Next in these "Academy Awards" of the broadcasting field is for the outstanding educational program, to CBS for documentary shows on housing, health and old age security.

The Peabody judges also mention the series called "CBS is There," an unusual method of making history alive. In this educational group comes the third special citation for 1947...to the United Nations network for peace, 115 American stations which banded together to carry actual UN debates.

And eighth in the series of top performers of 1947 in radio is WQQM of Washington. The prize is for the best children's program of what the Peabody committee calls a year of generally poor children's programs.

WORLAND, WYO.
NORTHERN WYO.
DAILY NEWS

APR 15 1948

Koussevitzky to Quit Boston Job

BOSTON — (U.P.) — Dr. Serge Koussevitzky announced last night that he would resign next year after his 25th season as conductor of the Boston Symphony orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic orchestra.

Koussevitzky said he would continue as director of the Berkshire Center Music school at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

ROCKFORD, ILL.
REGISTER

APR 15 1948

The award to the Theater Guild on the Air was given "for outstanding entertainment in drama." To the Boston symphony "for outstanding entertainment in music," and ta Davis "for outstanding reporting-interpretation of the news."

The Theater Guild on the Air, now being heard for its third successive year on ABC-WROK on Sunday evenings at 8:30, has one of the highest Hooper ratings among all dramatic shows on the air. The Boston symphony orchestra, first major American symphonic organization to be heard on radio, is a weekly presentation of WROK-ABC on Tuesdays at 8:30 p. m.

NEW YORK, N.Y.
SUN

APR 15 1948

The Music Makers

Boston Symphony Offers Score by Piston

The ledger of American music had another entry when Serge Koussevitzky conducted the Boston Symphony in Walter Piston's third symphony last night in Carnegie Hall. This work, composed last year, is a four-movement symphony which has many minor virtues and a few major ones. It has honesty, some fastidious writing, skillful construction and even, a few sections that show force. The outstanding omission from this catalogue, unfortunately, is the element without which one does not return to any work of art—the element of a truly individual speech.

Piston's eclectic writing is really conservative under its modern harmonic facade. Lacking any pronounced melodic ability, Piston is forced to rely upon workmanship and instinctive taste, which he has; in his case, one can note the influences foreign to his basic style without being much disturbed by them.

The central cause for d[illegible] ance, to this mind, is the u[illegible] ing lack of conviction. P[illegible] medium is too objective to be personal, not objective enough for the neo-classicism of a Stravinsky, a bit too stylized [illegible] tional warmth, and too [illegible] conventional forms [illegible] the way of experimentation.

Koussevitzky also conducted Mozart's "Eine Kleine Nachtmusik" (not so "kleine," what with some fifty strings) and the Sibelius Second Symphony. The Mozart was suave and elegant up to a finale taken at a willfully fast pace, and the Sibelius was full of the shattering effects that Koussevitzky has no trouble evoking from music of this kind.

NEW YORK, [illegible]
HERALD TRI[illegible]

APR 16 [illegible]

BOSTON SYMPHONY ORCHE[illegible] Koussevitzky, conductor. Conce[illegible] at Carnegie Hall. The program[illegible]
"Eine Kleine Nachtmusik," Sere[illegible]
String Orchestra
Symphony No. 3 [illegible]
First performance [illegible]
Symphony No. 2, in D ma[illegible]

The Piston Case

WALTER PISTON'S Th[illegible] phony, a New York fi[illegible] ing, was your reporter's occ[illegible] visiting the Boston Symph[illegible] [illegible]stra Wednesday night i[illegible] Hall. Not that the orch[illegible] and it still vigorous co[illegible] [illegible]ge Koussevitzky, are n[illegible] [illegible]isit at any time. But N[illegible] [illegible]ers a wealth of musica[illegible] [illegible] week, and the rest of [illegible] night's program, consi[illegible] [illegible]miliar Mozart Serenade [illegible] too-familiar Second S[illegible] Sibelius, would scarcely [illegible] [illegible]ve provided material fo[illegible] [illegible]h were played a[illegible] [illegible]ugh, though neither r[illegible] [illegible]ed any original or u[illegible] [illegible]hentic data to the hi[illegible] [illegible]rpretation. The Bos[illegible] [illegible]stra's string pizzicati [illegible] [illegible]atched for power a[illegible] [illegible]nce.

* * *

[illegible]ston's Third Symphony [illegible] a modernization of th[illegible] [illegible]'s esthetic, long stric[illegible] [illegible]ic, in the direction [illegible] [illegible]anticism. It is, to my [illegible] his first work [illegible] [illegible]rtions based on roun[illegible] [illegible]g, material, infallib[illegible] [illegible]gn of an effort tow[illegible] [illegible]zed expressivity. T[illegible] [illegible]nent is leisurely, al[illegible] [illegible]nistic in its delibera[illegible] a mood. The se[illegible] deals also with gr[illegible] [illegible]y evocation. The t[illegible] sings and moun[illegible] a sort of rondo w[illegible] [illegible]ment, leaves the[illegible]

WILMINGTON, [illegible]
NEWS

APR 16 194[illegible]

[illegible]ive Show[illegible] Grante[illegible]

NEW YORK, April [illegible] [illegible]ndividual stations were [illegible] Foster Peabody awards, [illegible]

The Peabody prize [illegible] American Broadcasting [illegible] committee said: "In a d[illegible] points steadily toward [illegible] peace."

Other awards were [illegible] Station WBBM of C[illegible] for outstanding public [illegible] regional station for [illegible] "Report Uncensored," [illegible] with juvenile delinque[illegible] Station KXAR [illegible] (MBS), for outsta[illegible] vice by a local st[illegible] aster broadcast foll[illegible] Station WQQW [illegible] for the best child[illegible] 1947.

The Columbia B[illegible]

NEW YORK, N. Y.
POST

APR 15 1948

Music...

Bostonians in Season's Final Wednesday Concert

By HARRIETT JOHNSON

Serge [illegible] who in his 2[illegible] conductor of the [illegible] chestra, has [illegible] ioned con- [illegible] added another [illegible] he played [illegible] final Wed- [illegible] in [illegible] egie Hall. [illegible] Piston's [illegible] osed by [illegible] of the [illegible] ssevitzky [illegible] undation [illegible] completed [illegible] the summe[illegible] Its [illegible] re was in B[illegible] Jan- but this was [illegible] New [illegible] hearing. The [illegible] was [illegible] and took a [illegible] the [illegible]

Mr. Piston has [illegible] "to the mer[illegible] Koussevitzky," and its four movements have a prevailing sombreness which permeates even the second movement, a scherzo, marked "ellegro."

Mr. Piston's style in this work has no folk origin nor does it stem from any other "popular" source. Its character is abstruse, like many of the composer's other works, and it is not easy to pass judgment on such music after a first hearing. The idiom is complex and the ears, within a short time, have plenty to absorb.

There are moments of poignant melody as in the opening theme of the first movement, announced by the oboe. In the third movement there is considerable music in the same plaintive mood stated and developed in the entire string section.

The second movement tosses syncopations around and has a primitive vigor which surges on to the end without letup.

Both the first and fourth movements build big climaxes, the first, positive, like an affirmation of faith, and the final movement with a working out of the two main theses in vigorous, dynamic fashion.

None of it, however, sounds like music which comes from the heart and the cumulative impression is an appeal to the intellect rather than the emotions. While its contents makes sense, it seems distant, like a person whose character and personality you admire but whom you don't love.

Dr. Koussevitzky and the ensemble gave a brilliant performance. The program opened with a delightful accounting of Mozart's "Eine Kleine Nachtmusik," and concluded with the Symphony No. 2 by Sibelius, one of Maestro Koussevitzky's favorite contemporary composers.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 16 1948

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA. Serge Koussevitzky, conductor. Concert last night at Carnegie Hall. The program:
"Eine Kleine Nacht[illegible]," Serenade for String Orchestra ....Mozart
Symphony No. [illegible] ....Piston
First performance in New York
Symphony No. 2, in D major, Op. [illegible] ....Sibelius

The Piston Case

WALTER PISTON'S Third Symphony, a New York first hearing, was your reporter's occasion for visiting the Boston Symphony Orchestra Wednesday night in Carnegie Hall. Not that the orchestra itself and it sstill vigorous conductor, Serge Koussevitzky, are not worth a visit at any time. But New York offers a wealth of musical fare in any week, and the rest of Wednesday night's program, consisting of a familiar Mozart Serenade and the all-too-familiar Second Symphony of Sibelius, would scarcely of itself have provided material for review. Both were played agreeably enough, though neither rendering added any original or unusually authentic data to the history of interpretation. The Boston orchestra's string pizzicati remain unmatched for power and resonance.

* * *

Piston's Third Symphony represents a modernization of this composer's esthetic, long strictly neo-Classic, in the direction of neo-Romanticism. It is, to my knowledge, his first work of major proportions based on rounded, on flowing, material, infallible clinical sign of an effort toward personalized expressivity. The first movement is leisurely, almost impressionistic in its deliberate floating of a mood. The second, a scherzo deals also with grace and probably evocation. The third, an adagio, sings and mounts. The fourth, a sort of rondo with fugal development, leaves the neo-Romantic plane of personalized expression and becomes an effective, if somewhat heavy-footed, march on a theme that fails to open up under development procedures because of its always-turning-back-on-itself conformation. The whole work thus fails of what I take to be its original expressive intention by giving up the effort at expansiveness just when this might have come to fruition.

* * *

It is, nevertheless, a step forward in Piston's creative life. Heretofore he has made perfect pieces somewhat meager in expressive content. Here he has made a rather more expressive piece, sacrificing perfection of form and stylistic consistency to that end. I doubt that the sacrifice of shapeliness was any part of his intention. Nor has he made such sacrifice in any radical way. The renouncement of stylistic consistency, in the final movement, may well have been deliberate. It is not, however, of any help to the work. The personal sentiment symphony has to open continuously; its last movement must be its climax and revelation. Like Prokofieff before him, in the latter's Fifth, Mr. Piston has walked out on the engagement. Let us hope that, now engaged in the new and, thankfully, dangerous path, he will see the matter through next time.

* * *

Piston has long been the most hermetic composer in America. The classical limpidity of his shapes and textures has proved, to this listener in any case, a barrier to the penetration of his thought. The removal of that barrier, however tentatively begun, can only be applauded by the many persons who, like myself, have long known him for a master and long wished to devine the exact nature of his musical communication. That there is in his work, however modesty on cagily concealed, a communication, is certain. Nobody writes music as assiduously as that and as well, unless somewhere in him is a real, personal and private necessity for doing so. The full revelation of that necessity is the destiny and the privilege of the assiduous and skilled composer. That it will be eventually forthcoming from Piston is your reporter's faith. That this composer's Third Symphony gives reason to hope for a not too far-off fuller revelation is his diagnosis of that work as heard Wednesday night.

WILMINGTON, DEL.
NEWS

Five Shows, Three Stations Granted Peabody Awards

NEW YORK, April 15 (U.P.)—Five network radio shows and three individual stations were named today as winners of the 1947 George Foster Peabo[illegible] [illegible]rds, one of radio's highest honors.

The Pea[illegible] prize for radio reporting went to Elmer Davis of the American [illegible]sting Company who won the same award in 1939. The committe[illegible] In a day of hysterical utterance his resolute reasoning point[illegible] [illegible]ward a possible pea[illegible]

Other [illegible] were to:

S[illegible] WBBM [illegible] Chicago (CBS) for [illegible] public service by a re[illegible] for its program, "Rep[illegible] Un[illegible]red," which dealt with [illegible] [illegible]linquency.

Station KXAR of Hope, Ark. (MBS) for outstanding public service by a local station for its disaster broadcast following a tornado.

Station WQQW of Washington for the [illegible] children's program of 1947

The Columbia Broadcasting System program, "CBS Views the Press," in the commentary type program.

The ABC show, "Theatre Guild of the Air," in the drama field.

The ABC presentation of the Boston Symphony Orchestra in the field of music.

The CBS documentary shows on housing, health and old age security in the field of outstanding educational programs.

The awards were presented at a luncheon of the New York Radio Executive Club. Presentation was by Edward Weeks, editor of the Atlantic Monthly and head of the Peabody Committee, and Dean John Drewry of the Georgia School of Journalism.

The awards were first presented in 1940. They are in memory o[illegible]

NEW YORK, N. Y.
TIMES
APR 16 1948

The News of Radio

'Theatre Guild on the Air,' Koussevitzky and Elmer Davis Among Peabody Winners

The annual George Foster Peabody Radio Awards, sponsored by the University of Georgia, were presented yesterday for the eighth time at a luncheon of the Radio Executives Club of New York in the Hotel Roosevelt. Recipients in their respective fields were:

Drama, "The Theatre Guild on the Air"; music, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra; news reporting, Elmer Davis; news commentary, "CBS Views the Press"; educational program, "CBS Is There"; public service by a regional station, WBBM, Chicago, for "Report Uncensored," and community service by a local station, KXAR, Hope, Ark., for its coverage of a tornado disaster.

Citations went to "Studio One" in drama, WQQW, Washington, for a children's program, and WCCO, Minneapolis, for public service by a regional station.

A special citation was conferred on "United Nations Today," a recorded production of the radio division of the department of information of the United Nations. Henceforth, it was explained, international relations and television will be added to the categories considered for awards.

The presentations were made by Edward Weeks, chairman of the Peabody Advisory Board, and John E. Drewry, dean of the university's Henry W. Grady School of Journalism.

Mr. Weeks, in his opening talk, was sharply critical of radio for its repetition, "Sunday crime festivals" and "give-away programs."

Mr. Davis, who was named a winner immediately after the talk, dryly indicated some misgivings about accepting his award in view of Mr. Weeks' comments. Mr. Davis was a repeat winner, having received the same award in 1940.

William S. Hedges, who presided at the luncheon as president of the Radio Executives Club, announced a proposed slate of new officers, as follows: Carl Haverlin, president; Arthur Pryor Jr., vice president; Lewis Avery, treasurer, and Claude Barrere, secretary. The club will vote on new officers May 6.

Although its own New York television station has not yet been constructed, the ABC network last night started active video programming, the chain having made special arrangements with the local DuMont outlet, WABD. Its first bill was "Hollywood Screen Test," with Bert Lytell as master of ceremonies.

On Sunday at 6:30 P. M., ABC will introduce a commercially-sponsored variety program called "On the Corner," with Henry Morgan as the first principal guest. On Saturday, April 24, a bucolic revue, called "Hayloft Hoedown," is scheduled to make its bow.

Robert E. Kintner, ABC executive vice president, said that by the end of May his network planned remote television pick-ups and that it also would be present at the national political conventions in Philadelphia.

In these columns yesterday it was stated erroneously that the total number of television sets in this city was 17,592. Actually, that figure was merely the size of a sampling for a video survey conducted by The Daily News. As of March 1 the total number of video sets in the metropolitan area was put in the neighborhood of 125,000, and there has been an appreciable increase since.

Gertrude Lawrence's scheduled appearance in Shaw's "The Great Catherine" over NBC television has been postponed to May 2, when it will be presented under the auspices of the Theatre Guild. The production will take place in NBC's new television studio, 8G, which is expected to be opened next week. After her video performance Miss Lawrence will leave on a trip to England.

Samuel Chotzinoff yesterday was named general musical director of NBC. In his new capacity he is in charge of all musical activities, including television, in the company. He will report to Thomas McCray, manager of the program department.

ATLANTIC CITY, N. J.
PRESS
APR 16 1948

Eleven Radio Awards Made

CBS Press Feature in List of Cited

NEW YORK, April 15 (AP)—Eight George Foster Peabody radio awards and three special awards were presented today at luncheon ceremonies.

The Peabody awards are designed to recognize disinterested and meritorious public service rendered each year by the broadcasting industry. They are in memory of George Foster Peabody, benefactor and life trustee of the University of Georgia.

Winners were:

"Report Uncensored," a program series of Station WBBM, Chicago, a CBS affiliate, for outstanding public service by a regional station.

"Disaster Broadcast From Cotton Valley," crisis services by Station KXAR, MBS affiliate, in Hope, Ark., for outstanding public service by a local station.

Good Reporting Rewarded

"CBS Views the Press," the Columbia Broadcasting System, for outstanding reporting and interpretation of the news.

Elmer Davis, American Broadcasting Company, outstanding reporting and interpretation of the news.

"Theatre Guild on the Air," American Broadcasting Company, outstanding entertainment in drama.

The Boston Symphony Orchestra, American Broadcasting Company, outstanding entertainment in music.

WASHINGTON, D. C.
STAR

APR 16 1948

Dr. Koussevitzky's Retirement

If the retirement of Dr. Serge Koussevitzky from the regular leadership of the Boston Symphony were to mean the close of his active career as one of the truly great musicians of his time, the event would be an occasion for profound regret among thousands of his admirers. But relief from the "strenuous obligations" of the eighteen weeks of the annual winter season does not signify an arbitrary end to the master's work. He will preside over thirteen concerts in the 1948-1949 schedule and then appear as a guest at intervals with the organization he has brought to artistic perfection during a quarter century of tireless service. Also he has announced his intention to continue to direct the enterprises of the Berkshire Center at Stockbridge, Massachusetts, where musical history systematically is made.

After he retires Dr. Koussevitzky will have leisure for composition if he wishes to write, or he may lecture if he desires to exchange the podium for the lyceum platform. His interest in the democratization of genius already has prompted him to set up a foundation in memory of his wife "for the further development of musical culture." That philanthropy might be expanded by his own spoken interpretation of the recordings for which he is famous. It would be an experience worth having to hear him discourse on his conceptions of Tschaikowsky's Pathetique or Haydn's Surprise Symphony.

Much good could be accomplished in this respect if Dr. Koussevitzky were to do what Robert Schumann did in his journal between 1834 and 1844. Many people stand in need of instruction in the values of classic music, and if an accredited authority would undertake to teach them they surely would respond with enthusiasm.

YOUNGSTOWN, OHIO
VINDICATOR

APR 16 1948

8 Radio Awards Are Handed Out

(By The Associated Press)

New York, April 16. — Eight George Foster Peabody radio awards and three special awards were presented Thursday at luncheon ceremonies.

The Peabody awards are designed to recognize disinterested and meretorious public service rendered each year by the broadcasting industry. They are in memory of George Foster Peabody, benefactor and life trustees of the University of Georgia.

Winners are:

"Report Uncensored," a program series of Station WBBM, Chicago, a CBS affiliate, for outstanding public service by a regional station.

"Disaster broadcast from Cotton Valley," crisis services by Station KXAR, MBS affiliate, in Hope, Ark., for outstanding public service by a local station.

"CBS Views the Press," the Columbia Broadasting System, for outstanding reporting and interpretation of the news.

Elmer Davis, American Broadcasting Co., outstanding reporting and interpretation of the news.

"Theater Guild on the Air," ABC, outstanding entertainment in drama.

The Boston Symphony Orchestra, ABC, outstanding entertainment in music.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 16 1948

C. B. S. Executives Receive Peabody Medal

Wells Church, left, director of news broadcasts of the Columbia Broadcasting System, and Frank Stanton, C. B. S. president, hold the George Foster Peabody Medal awarded to the network yesterday for its program "C. B. S. Views the Press." The award was one of five won by the network and its affiliates. Eleven medals and citations were presented at a luncheon of the Radio Executives Club in the Roosevelt

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This Clipping From
ST. PAUL, MINN.
PIONEER PRESS

AUG 17 1947

Koussevitsky, Secretary Wed In East

Koussevitzky

NEW YORK— (AP) —Serge Koussevitzky, 73 years old, conductor of the Boston Symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married Friday at the conductor's estate at Lenox, Mass., he disclosed Saturday.

Miss Naumoff is a niece of the conductor's wife, who died in 1942.

Peabody Radio Awards Go to EightPrograms

Special Citations Are Also Given for Distinguished Broadcasts During Year

Eight awards and three special citations for distinguished radio programs were presented yesterday at a luncheon of the Radio Executives Club in the Roosevelt. The session marked the eighth annual George Foster Peabody Awards, which are administered by the Henry W. Grady School of Journalism of the University of Georgia.

One of the three citations went to the United Nations Network for Peace for the "United Nations Today" program. Edward Weeks, chairman of the Peabody Advisory Board, said the awards committee was planning to present an annual prize for the program which "best promotes international relations." He also remarked that the awards next year would have to recognize the inroads of television into the radio field.

The awards were announced as follows:

1. For outstanding public service by a regional station: WBBM, Chicago, for "Report Uncensored," a program on juvenile delinquency.
2. For outstanding public service by a local station: KXAR, Hope, Ark., for "Disaster Broadcast From Cotton Valley" during a tornado in a neighboring county.
3. For outstanding reporting and interpretation of the news: the Columbia Broadcasting System for "C. B. S. Views the Press."
4. For outstanding reporting and interpretation of the news: Elmer Davis, of American Broadcasting Co.
5. For outstanding entertainment in drama: "Theater Guild on the Air," on the A. B. C. network.
6. For outstanding entertainment in music: The Boston Symphony Orchestra, on the A. B. C. network.
7. For an outstanding education program: C. B. S. for "C. B. S. Is There," a documentary program which handles historical events as if they were happening in the present.
8. For outstanding children's program: WQQW, Metropolitan Broadcasting Corp., Washington for "The Children's Hour."

The United Nations Network for Peace citation was accepted by Peter Aylen, director of the radio division of the department of information of the United Nations. Two other special citations went to WCCO, Minneapolis, for "As the Twig is Bent," which urged passage of a Minnesota youth conservation act, and to C. B. S. for "Studio One," for outstanding drama.

Among those accepting the awards were Dr. George Koussevitzky, conductor of the Boston Symphony Orchestra; Irving S. Olds, chairman of the board of United States Steel Corp., for "Theater Guild on the Air," and Mr. Davis.

Mr. Weeks, who is editor of "The Atlantic Monthly," delivered some pungent introductory remarks about radio crime shows, give-away programs, and comedians who deliver jokes about Hollywood and New York which mean little to the rest of the country.

Mr. Davis, who was announced immediately following Mr. Weeks's statement, said that he wondered at the wisdom of accepting an award in a field which, according to the magazine editor, was so immature. However, he added, he had been noting some of the products of the publishing business recently and to call that business mature, he said, would be an understatement.

Robert Swezey, executive vice-president of the Mutual Broadcasting System, announced the nomination of the following slate of officers to head the club next year: Carl Haverlin, president of Broadcast Music, Inc., for president; Arthur Pryor jr., of Batten, Barton, Durstine & Osborn, Inc., for vice-president; Lewis Avery, of Lewis Avery, Inc., station representatives, for treasurer, and Claude Barrere, for secretary. The elections will be held May 6.

PHILADELPHIA, PA.
INQUIRER

APR 16 1948

Forum Hears Koussevitzky And His Men

By Edwin H. Schloss

Serge Koussevitzky and the Boston Symphony Orchestra paid their annual visit to the Academy of Music last night under the auspices of the Philadelphia Forum.

A capacity audience of Forum members and other music lovers was on hand to take advantage of the season's only opportunity to hear one of this country's "Big Three" orchestras other than our own "village band."

ON HIGH LEVEL

The playing last night was, in general, on the high level that everyone has long associated with the art of the distinguished Dr. Koussevitzky and his players.

The ensemble had sonority, fine texture and precision, and if the balance was at times distorted that can probably be charged up to the fact that the conductor and his men were house guests unfamiliar with Academy acoustics.

The program was neatly chosen to cover a century and a half of the orchestral repertory. Viennese classicism was represented by the "Jupiter" Symphony of Mozart; turn-of-the century "modernism" by Prokofieff's "Scythian Suite" and late Romanticism of about the same period by the Sibelius Second Symphony.

HORNS ARE NOISY

Dr. Koussevitzky was handsomely at home in all styles though perhaps less so in the Eighteenth Century with Mozart than in the early 20th, with Prokofieff and Sibelius. The horns and trumpets which should perhaps be felt rather than heard in the "Jupiter" were noisy. The slow movement was played with muted strings, which in this listener's opinion hardly comes under the head of an improvement; and the The Minuet, one of the most buoyant Mozart ever wrote, lacked a shade of "lift." But the great fugato in the Finale came off with splendid elan.

The "Scythian Suite," ballet music in the neo-pagan style of the later Russians, is clever and effective "theater" and Dr. Koussevitzky played it brilliantly as such.

This score no longer sounds as wild-eyed and savage as it did when first heard on these shores almost 30 years ago. Some of it, indeed, now sounds very much like salon barbarism.

But the blazing brasses of the final "Procession of the Sun" still are stupendously effective and the Boston brasses are second to none.

AUDIENCE ENTHUSIASTIC

The evening concluded with a beautifully poised and imaginative eading of the Sibelius Second. Here he Boston woodwinds were on reuisition and they responded beautiully, from a stage on which Philaelphians are used to what is probbly the finest orchestral woodwind laying in the world—from the cademy's home team.

The audience was warmly enthusistic and Dr. Koussevitzky was realled for repeated acknowledgents, which he shared with his en.

Before the concert William K. uff, executive director of the orum, announced from the stage at Dr. Koussevitzky and the Boson Symphony had just received the eorge Foster Peabody radio award r "outstanding entertainment in usic in 1947."

TORONTO, CANADA
STAR

APR 17 1948

Koussevitsky to Retire

Russian conductor of Boston Symphony retires this year, continuing as head of Tanglewood summer school in N.J. Munch, of French Orchestra National, takes the Boston baton; so not likely Munch will pilot his French orchestra in America—and Toronto—next season. K. was here but once, long ago. Never forget his Boston tone-ecstasy in Brahms No. 1, baton'd by the Slav who made his music-"rep" playing bull-fiddle in River Volga ship-orchestra. In 1905 Gericke baton'd that orchestra here —famous for re[illegible] all individual violins to get [illegible] uniformity of tone from [illegible] fiddles. Stokowski 25 [illegible] said here, "I'd know t[illegible] orchestra anywhere by [illegible] as when the city on [illegible] famous for baked [illegible] bluestockings"; after [illegible] of Nikisch batonier of the band founded and deficit-paid by [illegible] Higginson; last great American orchestra to be unionized; distinction then to play even a triangle in the ensemble whose concertmaster Witek used the first copper E-string in America. So, Boston went off the M.P.A.-controlled air list—playing its first resurrective radio program about the time Fiedler from B.SO.. first came here for T.S.O. "pops."

NEW YORK, N. Y.
HERALD TRIBUNE

APR 18 1948

The Bostonians

Koussevitzky Gets Ovation as Season Here Ends

By Arthur V. Berger

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, concluded its New York season yesterday afternoon at Carnegie Hall. The main portion of the program was given over to two standard symphonies. Mozart's "Jupiter" and Beethoven's seventh, and even the modern work was a fairly familiar one. Prokofieff's second "Romeo and Juliet" Suite, which this orchestra had, as a matter of fact, presented here earlier this year. But the program offered much that was gratifying, nevertheless, for the two symphonies are towering masterpieces, and the Prokofieff, nicely contrasting with them, has three movements that are melodious and agreeable—lithe and refreshing in the dance-like portions, and peculiarly personal in the Chaplinesque pathos of the first movement.

The finale, "Romeo by Juliet's Grave," showed the less happy, the grandiose side of Prokofieff, which characteristically, of late, mixes with the more honest and truly inspired creative ideas he is eminently capable of. Doubtless, the subject matter calls for a more serious approach than in the earlier movements, but not for the obviousness of the material, and therefore the absence of such imaginative touches as, for example, the slides in the violas in the "Montagues and Capulets."

Mr. Koussevitzky, however, was altogether in his element in the last movement of the Prokofieff, eliciting the most luminous and affecting sonorities from the high violins, and stretching out each chord with loving care. And the other movements, too, were impressively played.

In the symphonies, Mr. Koussevitsky seemed at his best in the slow movements. Every curve of the line was beautifully molded in the Mozart andante, and the Beethoven allegretto came off in one piece, the violin figurations above the march-like theme moving into the fugue with the utmost smoothness. The outer movements of the Mozart, at the very fast pace Mr. Koussevitsky chose, and with the rich, full quality of the strings, did not give the figurations in eighth notes much opportunity to stand out clearly. The grand line, however, was well conveyed.

There was an ovation of several minutes at the end of the concert for the conductor.

NEW YORK, N. Y.
TIMES

APR 18 1948

BOSTONIANS CLOSE NEW YORK SEASON

Koussevitzky Leads the Group in Mozart, Prokofieff and Beethoven Compositions

By OLIN DOWNES

Perhaps the final test of the depth and authority of a conductor's art is still answered most fully by his understanding of the greatest classics of the repertory. But this is by no means the entire test. Some would say that the understanding of both classic and contemporaneous music is equally essential to his mission.

As if Dr. Koussevitzky were meeting both these tests in the most conclusive manner he closed his New York season of 1947-48 at the Boston Symphony Orchestra's concert of yesterday afternoon in Carnegie Hall with memorable performances of the Mozart "Jupiter" Symphony, Prokofieff's highly modern "Romeo and Juliet" suite, and the Beethoven Seventh Symphony.

Dr. Koussevitzky also demonstrated his matured interpretive are in the authority and unfettered elasticity of face and phrase with which he conducted Mozart and Beethoven. He approached their masterpiece with equal respect for the precise proportions of their structures that made possible the conviction and eloquence of the plastic detail. Thus he sang the slow movement of the "Jupiter," with its ineffable beauty and pathos with a fluidity that released music of every conventional constraint yet remained perfectly in the frame of the classic style.

The Supreme Lyricist

Mozart, the supreme lyricist, was present in every measure; but the fugal developments and the almost carpentered fitting together of the ideas of the grand finale were precise and imperiously ordered. This only served to make the more thrilling the winged flight of the music.

Nothing, of course, would be farther from all this than the modern workmanship, style, even psychology of Prokofieff's suite, assembled from his ballet of 1935, "Romeo and Juliet." But Prokofieff is far, in these pages, from the parodist and the anti-romantic that he often has proved to be. He expresses himself not only with feeling, but striking richness of imagery and ideas. The finest of the four movements, "Juliet the Maiden," is a very moving and poetical passage. The sharp physiognomy of so many of the Prokofieff themes is not here, if we except, perhaps, the intensely dissonant chords and the prideful swing of the principal dance theme, wholly appropriate to the thought of "Montagues and Capulets. The next movement, "The Dance," is fanciful and tender, and not of today.

Handicap of Scenario

One may or may not consider the music of "Romeo at Juliet's Grave" adequate to its subject, but it is to be remembered that Prokofieff had the handicap here of a scenario which informs the audience, in accordance with one of those incredible distortions of past masterpieces which Russian artistic policies have permitted, that Juliet is not really dead—however Shakespeare represented the matter—with the inference that therefore Romeo's grief will be assuaged! We cannot blame the composer if in this place his music rings more scenic than true.

The suite was superbly played, with orchestral effect and interpretive insight that Prokofieff himself would surely have commended. But each work on the program was approached, as it seemed, with equal felicity. The Seventh Symphony capped the concert, in the power, imagination and essential simplicity which characterized it and displayed again, in this exceptionally transparent score, the qualities of the peerless orchestra.

This was Dr. Koussevitzky's

edly the orchestra rose with him after the performances to acknowledge the audience's approval. There was a long demonstration at the end.

NEW YORK, N. Y.
TIMES
APR 18 1948

AS THE SEASON ENDS

Philharmonic Plans to Continue Policy Of Guest Conductors Next Year

By OLIN DOWNES

THE returns from the New York Philharmonic-Symphony season of 1947-48 are [illegible] number of composers [illegible] the number of [illegible] which was seventy-two; the number of first performances of works new to America, [illegible] to New York, to the programs of the society. Also the number of [illegible] including twelve [illegible] violinists, one violist, [illegible] twelve vocalists, [illegible] aside from [illegible] by members of the orchestra when their services as such were required in the presentation of "special works"; the list of extra "member" [illegible] the Pension Fund concert which Mr. Stokowski conducted and various minor details of the season and last, but not least, the number and the names of the conductors.

It was a season of guest conductors [illegible] one dominant [illegible] Stokowski had [illegible] any of his [illegible]

[illegible] were five: Stokowski [illegible] conducted for eight [illegible] for six; Mitropoulos, [illegible] four; Walter, six. In addition to these, Walter Hendl, the orchestra's assistant conductor, led two of the Saturday night concerts and one of the Young People's Concerts at Town Hall. The second of these was conducted by Leon Barzin.

The repertory offered a wide and interesting variety of works, old and new although no single novelty that would bid fair to have

Harcourt (Paris)
Charles Munch.

a permanent and important place in the repertory was divulged. The Krenek Fourth Symphony proved to be an over-sophisticated and unconvincing essay in the most modern and atonal style. The first symphony of Elie Siegmeister, in the American folk vein, and written with sincerity and enthusiasm, impresses us in retrospect as the work of a composer who is finding himself but has not yet arrived at the maturity of thought, technic and style, necessary for the complete projection of his ideas.

New Works

Heard for the first time in America was Honegger's "Jeanne d'Arc au Bucher," scored for a grand assembly of choristers, soloists, and speaker with orchestral background, to the text of Paul Claudel. This is a spectacular piece, showy in its effects, but with weak musical under-pinning; a piece that does not begin to compare with the far more serious, intensely felt, and untheatrically projected "Symphony for Strings" by the same composer, which also figured on a Philharmonic-Symphony program of the winter.

Two other first American hearings were those of Khatchaturian's "Russian Fantasy," and Mahler's Sixth Symphony. Khatchaturian's piece is poor and banal. The symphony of Mahler, long neglected, justified in some measure its obscurity. For it has to an excessive degree Mahler's frequent excesses.

Works heard for the first time in New York were Robert Casadesus' well-composed Piano Concerto, Opus 37, performed with the composer as soloist; Hindemith's "Symphony Serena," not heard by this writer, and meeting with a generally favorable reception from authoritative pens; the Honegger "Symphony," already mentioned; Khatchaturian's "Masquerade Suite"; Milhaud's "Symphony No. 2"; Virgil Thomson's "The Seine at Night." There were also presentations by the Philharmonic-Symphony of two scores which had previously received radio or concert performances free to the public. These were Norman Dello Joio's "Concert Music for Orchestra," which did not impress this writer as the composer's best, and Douglas Moore's modestly composed Second Symphony, a work which goes its own way, which is not that of jazz, folksong or atonality and which has a simple and refreshing American sentiment.

Other Performances

There were nineteen first performances by the Society of works which had previously been presented here by other bodies. Their composers were Barber, Copland, George and Gould for the American born, and Bartók, Fernandez, Handel-Casadesus, Hindemith, Martinu, Messiaen, Mozart, Prokofieff, Shostakovich, Sibelius, Strauss, Stravinsky and Verdi. Especially classified in the Philharmonic-Symphony report are first performances of arrangements of the Bach chorale-prelude, "Kyrie, Gott Heiliger Geist," by Kay and Bauer's tone poem, "Sun Splendor" and the first concert performance of Mennin's Fantasia for Strings.

If the writer were asked to nominate the best of these scores he would list, at least, the Barber violoncello concerto, the Bartók "Dance Suite," Copland's Third Symphony; Gould's "Minstrel Show," Hindemith's "Concert Music for Strings and Brass"; the Mozart E flat piano cocerto, and, of course, Sibelius's suite from music to the play, "Belshazzar's Feast," and the Richard Strauss "Metamorphosen" for twenty-three solo string instruments. But to no one of these works would he award the palm for outstanding creative power and significance.

An Inclusive Repertory

This repertory, more inclusive, as the repertory of an American orchestra is likely to be, than any that would have been offered by any European orchestra, even before the two world wars, is at the same time strikingly indicative of the state of musical composition today. There is great activity. Especially in America, where the ferment is going on at considerable speed and temperature, are the composers learning their business, sharpening their weapons, laying the foundation for the greater things to come. From where? And tending in what direction? What will our composers evolve into? Whither, indeed, contemporaneous music?

And it is rather similar in the field of musical interpretation—at least as exemplified by our present popular system of "guest" conducting. Where are the great new talents in conducting? They are very few. The leading men, as they are now estimated, are all of the oldest or elder generation. This is not in itself curious, considering the time and the experience needed to make a truly great conductor. But how many are there, at present visible, who promise a similar degree of eminence when they reach their maturity? One or two young men are emerging and advancing under heavy odds. As it stands not only the Philharmonic-Symphony, but most of the other leading orchestras, rely upon the services of those whom we could call in a generic way the old men.

Replacements

Koussevitzky has given notice that he will retire in another season from the Boston Symphony. He will be replaced after the season of 1948-49 by Charles Munch, a conductor of signal capacities, of the generation past 50. Who will replace Stokowski when he stops? Who will follow Toscanini, at anywhere near his level? Or Monteux of San Francisco?

Younger, and from Europe, is Szell with the Cleveland Orchestra. Erich Leinsdorf is the youngest of those who have come from abroad, and is doing admirably with the Rochester Symphony. The one young American to have an established major position is Thor Johnson, with the orchestra of Cincinnati. Leonard Bernstein, by far the most brilliantly endowed of the young men, has had his orchestra disappear from under his feet at the City Center, which is unfortunate for the orchestra, the institution and its public. We need to do better by our conductors, which does not necessarily mean putting them immediately in the highest positions. Alexander Smallens, with both an operatic and symphonic repertory of uncommon extent, has

Walter Hendl.

become musical director of Radio City Music Hall. It is a good appointment offering broad opportunities to a musician of such experience, energy and imagination. But it can hardly call into play the extent of Mr. Smallens' knowledge and musicianship.

In the meantime the Philharmonic-Symphony continues next season with its sure-fire series of guest leaders and soloists calculated to give additional pull to the box office.

The problems of orchestral policy are vast and complicated, and much easier to adjust from a swivel chair than from the other side of the footlights. But this is to be observed: the two orchestras of the big three of the Eastern border, those of Philadelphia and of Boston, operate under the leadership of a single conductor whose command is undivided. They have no better personnel than the Philharmonic-Symphony, but they have developed and reached higher consistent levels of performance as orchestras. The Boston Symphony sells out all its advance subscription series, in Boston, or New York, or any other place where it annually visits. And soloists are unnecessary to sell the organization to the public which goes to hear the orchestra. The same orchestra, the same conductor, who has been there for twenty-four years. Moralizing is superfluous.

BROOKLYN, N. Y.
EAGLE
APR 17 1948

Boston Symphony Orchestra Plays Final Concert of Season

By JOHN BALL Jr.

The Boston Symphony Orchestra, with Dr. Serge Koussevitzky back on the podium, appeared in a concert last night at the Academy of Music. It was the final concert of the Boston Orchestra's 1947-48 Brooklyn season which was sponsored by the Brooklyn Institute of Arts and Sciences.

For the evening's program Dr. Koussevitzky selected Mozart's "Jupiter" symphony, Serge Prokofieff's "Romeo and Juliet Suite No. 2" and Sibelius' "Symphony No. 2."

It is hardly necessary to offer extended comment on the playing of the Boston Orchestra. A bad performance coming from this ensemble is a hard thing to imagine. Of last night's three offerings, the latter two appealed most strongly to this listener. This does not mean by any stretch of the imagination that we don't like Mozart, for nothing could be farther from the truth; we feel rather that the Prokofieff and Sibelius works were more aptly suited to this orchestra and to its conductor than the purely classic idiom.

The sound of the orchestra was rich as ever, particularly in the romantically-scored Sibelius work. This particular symphony, which has been called Sibelius "pastoral," makes good listening every six months or so, (but no oftener). In music of this sort the Boston orchestra is thoroughly at home and never fails to distinguish itself.

For reasons best known to himself Dr. Koussevitzky issued instructions before the concert that no persons were to be seated during the playing of the Mozart symphony which meant that many people were kept unnecessarily on their feet for almost half an hour.

We regard this as very bad judgment. When several hundred people assemble to hear a concert, it is reasonable to expect that some few will be prevented from arriving as promptly as they might have liked. To ask them to wait until a suitable interval in the music is correct and proper. To compell them to stand unnecessarily is not.

This symphony has clear breaks between movements which would have permitted many people to take the seats for which they had paid good money. At a time when subscriptions are being invited for the next season, Dr. Koussevitzky's action appears to have been a badly timed display of temperment.

Otherwise the concert was unquestionably a success. The program notes, we observed, made reference to the Prokofieff "Fifth Symphony" as having not yet been performed in this country. This of course is not the case. The program notes of the Boston Symphony Orchestra are splendidly written by John N. Burk, who appears to have committed one of his rare errors in reprinting notes prepared for a previous performance, without having corrected them first.

Such minor matters as these occur from time to time to prove that the great names of music are also human. Despite Dr. Koussevitzky's tactics in keeping many subscribers on their feet to hear his Mozart, the series next season will undoubtedly again be a sellout—in tribute both to a great musical organization and to the calibre of the Brooklyn audience which come to hear it play.

ASHEVILLE, N. C.
CITIZEN
APR 18 1948

Four Artists Are Awarded Music Prizes

NEW YORK, April 17. (AP)—Lukas Foss, 26, of Boston, and Halsey Stevens, 40, of Los Angeles, are the 1948 winners of the publication awards of the Society for the Publication of American Music. Foss's work is a string quartet in G major, and Stevens' is a quintet for flute, strings and piano. The awards were announced by Prof. Philip James, head of the society and also of the music department of New York university. Among judges were members of the Eastman, Yale, Juilliard and Columbia faculties.

Sigi Weissenberg, 18, a pianist now studying at Juilliard, won the eighth annual contest of the Egar M. Leventritt foundation. The award will be an appearance with the New York Philharmonic.

The Esco foundation for Palestine composition scholarship for study at the Berkshire Music center this summer has been given to Herbert Brun, 29, of Tel Aviv, by American judges Leonard Bernstein, Henry Cowell, Ethel S. Cohen, Frederick Jacobi, Wallingford Riegger and Stafen Wolpe.

NEW YORK, N. Y.
TIMES
APR 18 1948

PEABODY AWARDS: The George Foster Peabody Radio Awards were announced last week at a luncheon of the New York City Radio Executives Club. Presentation of the seven awards for outstanding merit and the four special citations were made by Edward Weeks, editor of The Atlantic Monthly and chairman of the Peabody Advisory Board, and John E. Drewry, dean of the University of Georgia Henry W. Grady School of Journalism.

Here is the list of prize winners:

Outstanding public service by a regional station: "Report Uncensored," program series of Station WBBM, Chicago, Ill., CBS affiliate.

Outstanding public service by a local station: "Disaster Broadcast From Cotton Valley," crisis services by Station KXAR, Hope, Arkansas, MBS affiliate.

Outstanding news commentary: "CBS Views the Press," program series of the Columbia Broadcasting System.

Outstanding reporting and interpretation of the news: Elmer Davis, American Broadcasting Company.

Outstanding entertainment in drama: "Theatre Guild on the Air," American Broadcasting Company.

Outstanding entertainment in music: The Boston Symphony Orchestra, American Broadcasting Company.

Outstanding educational program: CBS Documentary Unit Series, Columbia Broadcasting System.

Special Citation No. 1: "As The Twig Is Bent," series by Station WCCO, Minneapolis, Minn., CBS affiliate.

Special Citation No. 2: "United Nations Today," a service of the United Nations Network for Peace.

Special Citation No. 3: "The Children's Hour," series by Station WQQW, Washington, D. C.

Special Citation No. 4: "Studio One," drama series by Columbia Broadcasting System.

BATON ROUGE, LA.
ADVOCATE
19 1948

Dr. Serge Koussevitzky lunched with Eleanor Steber during the singer's visit to Boston, and asked her how long she's been singing with the Metropolitan Opera. "I've just finished my eighth season," she told him. Koussevitzky bowed: "I salute your patience" . . . Louis Nizer's new book, "Between You and Me," out next week, has a remarkable collection of advance raves from authors critics and politicians . . . Toots Shor, whose favorite insult is "ya crum," said last night that the only man who is insult-proof to him is Bartley Crum .

ROANOKE, VA.
TIMES
8 1940

Boston Symphony And Theatre Guild Cited

"Theatre Guild on the Air," and the Boston Symphony Orchestra, radio programs, were among winners of the 1947 Peabody Awards.

In 1945 "Theatre Guild on the Air," now being heard for its third successive year on the ABC network, made its debut and marked the initial venture into radio of the Theatre Guild, one of America's oldest and most distinguished theatrical producing organizations. The award this year was given for "outstanding entertainment in drama."

The Boston Symphony Orchestra, first major American symphonic music organization to be heard on radio, broadcast its opening program in 1926. With the formation of ABC in 1942, the Boston orchestra has been heard each season. During the orchestra's warm weather recitals, ABC carries the Boston Pops series, the Esplanade Concerts and the Berkshire Festival.

KALAMAZOO, MICH.
GAZETTE
APR 18 1948

DROPS BOSTON BATON—After 25 years as conductor of the Boston symphony orchestra, Dr. Serge Koussevitzky, 73, announces he will resign after the 1948 season.

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NEW YORK, N. Y.
HERALD TRIBUNE

APR 18 1948

MUSIC ON THE RADIO

By B. H. HAGGIN

VEINER and the Pittsburgh Symphony—on N. B. C.'s April 10 Orchestras of the Nation—played a Sinfonietta by Lopatnikoff, concerning which I might paraphrase Shaw and say: "This is modern music. This is over my head, this is." Or repeat my own comment on another work by Lopatnikoff in the same idiom—that listening to it was like following a train of thought concealed in impenetrable code.

David Diamond's Music for "Romeo and Juliet"—originally commissioned by Thomas Scherman for his Little Orchestra, and given its first radio performance by Sylvan Levin and the WOR Orchestra last Sunday—I did not find impenetrable. But the sense it made with its raucously amorphous material—both as ordered sound and in relation to its subject—seemed to me not worth the effort of all those involved in the occasion.

Copland's "Appalachian Spring" was the contemporary work on the program of the first of the spring broadcasts of the N. B. C. Symphony on April 10 under Leinsdorf's direction. It was an interesting program, with three Sinfonias of cantatas by Bach, two of which turned out to be his own transcriptions of the first movement of the Brandenburg Concerto No. 3, and the first movement of the E major Sonata for unaccompanied violin; and with the Theme and Variations from Tchaikovsky's Suite No. 3, which Balanchine used for a ballet this year. I hear this piece now enriched by the added counterpoint of movement; but I am certain that if I had heard it for the first time April 10 I would say: the theme is insignificant, the form asks for a mere exercise of ingenious craftsmanship; and one is amazed first by what powers of craftsmanship, and then by what additional warming gifts of imagination, feeling and taste reveal themselves in the dazzling series of transformations of that insignificant theme. There was some dazzling virtuoso playing, too, by the orchestra.

Muench's treatment of the first movement of Mozart's "Prague" Symphony—in his March 30 broadcast with the Boston Symphony over A. B. C.—was straightforward; but in the Andante a couple of times there were sudden drops to pianissimo and a slower pace for dramatic effect. Thus in the one work there was the erratic unevenness I have found in Muench's performances. As for the performance of Berlioz's Symphonie Fantastique that created such a sensation, when at last I heard it in a New York Philharmonic broadcast in January I agreed with the musician who remarked that it was easy to make a piece exciting by whipping it up to twice its correct tempo, but one of the results was that the March to the Scaffold became a March of Triumph.

WJZ's April 4 Coffee Concert, devoted to music by Bach, was the first of a series of four by the harpsichordist Sylvia Marlowe with Victor Just, flutist, Bronislav Gimpel, violinist, and George Ricci, cellist, as assisting artists. All four played a Trio Sonata in C, which, though by Bach, was a very dull piece. And then Miss Marlowe alone played the Italian Concerto: the first movement with much pounding of the instrument to produce sonorities that were spectacular but excessive; the second movement with constant distention of tempo and phrase which destroyed continuity of flow in the long progression of melody; the third with more natural "go." But on April 11 Miss Marlowe's playing was more relaxed in the solo pieces by Purcell which followed an excellent performance of his lovely Golden Sonata with the assisting artists.

Yella Pessl, whose concluding harpsichord recital in a WQXR series I heard on March 28, also goes in for a dynamic style, at times, that is achieved by pounding her instrument. But there were long stretches of quiet and more sensitive playing in the rather dull music—by Bach and Sweelinck, I believe.

Schnabel's playing—in the performances of sonatas with Szigeti which WNYC broadcast from the Frick Collection on April 4—came over the air with a dullness and heaviness of sound that I am inclined to ascribe to the transmission. Balance has been much improved in the Frick Collection broadcasts this year; but piano sound has lacked lustre. Even so the performance of Beethoven's Opus 96 was very fine.

Nobody I've asked was able to guess that "virtuosity—not in the prerogative sense" in last Sunday's column about the Toscanini broadcast of Beethoven's Ninth had originally—and as late as the last proof I saw—been "virtuosity—not in the pejorative sense."

Here are some programs of the week:

Today—A. M.: Works of Scarlatti and Corelli, played by Sylvia Marlowe, harpsichordist, and assisting artists, WJZ, 8:30; Biggs organ recital, C. B. S., 9:15. P. M.: Scarlatti's "Les Adieux" and Mozart's Oboe Quartet, WNYC, 1; Beethoven's "Missa Solemnis," performed by Bruno Walter with the New York Philharmonic and assisting artists, C. B. S., 3; Mozart's Quartet K. 575, played by the WQXR String Quartet, WQXR, 6; Bach Aria Group, WABF (FM), 6:30; Loeffler's "Pagan Poem," WQXR, 8:30; Handel's Violin Sonata in D, Beethoven's "Eroica" Variations for piano, WQXR, 11.

Monday—P. M.: Mozart's "Seraglio" Overture, Falla's "Nights in the Gardens of Spain," Tchaikovsky's "Romeo and Juliet" (Beecham), WQXR, 8.

Tuesday—P. M.: Prokofieff's Scythian Suite, WNYC, 7; Strauss's "Don Quixote," WQXR, 8; Stravinsky's "L'Histoire d'un soldat," WQXR, 10.

Wednesday—P. M.: Organ works by Buxtehude, Walther and Bohm, played by Ernest White, WNYC, 8; Mozart's Sonata K. 304, played by Sylvan Shulman, violin, and Edward Robinson, piano, WNYC, 8:30.

Thursday—P. M.: Berlioz's "Queen Mab" Scherzo, WQXR, 9:10.

Friday—P. M.: Stravinsky's "Oedipus Rex," from the Juilliard School, WNYC, 8:30.

Saturday—P. M.: Gillis's Short Overture, Rathaus's Polonaise Symphonique, Brahms's Third Symphony, played by the Southern Symphony under Carl Bamberger, N. B. C., 3; Handel-Harty "Water Music," Debussy's Rhapsody for clarinet and orchestra, Delius's "Summer Night on the River," played by the A. B. C. Symphony under Chauncey Kelly, WJZ, 3:30; Haydn's Quartet Opus 76, No. 4, WQXR, 11.

AYTON, OHIO
NEWS WEEK
19 1948

MUSIC

Münch of Boston

Münch: Silver bangs and the Gallic touch

Would the Friends of the Boston Symphony, requested Henry B. Cabot, president of the orchestra's trustees, please remain seated after the music; there would be an important announcement. The approximately 700 Friends (contributors to the symphony) who were present in Symphony Hall for their annual meeting on April 8 raised a collective eyebrow. After the music, they generally had tea in the Huntington Avenue foyer. However, when Serge Koussevitzky had finished conducting two Preludes by Wagner, the Friends stayed in their seats.

The announcement was that 74-year-old Koussevitzky, their adored conductor for 24 years, was going to retire at the end of the 1948-49 season. Since next year will mark his 25th anniversary with the orchestra, the Boston Symphony would celebrate 1948-49 as the Silver Jubilee Season of Serge Koussevitzky. All this was no great surprise, for rumors of his impending retirement have been going the rounds for several years.

Then came the answer to the question the music world has been asking for just as long: When Koussevitzky finally did retire, who would succeed him? Would it be Leonard Bernstein, his young protégé? Would it be Charles Münch, the silver-haired Alsatian who has taken most of the major American symphonies by storm since he began guest-conducting in this country in December 1946? Or would it be the dynamic Greek from Minneapolis, Dimitri Mitropoulos?

Münch it was. In October 1949, "le beau Charles," as the ladies in Paris used to call him, will take over as conductor of the world-famous precision instrument that is the Boston Symphony. Although Koussevitzky will continue as director of the Berkshire Music Center, Münch will conduct the popular Berkshire Festival concerts at Tanglewood, the Boston Symphony's other home in Lenox, Mass.

Strings: Münch is now 56. His father was an Alsatian musician; his mother, a Parisian, and he was born in Strasbourg. His early musical interest centered on the violin, which he first studied with his father and later under Lucien Capet in Paris and Carl Flesch in Berlin. Switching to conducting, he served under Wilhelm Furtwängler in the Gewandhaus Orchestra in Leipzig. In 1932 Münch began conducting in Paris and founded the Paris Philharmonic. By 1938 he had succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra. During the occupation Münch continued conducting, for there was no other way to keep the musicians together and a German conductor out. However, he turned over his salary to the Resistance.

Although Münch still maintains his connections with both the Paris Philharmonic and the Paris Conservatory Orchestra, lately he has spent most of his time guesting (coincidentally, Boston was the scene of his first American guest appearance). Next year, before he becomes Boston's conductor, his United States schedule includes appearances with the New York Philharmonic-Symphony, the Chicago Symphony, and a tour with the F[illegible] Orchestre National.

Sings: All signs indicate that Münch will enjoy a great success at Beacon Hill and Back Bay tea parties. His personal charm is enormous. Although his spoken English is still very much on the tentative side, his French manner more than makes up for that. How the critics will take to him remains to be seen. He sings along with the strings as loud, if not louder, than Toscanini does. He shushes for pianissimos and exhorts for fortissimos. He may use a baton; or he may leave it idle in his left hand. He waves his arms and moves so violently that his hair falls into bangs across his forehead.

Never, however, does he appear to force tone, however louder than loudest he may have the orchestra play. And purity of tone is one of the hallmarks of the Boston Symphony. Just the week before his contract was signed, most of the Boston critics roundly roasted him for the speed and bombast which he put into the Beethoven Eighth and the Schumann Fourth. But when he does Berlioz and Honegger, few can find any fault.

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Miss Steber and Koussevitzky

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MIAMI, FLA.
HERALD

APR [illegible] 1948

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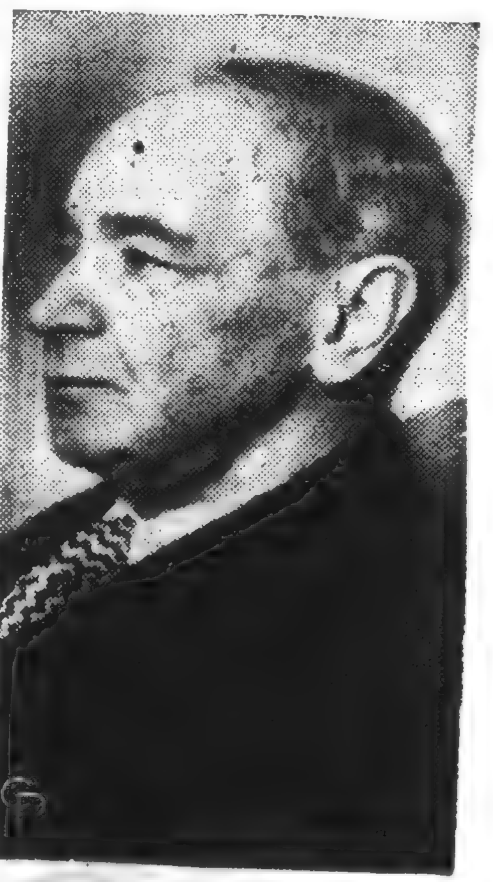
[illegible], TN
COMMERCIAL APPEAL
4/19/48

Drops Boston Bator



AFTER 25 years as conductor of the Boston symphony orchestra, Dr. Serge Koussevitzky, 73, announces he will resign after the 1948 season. *(International)*

NEW YORK, N. Y.
HERALD TRIBUNE

APR 18 1948

MUSIC ON THE RADIO

By B. H. HAGGIN

VEINER and the Pittsburgh Symphony—on N. B. C.'s April 10 Orchestras of the Nation—played a Sinfonietta by Lopatnikoff, concerning which I might paraphrase Shaw and say: "This is modern music. This is over my head, this is." Or repeat my own comment on another work by Lopatnikoff in the same idiom—that listening to it was like following a train of thought concealed in impenetrable code.

David Diamond's Music for "Romeo and Juliet"—originally commissioned by Thomas Scherman for his Little Orchestra, and given its first radio performance by Sylvan Levin and the WOR Orchestra last Sunday—I did not find impenetrable. But the sense it made with its raucously amorphous material—both as ordered sound and in relation to its subject—seemed to me not worth the effort of all those involved in the occasion.

Copland's "Appalachian Spring" was the contemporary work on the program of the first of the spring broadcasts of the N. B. C. Symphony on April 10 under Leinsdorf's direction. It was an interesting program, with three Sinfonias of cantatas by Bach, two of which turned out to be his own transcriptions of the first movement of the Brandenburg Concerto No. 3, and the first movement of the E major Sonata for unaccompanied violin; and with the Theme and Variations from Tchaikovsky's Suite No. 3, which Balanchine used for a ballet this year. I hear this piece now enriched by the added counterpoint of movement; but I am certain that if I had heard it for the first time April 10 I would say: the theme is insignificant, the form asks for a mere exercise of ingenious craftsmanship; and one is amazed first by what powers of craftsmanship, and then by what additional warming gifts of imagination, feeling and taste reveal themselves in the dazzling series of transformations of that insignificant theme. There was some dazzling virtuoso playing, too, by the orchestra.

Muench's treatment of the first movement of Mozart's "Prague" Symphony—in his March 30 broadcast with the Boston Symphony over A. B. C.—was straightforward; but in the Andante a couple of times there were sudden drops to pianissimo and a slower pace for dramatic effect. Thus in the one work there was the erratic unevenness I have found in Muench's performances. As for the performance of Berlioz's Symphonie Fantastique that created such a sensation, when at last I heard it in a New York Philharmonic broadcast in January I agreed with the musician who remarked that it was easy to make a piece exciting by whipping it up to twice its correct tempo, but one of the results was that the March to the Scaffold became a March of Triumph.

WJZ's April 4 Coffee Concert, devoted to music by Bach, was the first of a series of four by the harpsichordist Sylvia Marlowe with Victor Just, flutist, Bronislav Gimpel, violinist, and George Ricci, cellist, as assisting artists. All four played a Trio Sonata in C, which, though by Bach, was a very dull piece. And then Miss Marlowe alone played the Italian Concerto; the first movement with much pounding of the instrument to produce sonorities that were spectacular but excessive; the second movement with constant distention of tempo and phrase which destroyed continuity of flow in the long progression of melody; the third with more natural "go." But on April 11 Miss Marlowe's playing was more relaxed in the solo pieces by Purcell which followed an excellent performance of his lovely Golden Sonata with the assisting artists.

Yella Pessl, whose concluding harpsichord recital in a WQXR series I heard on March 28, also goes in for a dynamic style, at times, that is achieved by pounding her instrument. But there were long stretches of quiet and more sensitive playing in the rather dull music—by Bach and Sweelinck, I believe.

Schnabel's playing—in the performances of sonatas with Szigeti which WNYC broadcast from the Frick Collection on April 4—came over the air with a dullness and heaviness of sound that I am inclined to ascribe to the transmission. Balance has been much improved in the Frick Collection broadcasts this year; but piano sound has lacked lustre. Even so the performance of Beethoven's Opus 96 was very fine.

Nobody I've asked was able to guess that "virtuosity—not in the prerogative sense" in last Sunday's column about the Toscanini broadcast of Beethoven's Ninth had originally—and as late as the last proof I saw—been "virtuosity—not in the pejorative sense."

Here are some programs of the week:

Today—A. M.: Works of Scarlatti and Corelli, played by Sylvia Marlowe, harpsichordist, and assisting artists, WJZ, 8:30; Biggs organ recital, C. B. S., 9:15. P. M.: Scarlatti's "Les Adieux" and Mozart's Oboe Quartet, WNYC, 1; Beethoven's "Missa Solemnis," performed by Bruno Walter with the New York Philharmonic and assisting artists, C. B. S., 3; Mozart's Quartet K. 575, played by the WQXR String Quartet, WQXR, 6; Bach Aria Group, WABF (FM), 6:30; Loeffler's "Pagan Poem," WQXR, 8:30; Handel's Violin Sonata in D, Beethoven's "Eroica" Variations for piano, WQXR, 11.

Monday—P. M.: Mozart's "Seraglio" Overture, Falla's "Nights in the Gardens of Spain," Tchaikovsky's "Romeo and Juliet" (Beecham), WQXR, 8.

Tuesday—P. M.: Prokofieff's Scythian Suite, WNYC, 7; Strauss's "Don Quixote," WQXR, 8; Stravinsky's "L'Histoire d'un soldat," WQXR, 10.

Wednesday—P. M.: Organ works by Buxtehude, Walther and Bohm, played by Ernest White, WNYC, 8; Mozart's Sonata K. 304, played by Sylvan Shulman, violin, and Edward Robinson, piano, WNYC, 8:30.

Thursday—P. M.: Berlioz's "Queen Mab" Scherzo, WQXR, 9:10.

Friday—P. M.: Stravinsky's "Oedipus Rex," from the Juilliard School, WNYC, 8:30.

Saturday—P. M.: Gillis's Short Overture, Rathaus's Polonaise Symphonique, Brahms's Third Symphony, played by the Southern Symphony under Carl Bamberger, N. B. C., 8; Handel-Harty "Water Music," Debussy's Rhapsody for clarinet and orchestra, Delius's "Summer Night on the River," played by the A. B. C. Symphony under Chauncey Kelly, WJZ, 3:30; Haydn's Quartet Opus 76, No. 4, WQXR, 11.

AYTON, OHIO
NEWS WEEK
1 9 1948

MUSIC

Münch of Boston

Münch: Silver bangs and the Gallic touch . . .

Would the Friends of the Boston Symphony, requested Henry B. Cabot, president of the orchestra's trustees, please remain seated after the music; there would be an important announcement. The approximately 700 Friends (contributors to the symphony) who were present in Symphony Hall for their annual meeting on April 8 raised a collective eyebrow. After the music, they generally had tea in the Huntington Avenue foyer. However, when Serge Koussevitzky had finished conducting two Preludes by Wagner, the Friends stayed in their seats.

The announcement was that 74-year-old Koussevitzky, their adored conductor for 24 years, was going to retire at the end of the 1948-49 season. Since next year will mark his 25th anniversary with the orchestra, the Boston Symphony would celebrate 1948-49 as the Silver Jubilee Season of Serge Koussevitzky. All this was no great surprise, for rumors of his impending retirement have been going the rounds for several years.

Then came the answer to the question the music world has been asking for just as long: When Koussevitzky finally did retire, who would succeed him? Would it be Leonard Bernstein, his young protégé? Would it be Charles Münch, the silver-haired Alsatian who has taken most of the major American symphonies by storm since he began guest-conducting in this country in December 1946? Or would it be the dynamic Greek from Minneapolis, Dimitri Mitropoulos?

Münch it was. In October 1949, "le beau Charles," as the ladies in Paris used to call him, will take over as conductor of the world-famous precision instrument that is the Boston Symphony. Although Koussevitzky will continue as director of the Berkshire Music Center, Münch will conduct the popular Berkshire Festival concerts at Tanglewood, the Boston Symphony's other home in Lenox, Mass.

Strings: Münch is now 56. His father was an Alsatian musician; his mother, a Parisian, and he was born in Strasbourg. His early musical interest centered on the violin, which he first studied with his father and later under Lucien Capet in Paris and Carl Flesch in Berlin. Switching to conducting, he served under Wilhelm Furtwängler in the Gewandhaus Orchestra in Leipzig. In 1932 Münch began conducting in Paris and founded the Paris Philharmonic. By 1938 he had succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra. During the occupation Münch continued conducting, for there was no other way to keep the musicians together and a German conductor out. However, he turned over his salary to the Resistance.

Although Münch still maintains his connections with both the Paris Philharmonic and the Paris Conservatory Orchestra, lately he has spent most of his time guesting (coincidentally, Boston was the scene of his first American guest appearance). Next year, before he becomes Boston's conductor, his United States schedule includes appearances with the New York Philharmonic-Symphony, the Chicago Symphony, and a tour with the French Orchestre National.

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HERALD

APR 18 1948

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COMMERCIAL APPEAL
[illegible]

Drops Boston Bator

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YOUNGSTOWN, OHIO
VINDICATOR

Koussevitzky Gives Notice

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WESTCHESTER, PA
LOCAL NEWS
APR 20 1948

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SARANAC LAKE, N. Y.
ADIRONDACK ENTERPRISE

APR 20 1948

KOUSSEVITSKY

Music lovers will contemplate with sadness the decision of Dr. Serge Koussevitsky to lay down the baton of the Boston Symphony Orchestra.

Because he brought the Boston orchestra to prominence in the period when radio and recording were developing their ability to spread the sound of a single orchestra to all the corners of the land, followers of fine music throughout America have come to know the name of the musical touch of Koussevitsky.

* * *

It would be interesting to trace the variation in a few generations of women's hats and they might mean something to a philosopher.

SCHENECTADY, N. Y.
GAZETTE
APR 20 1948

Musician Gets U.S. Royalties

By RUTH CONSTAD

NEW YORK, April 19 (UP)—Soviet composer Aram Khachaturian, who has headed the classical hit parade in the United States for the last 21 weeks, is receiving his huge American royalties in Russia, his agents said today.

Louis Levy, president of the Leeds Music Corp. said Khachaturian shows "lively interest" in his sales in America which must mean that he is receiving the money Leeds sends to Russia for him.

The Khachaturian royalties are estimated as a "small fortune." Leeds declined to reveal the amount but all the recording companies have recorded his Gayne ballet suite and the Masquerade suite in their entirety and they have sold in millions of copies, especially "The Sabre Dance" from "Gayne."

Outsells All Others

The radio stations have been broadcasting Khachaturian's music regularly and juke boxes have swallowed great piles of his records. Levy said he has completely outsold any American or foreign classical composer for 21 weeks.

The two other top Soviet composers, Sergei Prokofieff and Dimitri Shostakovitch sell enough phonograph records and are played on enough radio programs to make their royalties sizeable too. Added to Khataturian's, theirs make the money going to Russia annually, a six-figure sum, it was said.

Levy ascribed the popularity of the Russian composers to the "simplicity" of their works which appeals to the "masses".

The Communist party wasn't wrong," he said, "when it called down the composers for writing music above the heads of the people. Music like that does not sell."

For example, Levy said, Prokofieff's "Holiday Poem," one of the pieces severely criticized by the central committee, was sent to Conductor Serge Koussevitzky of the Boston Symphony orchestra to be introduced to the American public.

Too Complicated

Koussevitzky, a friend of Prokofieff's, "regretfully" returned it saying it was too complicated for general consumption.

"That's the reason," Levy explained, "that Paul Hindemith, Aaron Copeland and a number of other American composers don't go over in their own country. People want to hear music simply enough to feel."

The Russians are retaining their musical popularity despite the present anti-Communist sentiment, Levy said.

"I guess the people love and understand Russian music enough to have the sense to divorce Sommunist art in their minds from Communist politics," he said.

TIME MAGAZINE
CHICAGO, ILL.
APR 19 1948

The Winners

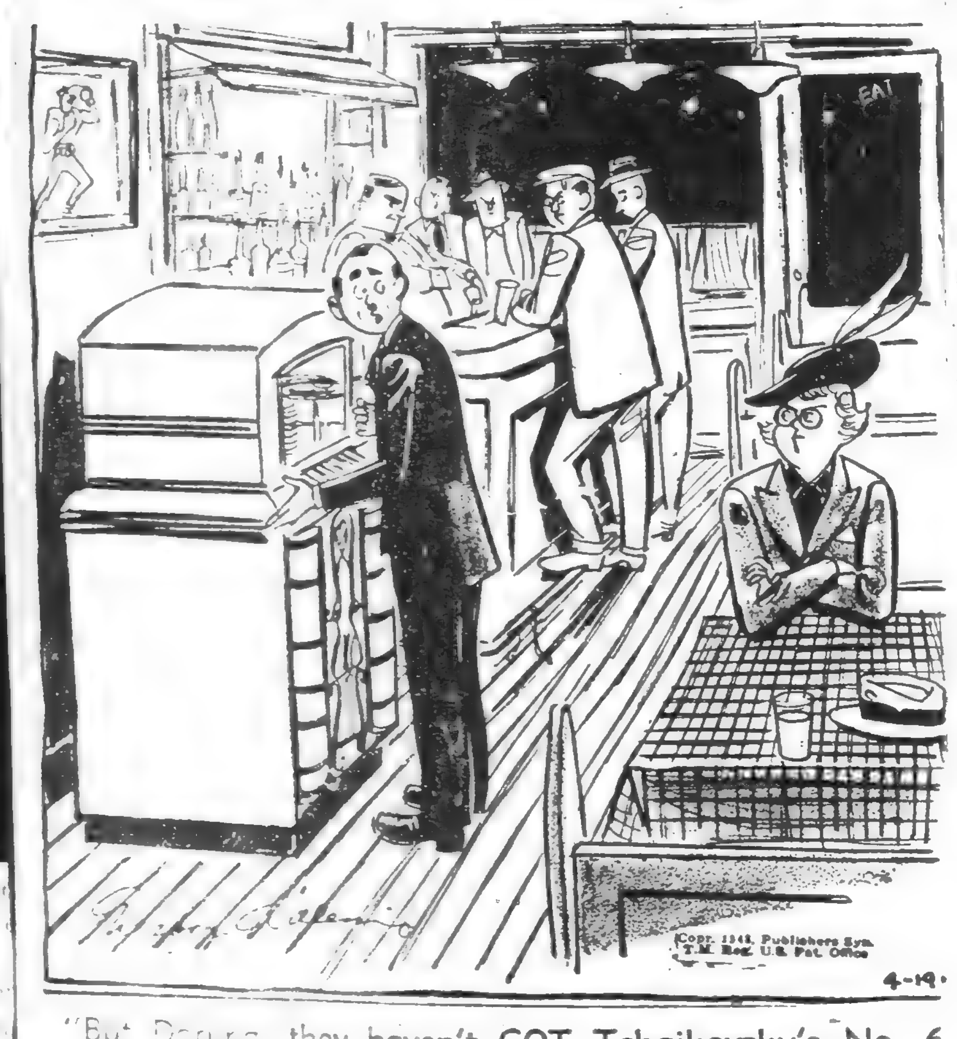
Radio's most prized ornaments (with the exception of high Hooperatings) are the annual Peabody Awards. This week in Manhattan, the 1947 Peabody "Oscars" will be handed round.

Among the networks, ABC and CBS share top honors with three prizewinning programs apiece. ABC's Elmer Davis and *CBS Views the Press* divided the award for reporting; ABC's *Theatre Guild on the Air* and CBS's *Studio One* split the drama prize; ABC's Boston Symphony wins the music award; CBS's Documentary Unit series gets the education award. Mutual gets only a tiny ray of reflected glory (one of its affiliated stations won a prize). NBC gets nothing.

The other prizes: to Chicago's WBBM, for its *Report Uncensored* (TIME, Aug. 11); to KXAR, of Hope, Ark., for outstanding public service during a flattening tornado; to Washington's WQQW (TIME, Jan. 20), for *The Children's Hour*, the best children's program, and to Minneapolis' WCCO, for *As the Twig Is Bent*, a youth rehabilitation series. The U.N. "Network for Peace" wins a special commendation for its *United Nations Today.*

MONTREAL, CANADA
GAZETTE

THESE WOMEN ! by d'Alessio


EAT
Copr. 1948, Publishers Syn. T.M. Reg. U.S. Pat. Office
4-19

"But Darling, they haven't GOT Tchaikovsky's No. 6 in E Minor, 'Pathetique' conducted by Koussevitzky and the Boston Symphony Orchestra!"

WASHINGTON, PA.
OBSERVER

Drops Boston Baton

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RICHMOND, VA.
TIMES DISPATCH
JUN 20 1948

This combination gives a very dark color to the music which repels some listeners, although I think the total effect is rather exciting. The problem, however, is to escape monotony, especially in the two outer allegro movements enclosing the beautiful Adagio, one of Bach's characteristic richly melodic and ornamented inventions here given an usually somber feeling by the darkness of the instrumentation.

This monotony can be escaped only by the most understanding and subtly valued phrasing. This is not completely found in the new three-record set (DM-1211) conducted by Sergei Koussevitsky with members of the Boston Symphony, recorded at Tanglewood. There is high polish and rich sonority of tone in abundance, but not perhaps that last understanding of Bach which alone can vitalize some of his more difficult music.

PHILADELPHIA, PA.
BULLETIN
APR 20 1948

Boston Symphony's Great Performance

Occasionally some outstanding musical performance leaves one with a memorable impression. Such was the concert given by the Boston Symphony Orchestra, under Dr. Koussevitzky, at the Academy of Music last week. It would be difficult to express in words the great artistic interpretation, the beauty and the grandeur that emanated from the stage of the Academy of Music.

I wonder, were the composers of these masterpieces present in the Academy, whether they would have gloried in their own works; for to this listener, at least, this performance may even have surpassed the conception of the creators themselves; namely, Mozart, Prokofieff and Sibelius.

The Philadelphia Forum should be congratulated for bringing to Philadelphia one of the world's greatest musical organizations.

Max N. Carol

ST. LOUIS, MO.
POST DISPATCH
APR 21 1948

New Concert Records

By Thomas B. Sherman

A NEW Stravinsky album issued by RCA-Victor contains two of the composer's most striking compositions for small groups of instruments: "L'Histoire du Soldat" and the Octet for Wind Instruments. First desk men from the Boston Symphony Orchestra are the performing artists and Leonard Bernstein is the director. Both performances are on a virtuoso level; sound reproduction is consistently superior. "The Soldier's Story" was written for ballet, narrator and a chamber ensemble of wood, brass strings and percussion. In the recorded performance one gets only the music but while the effect is necessarily incomplete the deft manipulation of sonorities and rhythms are quite enough to interest any listener who is not anti-Stravinsky. (Five records.)

★ ★ ★

ISAAC STERN and his accompanist Alexander Zakin play the Brahms D Minor Sonata for violin and piano with deep seriousness. It is a mature performance in every respect. Mr. Stern's violin tone wavers occasionally on sustained notes but otherwise the quality of sound is equal to the differentiations of meaning that his perceptive interpretation call for. (Columbia, three records.)

IGOR STRAVINSKY.

NEW YORK, N. Y.
HERALD TRIBUNE
APR 21 1948

Bernstein to Sail for Europe

Leonard Bernstein will leave today on the Queen Mary for a concert tour in Europe, beginning on May 9 and 10, when he will conduct at the State Opera in Munich. Concerts in Milan, Budapest, Vienna and Paris and five June concerts in Scheveningen, Holland, will follow. He will then sail on the Nieuw Amsterdam on June 22 and teach at the Berkshire Music Center at Tanglewood, Lenox, Mass., in July and August. Several American works, including Roy Harris's third symphony, Samuel Barber's "Capricorn Concerto," George Gershwin's "Rhapsody in Blue" and his own "Jeremiah" symphony will be included in his European programs.

YOUNGSTOWN, OHIO
VINDICATOR
5 1948

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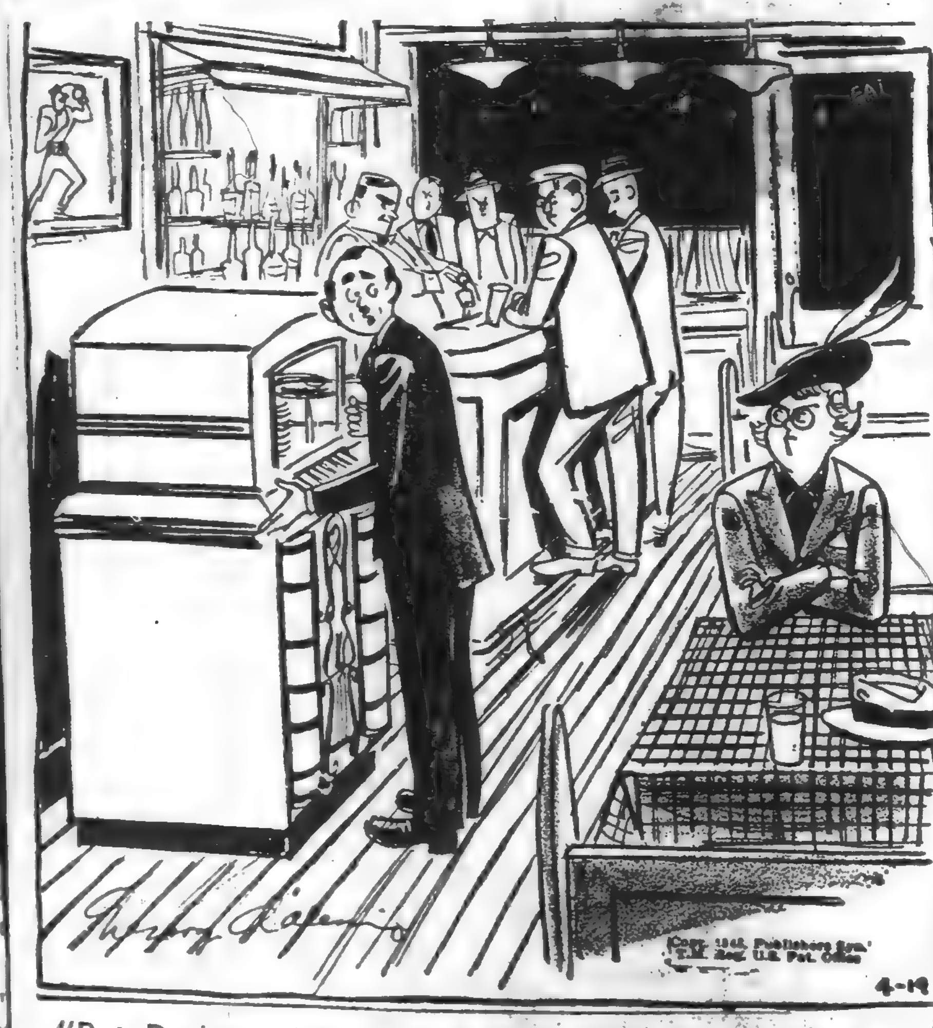
Dr. Koussevitzky has been producing "living music" since he took over the Boston in 1924 and restored its great tradition from the low estate to which it had fallen after Karl Muck was deposed on a charge of sympathy with Germany in World War I. The Russian has won other distinctions: as the ardent sponsor of new music by contemporary composers, and as the founder of the famous school for conductors at Tanglewood in the Berkshires.

The next leader of the Boston Symphony will be Charles Muench, organizer and conductor of the Paris Philharmonic. He first appeared in America in 1946 and recently has been guest conductor in Boston; but he is little known in this country. No doubt his selection was a result of careful search; but it is regrettable that the Boston could not find a suitable successor in the United States.

MONTREAL, CANADA
GAZETTE
APR 19

THESE WOMEN ! by d'Alessio


Copr. 1948, Publishers Syn. T.M. Reg. U.S. Pat. Office
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"But Darling, they haven't GOT Tchaikovsky's No. 6 in B Minor, 'Pathetique' conducted by Koussevitzky and the Boston Symphony Orchestra!"

WASHINGTON, PA.
OBSERVER

Drops Boston Baton

AFTER 25 years as conductor of the Boston symphony orchestra, Dr. Serge Koussevitzky, 73, announces he will resign after the

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WESTCHESTER, PA
LOCAL NEWS
APR 20 1948

Drops Boston Baton

AFTER 25 years as conductor of the Boston symphony orchestra, Dr. Serge Koussevitzky, announces he will resign after the 1948 season. *(International)*

SARANAC LAKE, N. Y.
ADIRONDACK ENTERPRISE
APR 20 1948

KOUSSEVITSKY

Music lovers will contemplate with sadness the decision of Dr. Serge Koussevitsky to lay down the baton of the Boston Symphony Orchestra.

Because he brought the Boston orchestra to prominence in the period when radio and recording were developing their ability to spread the sound of a single orchestra to all the corners of the land, followers of fine music throughout America have come to know the name of the musical touch of Koussevitsky.

* * *

It would be interesting to trace the variation in a few generations of women's hats and they might mean something to a philosopher.

PHILADELPHIA, PA.
BULLETIN
APR 20 1948

Boston Symphony's Great Performance

Occasionally some outstanding musical performance leaves one with a memorable impression. Such was the concert given by the Boston Symphony Orchestra, under Dr. Koussevitzky, at the Academy of Music last week. It would be difficult to express in words the great artistic interpretation, the beauty and the grandeur that emanated from the stage of the Academy of Music.

I wonder, were the composers of these masterpieces present in the Academy, whether they would have gloried in their own works; for to this listener, at least, this performance may even have surpassed the conception of the creators themselves; namely, Mozart, Prokofieff and Sibelius.

The Philadelphia Forum should be congratulated for bringing to Philadelphia one of the world's greatest musical organizations.

Max N. Carol

RICHMOND, VA.
TIMES DISPATCH
JUN 20 1948

This combination gives a very dark color to the music which repels some listeners, although I think the total effect is rather exciting. The problem, however, is to escape monotony, especially in the two outer allegro movements enclosing the beautiful Adagio, one of Bach's characteristic richly melodic and ornamented inventions here given an usually somber feeling by the darkness of the instrumentation.

This monotony can be escaped only by the most understanding and subtly valued phrasing. This is not completely found in the new three-record set (DM-1211) conducted by Sergei Koussevitsky with members of the Boston Symphony, recorded at Tanglewood. There is high polish and rich sonority of tone in abundance, but not perhaps that last understanding of Bach which alone can vitalize some of his more difficult music.

SCHENECTADY, N. Y.
GAZETTE
APR 20 1948

Musician Gets U.S. Royalties

By RUTH CONSTAD

NEW YORK, April 19 (UP)—Soviet composer Aram Khachaturian, who has headed the classical hit parade in the United States for the last 21 weeks, is receiving his huge American royalties in Russia, his agents said today.

Louis Levy, president of the Leeds Music Corp. said Khachaturian shows "lively interest" in his sales in America which must mean that he is receiving the money Leeds sends to Russia for him.

The Khachaturian royalties are estimated as a "small fortune." Leeds declined to reveal the amount but all the recording companies have recorded his Gayne ballet suite and the Masquerade suite in their entirety and they have sold in millions of copies, especially "The Sabre Dance" from "Gayne."

Outsells All Others

The radio stations have been broadcasting Khachaturian's music regularly and juke boxes have swallowed great piles of his records. Levy said he has completely outsold any American or foreign classical composer for 21 weeks.

The two other top Soviet composers, Sergei Prokofieff and Dimitri Shostakovitch sell enough phonograph records and are played on enough radio programs to make their royalties sizeable too. Added to Khataturian's, theirs make the money going to Russia annually, a six-figure sum, it was said.

Levy ascribed the popularity of the Russian composers to the "simplicity" of their works which appeals to the "masses".

The Communist party wasn't wrong," he said, "when it called down the composers for writing music above the heads of the people. Music like that does not sell."

For example, Levy said, Prokofieff's "Holiday Poem," one of the pieces severely criticized by the central committee, was sent to Conductor Serge Koussevitzky of the Boston Symphony orchestra to be introduced to the American public.

Too Complicated

Koussevitzky, a friend of Prokofieff's, "regretfully" returned it saying it was too complicated for general consumption.

"That's the reason," Levy explained, "that Paul Hindemith, Aaron Copeland and a number of other American composers don't go over in their own country. People want to hear music simply enough to feel."

The Russians are retaining their musical popularity despite the present anti-Communist sentiment, Levy said.

"I guess the people love and understand Russian music enough to have the sense to divorce Sommunist art in their minds from Communist politics," he said.

ST. LOUIS, MO.
POST DISPATCH
APR 21 1948

New Concert Records

By Thomas B. Sherman

A NEW Stravinsky album issued by RCA-Victor contains two of the composer's most striking compositions for small groups of instruments: "L'Histoire du Soldat" and the Octet for Wind Instruments. First desk men from the Boston Symphony Orchestra are the performing artists and Leonard Bernstein is the director. Both performances are on a virtuoso level; sound reproduction is consistently superior. "The Soldier's Story" was written for ballet, narrator and a chamber ensemble of wood, brass strings and percussion. In the recorded performance one gets only the music but while the effect is necessarily incomplete the deft manipulation of sonorities and rhythms are quite enough to interest any listener who is not anti-Stravinsky. (Five records.)

★ ★ ★

ISAAC STERN and his accompanist Alexander Zakin play the Brahms D Minor Sonata for violin and piano with deep seriousness. It is a mature performance in every respect. Mr. Stern's violin tone wavers occasionally on sustained notes but otherwise the quality of sound is equal to the differentiations of meaning that his perceptive interpretation call for. (Columbia, three records.)

IGOR STRAVINSKY.

TIME MAGAZINE
CHICAGO, ILL.
APR 19 1948

The Winners

Radio's most prized ornaments (with the exception of high Hooperatings) are the annual Peabody Awards. This week in Manhattan, the 1947 Peabody "Oscars" will be handed round.

Among the networks, ABC and CBS share top honors with three prizewinning programs apiece. ABC's Elmer Davis and *CBS Views the Press* divided the award for reporting; ABC's *Theatre Guild on the Air* and CBS's *Studio One* split the drama prize; ABC's Boston Symphony wins the music award; CBS's Documentary Unit series gets the education award. Mutual gets only a tiny ray of reflected glory (one of its affiliated stations won a prize). NBC gets nothing.

The other prizes: to Chicago's WBBM, for its *Report Uncensored* (TIME, Aug. 11); to KXAR, of Hope, Ark., for outstanding public service during a flattening tornado; to Washington's WQQW (TIME, Jan. 20), for *The Children's Hour*, the best children's program, and to Minneapolis' WCCO, for *As the Twig Is Bent*, a youth rehabilitation series. The U.N. "Network for Peace" wins a special commendation for its *United Nations Today*.

NEW YORK, N. Y.
HERALD TRIBUNE
APR 21 1948

Bernstein to Sail for Europe

Leonard Bernstein will leave today on the Queen Mary for a concert tour in Europe, beginning on May 9 and 10, when he will conduct at the State Opera in Munich. Concerts in Milan, Budapest, Vienna and Paris and five June concerts in Scheveningen, Holland, will follow. He will then sail on the Nieuw Amsterdam on June 22 and teach at the Berkshire Music Center at Tanglewood, Lenox, Mass., in July and August. Several American works, including Roy Harris's third symphony, Samuel Barber's "Capricorn Concerto," George Gershwin's "Rhapsody in Blue" and his own "Jeremiah" symphony will be included in his European programs.

WILKES BARRE, PA.
TIMES LEADER NEWS

APR 23 1948

KOUSSEVITZKY

Music lovers will contemplate with sadness the decision of Dr. Serge Koussevitzky to lay down the baton of the Boston Symphony Orchestra.

Because he brought the Boston orchestra to prominence in the period when radio and recording were developing their ability to spread the sound of a single orchestra to all the corners of the land, followers of fine music throughout America have come to know the name and the musical touch of Koussevitzky.

NEW YORK, N. Y.
TIMES

APR 23 1948

BERNSTEIN IS SIGNED TO LEAD IN PALESTINE

Leonard Bernstein, former conductor of the New York City Symphony Orchestra, has accepted the post of artistic director of the Palestine Philharmonic Orchestra, it was learned yesterday. He will assume his new position in October after a six-week tour of Europe, and a summer at the Berkshire Music Center, where he will be a guest conductor of the Boston Symphony.

The invitation, which will for the first time provide the Palestinian orchestra with one conoductor over a period of several months, was extended to Mr. Bernstein by Henry Haftel, one of the orchestra's concert masters, with the assistance of the American Fund for Palestinian Institutions.

Mr. Bernstein's three-year directorship of the New York Symphony ended with his "reluctant resignation" in the face of the orchestra's budget restrictions for next season.

—SATURDAY, APRIL 24, 1948

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

It was time that Richard Strauss' "Don Quixote" turned up again, with Gregor Piatigorsky as cello soloist, on a program of the Boston Symphony Orchestra. We last heard it three years ago February. Nor could there have been a better time to renew its acquaintance than on a weekend late in April.

This score, with all its exact and challenging detail, for some years has been one of the Serge Koussevitzky specialties and also a Boston Sypmhony specialty. It is not only a matter of this orchestra's tonal richness, but of the conductor's colorful imagination, and the sensitive response of the players to the polyphonic demands and the million-and-one attacks, accents, changes of rhythm and meter and other complexities that characterize the style of Strauss.

As for Mr. Piatigorsky, it is reasonable to say that up and down the far spaces of this country he today is most closely associated with the solo part of "Don Quixote." He plays it with a rich and "fluid" tone that never loses moisture, with a broad and virile style that "sings" all the way, and with a deft technique that makes it sound easy.

Yesterday, we heard for the first time the orchestra's new first viola in the role of Sancho Panza. Mr. Joseph De Pasquale gave a superb account of his prowess, so well that the analysis of Mr. Piatigorsky's work, in the preceding paragraph, applies equally to the playing of Mr. De Pasquale. When the performance was over, all hands received most cordial applause.

To begin this program, there is Riccardo Pick-Mangiagalli's version for massed strings of two Bach Preludes: slow D minor composed for organ, and the fast E major from the Partita No. 3 for unaccompanied fiddle. Both, as we have learned from previous performances, are admirably arranged, and when played with such brilliant sonority as the Boston strings can muster, they really sound very big.

From Gericke's time, in 1905, until this week, Haydn's B-flat Symphony, No. 98 (fourth of the London series) had not been performed by the Boston Symphony. All those years it remained one of many unfamiliar Haydn symphonies deserving revival but finding it not. Mr. Koussevitzky is to be congratulated for presenting it even late. It is a most remarkable Haydn Symphony, containing an imposing first movement, one of the finest of Hayn slow movements and a tricky finale which reminds me of that other Haydn B-flat Symphony, the No. 102. The performance, apart from one conspicuous false entrance, was excellent.

PHILADELPHIA, PA.
INQUIRER

APR

RCA Victor's new Stravinsky album includes two of that modern master's chamber works which date back to the 1920's—*L'Histoire du Soldat* and the *Octet for Wind Instruments*.

They were recorded last summer at Tanglewood, Mass., scene of the famous Berkshire Festivals, by Leonard Bernstein and first-desk players of the Boston Symphony, and the result is something fascinatingly outside the usual routine.

Histoire, written originally as a ballet with both speaking and singing voices, is presented in this version with the original instrumentation calling for clarinet, bassoon, trumpet, trombone, contra bass, violin and percussion.

The accent is on the percussion, which includes practically everything in "the kitchen" (as the orchestra boys call it) except, perhaps, the sink.

The *Octet* is scored for four woodwinds and four brasses and is a delightfully witty and stylized piece, perhaps on the whole more intriguing than *Histoire*. Both works are given lively and imaginative performances and the recording is good. ($1.25.)

MUSIC

Pension Fund Concert

The second Pension Fund concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given last night in Symphony Hall. Beethoven's Missa Solemnis was performed with the assistance of the following: The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth [illegible]; Ellen Faull, soprano; Eunice [illegible], contralto; David Lloyd, tenor; George London, bass.

By ALEXANDER WILLIAMS

Beethoven's Missa Solemnis, which constituted last night the 106th Pension Fund concert of the Boston Symphony Orchestra, is one of those musical masterpieces which require a good deal of preparatory study to appreciate properly the unique features and grandiose conception that make it one of the great choral-orchestral works of all time. Curiously, our own age is closer in spirit to Bach and more readily understands and more cordially welcomes his Passions and B minor Mass and Magnificat. Perhaps that explains the fact that the hall was not entirely full last night. But certain it is that Beethoven's Missa Solemnis must not be listened to in terms of Bach.

Tovey finds affinity with Palestrina, and the last two sections are symphonic in Beethoven's mature style. Choral singers who have mastered the extreme difficulties of their role in it, love the Missa Solemis more than do audiences [illegible] so trained and oriented. [illegible] guess that the hall could have been sold out twice over for the B minor Mass, longer though it be. This hazard is not submitted in a [illegible]tentious spirit, but merely [illegible] a phenomenon of [illegible] taste.

At any rate all the huge combined forces had worked [illegible] under Dr. Koussevitzky's [illegible] produce as stirring [illegible] as possible. The [illegible]ists, Misses Faull and [illegible] Messrs. Lloyd and [illegible]quently. Theirs [illegible] semble task, and [illegible] if it were desirable [illegible] singer out above [illegible] impossible not to [illegible] under the united [illegible] Beethoven and Koussevitzky [illegible] enough to congratulate [illegible] gether on the success [illegible].

The chorus, [illegible] worth, seemed to [illegible] best singing of [illegible] even than in "Oedipus [illegible]" and in their annual concert in Cambridge. To be sure, the Radcliffe group was not in the Stravinsky [illegible] but it is still safe to assume [illegible] this performance was the climax of the [illegible] year. Harvard-Radcliffe [illegible]. Dr. Koussevitzky [illegible] the inspiring genius of the whole production.

HE BOSTON HERALD, SATURDAY, APRIL 24, 19

MUSIC

Symphony Concert

The 23rd concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloist was Gregor Piatigorsky, cellist. The program was as follows:

Two Preludes arranged for string orchestra by R. Pick-Mangiagalli.... Bach
Symphony in B flat major No. 98 .. Haydn
"Don Quixote" Op. 35 .... Strauss

By ALEXANDER WILLIAMS

The restoration of this Haydn Symphony (No. 98) to the active repertoire of the Boston Symphony is one of the best things that could have been done. As in all Haydn's mature works there are a great many arresting features, notably in this case in the finale. The adagio could not in fact have been a requiem for Mozart, as the music was first played in March 1701 and Mozart did not die until December of that year. All the same it is easy to see what Tovey meant by the remark, for the music is grave and tender and could have been the reflection of a great artist on the loss to the world of another.

The quantity of Haydn's symphonies is probably responsible for the neglect of some of the best of them, like this one. Still, it is decidedly curious that so charming and gay and unusual a work should have been shelved for so long. It suggests that conductors should look a little sharper when they plan a Haydn symphony for the program and not be content merely with repeating the "Surprise." Dr. Koussevitzky has a great way with Haydn, and the impeccability of the performance yesterday was marred only by one too early entrance of the trumpet.

Another piece repeated from Tuesday night's concert was the Bach. Of these two preludes, one originally for organ and the other for solo violin, which Pick-Mangagalli arranged for string orchestra, the fast second one comes off better than the adagio. My suspicion is that Dr. Koussevitzky in his delight at exhibiting the silken texture of the orchestra's strings inclines to take the first prelude too slowly. Certainly no organist would attempt such deliberateness. The second one, however, sounds grand. It is tastefully transcribed and is a fine addition to Bach literature for a symphony orchestra.

Only a rabid Strauss addict, in my view, can take continuous delight in "Don Quixote." I will go further and say that it is the most boring of his tone poems, though it has some competitors for that honor. There are, of course, passages of sensuous beauty and many others of a brilliantly effective realism. But by and large "Don Quixote" dates badly and inspires tedium more than exhilaration.

Mr. Piatigorsky played with his usual beautiful tone and execution, and Mr. de Pasquale also did well. But the orchestra performance was sloppy, for once in a way, and Dr. Koussevitzky dragged the music interminably so that at times it seemed as if the works would stop of their own momentum. Let us hope they can pull the piece together for tonight's performance.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

Stravinsky: The Soldier's Tale and Octet for Wind Instruments. Leonard Bernstein conducting members of the Boston Symphony Orchestra. Victor album 1197. Ten sides.

A FINE recording of two provocative, rarely heard compositions by one of the twentieth century's leading composers.

"The Soldier's Tale," written during World war I, is a setting to music of the ancient fairy tale concerning a soldier, his violin, and the devil. The music is but one of three elements in the work, the other two being the narrator and the dancers.

It is beautifully scored for seven instruments—clarinet, bassoon, trumpet, trombone, violin, double bass and elaborate percussion. There are few composers in musical history who can match Stravinsky in thematic ingenuity and orchestral coloration, particularly when he is writing for woodwinds and brasses.

Bernstein is more than equal to the difficult task of interpreting this unique music, and he gets wonderful backing from the Boston virtuosi. The Octet for Wind Instruments gives the soloists a further chance to demonstrate their mastery.

RICHMOND, VA.
TIMES DISPATCH

APR 25 1948

By Fredson Bowers

TWO highly original works by Igor Stravinsky are presented in "L'Histoire du Soldat" and the Octet for Wind Instruments, played by the Boston Symphony, conducted by Leonard Bernstein on five records (DM-1197). "The Soldier's Tale" (six sides) is the music for a ballet which was to have both a narrator and dancers, but the narrative is omitted here. Written in 1918 under the influence of the first World War, the ballet tells a kind of morality story of a soldier and his encounter with the devil, their contest with fiddles, the soldier's triumph, and his eventual downfall when he breaks his pact. The music is scored for only seven instruments: clarinet, bassoon, trumpet, trombone, violin, double bass, and general percussion. With this rather odd yet balanced combination, Stravinsky plays with great ingenuity, always with the utmost attention to clarity of the instrumental voices. The work is of a very high order of imagination, although as with many ballets, some of the total effect is missing when it is played as a concert suite without the dance action to illuminate the music.

The Octet for Wind Instruments (four sides) is one of Stravinsky's first essays in absolute music in the classical spirit and away from the folk music which had hitherto influenced him. Historically it is of interest as a major forerunner of his symphonies, but the music has a quite independent appeal of its own as well. Scored for flute, clarinet, two bassoons, two trombones and two trumpets, the work does not escape some of the inherent monotony of tone inevitable in such a combination; nevertheless, the sonorities are handled with skill and variety, and the frequent contrapuntal writing does much to invite a continuous interest. Listeners must not expect another classical symphony, since this work, as well as "The Soldier's Tale" is austere and on the acrid side. Neither is likely to convert a prejudiced person to the "modern" idiom; but for those whose ears are adjusted, and who find a fascination in Stravinsky's musical intellect, the set will prove to be a real find worth much playing to familiarize oneself with an original and daring mind. The performance is impeccable and the recording (made at Tanglewood) is superb in its clarity and balance.

Ballet music of quite a different order is presented in a six-record album (DM-1205) of a wide selection from Tchaikowsky's "Sleeping Beauty" played by Leopold Stokowski and his Symphony. Some of this music has been familiar from suites of the short ballets "Aurora's Wedding" and "Princess Aurora" which have been made up from the full-evening performance of "Sleeping Beauty." Tchaikowsky wrote for the ballet some of its loveliest and freshest music, his melodic genius and his extraordinary craftsmanship finding this a natural medium for expression. This set presents a fine selection of eminently listenable pieces full of charm, gaiety, and beauty, and all imbued with motion. Stokowski is his usual self; that is, the music is made rather larger than life (I suspect some tinkering with the score), an impression aided by the slightly over-reverberant recording, and is emphasized more for the concert hall than for the ballet theater. Yet the album has many virtues and for those who want a wider selection of this lovely music than is found in the three-record Sadlers Wells album (DM-673) or the rather old Kurtz set of "Aurora's Wedding" (DM-326), it will be more than satisfactory. Outside of the echoing, the recording is rich and full-bodied.

On four 10-inch records (MO-1186), the Metropolitan baritone, Leonard Warren, with a chorus and orchestra, sings a selection of such familiar Sea Shanties as Blow the Man Down, Shenandoah, Rio Grande, Low Lands, The Drunken Sailor, and so forth. Warren's big open voice is well suited for this virile music, and for once the orchestral arrangements are ingenious rather than lush. Recording is highly realistic.

The "Brooklyn Baseball Cantata" goes back to a radio show in 1937. Now sung by Robert Merrill, baritone, with Russ Case, his orchestra and chorus, the two 10-inch records (DO-42) may amuse those to whom Brooklyn is a legend, but the stuff is pretty obvious and will scarcely bear much repetition.

Mr. Bowers will answer letters of enquiry about the choice of records.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 27 1948

Quits Philadelphia Orchestra

PHILADELPHIA, April 26 (AP).—Samuel Mayes, thirty-year-old first violoncello of the Philadelphia Orchestra, has resigned and will play with the Boston Symphony Orchestra next season. It was reported that Mr. Mayes would replace Jean Bedetti, first 'cellist of the Boston Orchestra, who plans to retire.

Boston Symphony's Future; Stravinsky's 'Soldier's Tale'

By ALEXANDER WILLIAMS

[illegible] news at the meet- [illegible] of the Boston [illegible] other day [illegible] upon [illegible] Munch, our [illegible] as of the [illegible]. He [illegible] man [illegible] would be [illegible] me who [illegible]. He is [illegible] musi- [illegible] all very [illegible] here [illegible] Min- [illegible]. He [illegible] how [illegible] Kous- [illegible] has [illegible] the Boston [illegible] the past [illegible] to build [illegible] of sound [illegible] Symphony. [illegible] that he has [illegible] at heart [illegible] to believe [illegible] Boston Sym- [illegible]

[illegible] regret at [illegible] nation a year [illegible] enemies and [illegible] in the first [illegible] the incumbency when [illegible] modern scores at [illegible] the dozen. But he [illegible] them over, and [illegible] are now ac- [illegible]. There will [illegible] the fact that he [illegible] in the Berkshires [illegible] come here for [illegible] guest," though it will [illegible] to think of him [illegible] role. For reasons of his [illegible] he is certainly wise to decide to resign. The prolonged [illegible] which clung to him this au- [illegible] alarming to his public, [illegible] not be so selfish as [illegible] him to expose himself to [illegible] simply for our pleasure in [illegible] him lead the orchestra. Finally it says much for the far- [illegible] sagacity of the trustees in [illegible] such prompt action in securing the Boston Symphony's future at a time when the direction of other orchestras in New York and Chicago is floundering around with a schedule of guest conductors.

"L'HISTOIRE DU SOLDAT"

Victor has just issued one of Stravinsky's more peculiar and controversial scores, "L'histoire du soldat," along with his Wind Octet, a delightful and more straightforward piece. The former is scored for violin, double bass, clarinet, bassoon, trumpet, trombone and percussion. Leonard Bernstein conducts seven musicians of the Boston Symphony in this recording, which was made at Tanglewood. The music is very difficult to play, with changes of time signature at almost every other bar. Nevertheless, the performance is perfectly clear.

There are those who maintain that "L'histoire du soldat" is virtually meaningless without stage action. Stravinsky wrote the music and his friend, C.-F. Ramuz, contributed the "libretto" in Switzerland after World War I when both were at a low ebb. This labor gave them something to occupy their minds and provided a little fun through rather grim days. There was a stage production in London in 1927 (not the first), and I cannot resist giving the comment made upon it by James Agate, the drama critic of the Sunday Times who died recently. His account recalls an era of artistic preciosity which is now almost quaint.

"This entertainment seemed to me to be the kind of thing which delights super-highbrows and very young children, but nobody in between. The stage presented a theater within a theater. Set back from the real footlights was a tiny proscenium lit up by smaller footlights. The tiny curtain, raised and lowered by a proclaimed stage- [illegible] revealed a primitive sea and a [illegible] monster, three whalers [illegible] a bee-line for a fishy grave, [illegible] looked on derisively. The symbolism of this work [illegible] escaped me. To the left was the orchestra whose members [illegible] for a time by wiping their [illegible] taking off their sweaters and so on. I am told that Mr. Stravinsky's instructions were that the musicians should spit freely. This was not carried out. Since, in this theater, it takes two to tell a fairy tale, there is a reader as well as the actors. As these are not ready the reader must chat with the orchestra, light a cigarette, drink beer.

"Was this amusing? Grown-ups laughed. Moby Dick being rolled up, a morbidly Tyrolese young soldier stepped into the framework and said something like: 'I'm a soldier on leave, so hey-diddle diddle; Until the pubs open I'll play on my fiddle.' 'He's a soldier on leave,' repeated the reader in case we hadn't understood. The Devil, disguised as an old gentleman, then appeared, and the rest of the play was a version of the Faust legend simplified for nursery tots of five. To me it all seemed like that party in the satirical novel, the invitations to which were written on children's notepaper with pink woolly lambs on top and concluding: 'Please tell Nurse to call for you at four A. M.'."

ODD MUSIC

I have quoted this account of a stage version at some length not only to recall a bygone age but also to prove that the music had probably better stand by itself—or else. The Suite consists of the Soldier's March, the Soldier's Violin, Royal March, Little Concert, Three Dances (Tango, Waltz, Ragtime), Devil's Dance, Chorale and Triumphal March of the Devil. Only the Waltz has a consistent time throughout, and even so, while keeping a strict ¾ in the bass, Stravinsky now and again writes a 6/8 measure on top. The music is very discordant. If you think that you hear discords sometimes in Symphony Hall, I suggest you play this album on your machine. Nevertheless, the music is frequently amusing in a wry, ironic way. Some of it, the Ragtime, for example, is very ingenious. It is not, of course, a major work, but it has a period interest if no more.

MUSIC

SYMPHONY HALL

Missa Solemnis

By JOHN WM. RILEY

Serge **Koussevitzky** conducted Beethoven's **devout and mighty** Missa Solemnis in **Symphony Hall** last evening in the 106th concert to benefit the Pension Fund of the Boston Symphony Orchestra. It was an exalting, and properly awe-inspiring experience.

The chorus was composed of members of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor. The soloists were Ellen Faull, soprano; Eunice Alberts, contralto; David Lloyd, tenor; George London, bass; E. Power Biggs, organ.

There is a vast and spatial conception of Christian principles expressed in the Missa Solemnis. As Donald Tovey points out, there are special reasons for this. Beethoven intended the Mass to accompany the installation of his friend and patron, Archduke Rudolph, as Archbishop of Olmutz, although he did not complete it until two years after the ceremony. However, he had designed it in the greatest pomp and magnificence. Ever since, it has been used to honor great occasions, as for instance, the dedication of Symphony Hall in October, 1900.

Last evening's performance did not not quite touch the profound glories of the work until the second half (this was broadcast an hour later than usual). The opening of the Kyrie was taken at such a slow pace that it barely held together, and the chorus and orchestra were not always of the same mind in tempi and entrances.

But in the Credo, the chorus sang like angels, a hard thing to do, since Beethoven's demands on the voice are so extreme. And the whole effect was one of intense drama. For that matter, the Sanctus offered the most beautiful wedding of chorus, soloists and orchestra this listener can recall. The closing "Dona Nobis Pacem" (grant us Thy peace), disturbed in the middle by a military rattle of drums and sound of trumpets, contains significance for our times. Beethoven titled this **"Prayer for inward and outward peace" and I think every listener felt it thus.**

Mr. Koussevitzky was fortunate in his soloists. They seemed to be the most closely matched, in vocal timbre, skill and feeling for style, that we have heard recently in large choral works. Their work was superb.

TOLEDO, OHIO
TIMES
APR 25 1948

Sharps and Flats

Koussevitzky Said To Be Indispensable

By FREDERICK KOUNTZ

IT IS my honest opinion that almost all of us and almost all of our contributions to the world in which we live can be replaced. History has recorded grievious personal and material losses to nations and to peoples; it has marked clearly the ends of eras of enlightenment and progress. But in spite of every turn of events which seemed catastrophic at the time, the world has gone on; for better or worse generation has followed generation. And, thus far at least, in the annals of civilization we have still to discover the man or the mortal accomplishment without which the world, or indeed any particular segment of it, could not continue unhindered.

I must admit however that upon reading the letters which made official the resignation of Serge Koussevitzky from his position as Conductor and Music Director of the Boston Orchestra my own opinion wavered considerably and the incontrovertible pronouncements of history appeared to lose a little of their measure of finality.

TO the Board of Trustees of the Orchestra Mr. Koussevitzky wrote as follows: "My dear Friends: It is a profound regret to me and a painful duty to confirm by the present letter my decision to resign as Conductor and Music Director of the Boston Symphony Orchestra following the season 1948-1949, which will also mark my 25th anniversary with our great and loved Orchestra.

"I am moved to take this decision because I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season.

"It is not without deep concern and heartache that I shall come to part with an orchestra to which I have devoted 25 years of my life and am bound by a quarter of a century of uninterrupted work and artistic achievement.

"I take comfort in the thought, however, that our association will not be completely severed, and as Director of the Berkshire Music Center I shall continue to serve the great and cultural cause, radiating from Tanglewood, thus carrying on the responsibility for a unique venture which you helped me to bring to life and which has developed to become an outstanding chapter in the history of the Boston Symphony.

"Let me express to you my warm and heartfelt appreciation for your confidence and friendship throughout these long years, that helped to make my work a labor of love possible only in an atmosphere of understanding and harmony."

TO DR. KOUSSEVITZKY'S letter Mr. Henry B. Cabot, President of the Trustees replied: "Dear Dr. Koussevitzky: Last Wednesday at the Trustees' meeting you presented a letter to the Board resigning as Conductor and Music Director of the Boston Symphony Orchestra following the season of 1948-1949, which will mark the 25th anniversary of your leadership with your—may I say, our—orchestra. The meeting was adjourned until today and the Trustees have asked me to accept your resignation and to express for all of them their regret that the time is so near at hand for the conclusion of the most brilliant leadership and the most devoted service which the orchestra has ever enjoyed from anybody.

"Your letter gives us some comfort, however, for it reaffirms the association which will continue through your position as Director of the Berkshire Music Center. For our part, and we hope you will feel the same, we should like to broaden this association by anticipating that you will return to us as a very special guest in the winter season.

"You have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world. And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment.

"Our heartfelt thanks and God bless you always.

"Your friend and admirer,
"Henry Cabot."

THESE are the letters that foretell the end of an era. And, when it has been concluded, it will have been an era in which this conductor and orchestra in the matters of thoroughly rehearsed performances, of unfettered program building, of an intelligent and well bred accomplishment of orchestral playing, will have given us something the like of which we have never before experienced.

I recall now the words that Richard Aldrich wrote some 15 years ago: "There is a lesson that has to be learned over and over again. Music remains, the great compositions of the great masters cannot be taken from us. We lose a Patti, a Lehmann, a Jean de Reszke, a Caruso, and with them we lose all hope. Everything is lost and the future of music is naught but black despair. We lose a Liszt, a Rubinstein, a Joachim, a Sarasate, and again there is no hope. But the great thing, the thing that lasts—the music they sang and played—stays."

And I know the uncommon truth of Mr. Aldrich's idea. But I wonder if ever again there will be such a long and artistically gratifying association of orchestra and conductor, an association that was able to give voice to this "music that stays" so intelligently and thoroughly and beautifully. And I wonder too if time will not prove that Mr. Koussevitzky was one without whom we could not do so well—the first indispensable perhaps among orchestral conductors.

MISSA SOLEMNIS

BY WARREN STOREY SMITH

Beethoven's "Missa Solemnis" was performed at Symphony Hall last evening by the Boston Symphony Orchestra in aid of its pension fund. Dr. Koussevitzky conducted, and the combined forces of the Harvard Glee Club and Radcliffe Choral Society assisted, together with these solo singers: Ellen Faull, soprano; Enice Alberts, contralto; David Lloyd, tenor, and George London, bass. E. Power Biggs was the organist and Richard Burgin provided the violin solo in the Benedictus.

This Mass in D is one of Beethoven's major achievements and belongs, with the Ninth Symphony and last quartets and piano sonatas, to the third and final phase of his creative activity. Nevertheless, had he not written it, his reputation would be in no way diminished. And it is just there that it differs from the B minor Mass of Bach, by which his own work was so superbly crowned. To Bach, a deeply religious man, the composing of the Mass was an inward experience, and it drew from him his most glorious, his most profound music. Beethoven, on the other hand, approached his task more objectively. It is quite characteristic of him that he seems more truly inspired when writing for the orchestra alone than for chorus and orchestra in combination. The instruments, not voices, were his medium. We come away remembering such things as the opening, the aforementioned violin solo, the martial music so daringly introduced in the "Agnus Dei."

Perhaps the chief defect of the Mass is that it lacks variety, the sort of variety that makes Bach's B minor so overwhelmingly effective in the concert hall. Any given 15 minutes or half hour of the "Missa Solemnis" would be impressive, but the work as a whole engenders a feeling of monotony, and of conscious striving on the composer's part.

Last evening's performance was a singularly fine one. Dr. Koussevitzky was in his element. He, at least, believes in the piece. The chorus was admirable, and the four soloists acquitted themselves nobly in music that is, for the most part, vocally ungrateful. An enlarged platform, and a great space in front of it, reduced the seating capacity of the hall.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Yesterday's Symphony concert was one of those occasions when many things went well and some things not so well. A trumpet-player made a false entrance; an important chord in Strauss' "Don Quixote," was badly bungled, probably because of over-anxiety. Both could be forgiven. Accidents will happen. A more serious fault was Dr. Koussevitzky's tendency to drag and oversentimentalize portions of Strauss' tone poem, in which Gregor Piatigorsky, after a considerable absence from the role, reappeared as the solo cellist. Don Quixote had his lady love (in a manner of speaking) but he was not lovesick. And yesterday, like Charles II, he was "an unconscionable long time a-dying."

On the other hand, there were many admirable details in this performance, both on Dr. Koussevitzky's part and on that of Mr. Piatigorsky, while the orchestra's new first viola, Joseph de Pasquale, did well with what might be called the role of Sancho Panza. The work itself is both the strongest and the weakest of the major Strauss tone poems. Granted the composer's premises, he does a superb job of delineation, whether of character, mental states, or actual events. But he does it in such thoroughgoing fashion that not only phrases and single measures, but even single tones have significance. That sort of thing requires of the listener a degree of awareness that most listeners do not possess. Even the program notes, often disregarded, are of limited usefulness. You can lose your place in no time. What "Don Quixote" really needs is homework.

Of a different stripe were the other numbers on the program the two Preludes of Bach, arranged for orchestras by Pick-Mangiagalli, that Dr. Koussevitzky has given us several times, and Haydn's Symphony, No. 98, in B-flat major, which the orchestra, under Wilhelm Gericke, played at a pair of concerts in 1905.

We are always being surprised that certain Symphonies of Haydn should be neglected while others are heard times without number. This is unquestionably one of the finer ones. The first movement contains striking harmonic effects; the second, thought by some to have been inspired by the death of Mozart, is certainly one of Haydn's noblest; the finale is full of arresting rhythmic tricks. This engaging work was as engagingly played, barring the mishap mentioned above. And now, how about the Symphony with the Drumroll, the "Military" Symphony, No. 93 in D and No. 99 in E-flat? They all deserve to be brought back to our attention.

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Koussevitzky Gets Heartfelt Tribute Here

Boston's Conductor Ends Bushnell Series Of Symphony Events

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, was presented in the final concert of the Bushnell Series Tuesday night. The program:

Eine Kleine Nachtmusik	Mozart
Jupiter Symphony	Mozart
Symphony No. 3	Piston
Prelude to Lohengrin	Wagner
Prelude to Die Meistersinger	Wagner

A pretty good idea of how Hartford concert goers feel about the pending retirement of Dr. Serge Koussevitzky from the Boston podium, was free for the asking at the Bushnell Memorial last night.

It manifested itself first in the unusually warm applause which greeted him when he took the stage at the opening of the program. But it reached the point of a demonstration at the close of the concert when the audience rose to its feet and called him back for more bows than he had ever taken here before. It was apparent that they hoped he would say something, impart some sort of patriarchal blessing. But he stood there like a fine, old Roman emperor at a triumph, silent but plainly pleased. It was a curiously touching moment, and perhaps the first sample of many more to come in the intervening time before he finally steps down from the Boston conductorship he has so long and magnificently held.

Mr. Piston's Symphony.

The program itself had brought us for the first time, Walter Piston's third and latest symphony. When Dr. Koussevitzky has got hold of something which he considers pretty special, what a sendoff he gives it! The Piston work had been played for Boston concert goers recently, but according to announcement, its radio premiere was being made from the Bushnell stage. Dr. Koussevitzky gave his all to insure its success, AM and FM. Even though you were hearing it for the first time, you could not doubt but that it was being given a reading and performance hair-curling and nonpareil.

The symphony is in the main a rewarding work musically, reasonably traditional in form, but quite modern in content. It has been richly, not to say densely written. Many parts will remind of Moussorgsky, others of Shostakovitch. It has some of the sound and much of the somberness of the former in its first movement, while the rhythms verging on syncopation and the general air of martial rat-ta-plan of the second and fourth movements suggest the contemporary Russian (if they still own him over there). Actually, Mr. Piston was probably rooting around in our own, native popular musical modes when he thought them up.

Except for certain ingratiating melodies and rhythms in the last movement, this Third is not a symphony for the concert hall loller. It is intense, complex and shrewd—and it requires concentrated listening, as well as the aural adjustment that much modern symphonic writing still demands. It is the work of an expert composer and one with things musical and emotional to say seriously and clear-eyed. Its reception last evening was not too enthusiastic, but Mr. Piston got at least a friendly if not over-interested hand from the house as he took bows on the stage with Dr. Koussevitzky.

Not Heart-to-Heart.

Mozart had been the opening fare on the program and Wagner was the closing. Dr. Koussevitzky was in a mood to make music with the most loving care, but he did not receive a similar response from the orchestra. The players must have had the Piston on their minds, for they played the "Kleine Nachtmusik" and a lot of the "Jupiter" in rather heavyhanded fashion. Dr. Koussevitzky continually had to quiet them, to shush them. The slow section of the Mozart attained a fine beauty of reading and playing, glowing under the mutes with unusual Romanticism, however. The Wagner excerpts, dramatic though they were, were roughly played in many spots.

T. H. P.

PROVIDENCE, R. I.
JOURNAL
APR 4 - 1948

Boston Symphony Orchestra

Editor:

If the Boston Symphony Orchestra would favor us with more programs like the one rendered Mar. 30, I feel that more people, including myself, would be satisfied.

This was a truly brilliant and melodic program. It had none of the dissonant make-up and the clashing and grating combinations of tones of the modern compositions which have been played recently by this organization.

I feel that people in general like this type of music, as was evident by the fact that the hall was filled and the conductor, whose interpretations were superb, was recalled five times at the end of the program.

This was a truly enjoyable evening which I hope will be repeated in the future.

RICHARD K. WHIPPLE, M.D.

Providence.

Editor:

The Boston Symphony Orchestra has been in the public eye more prominently than usual in the last several months. This has been due to the infrequent appearances of Dr. Koussevitzky in Providence during the last two seasons.

It is obvious that Dr. Koussevitzky finds it impossible to carry the full burden his job places upon him, and his eventual retirement in the not too distant future is not out of the realm of possibility.

In view of these facts, one cannot help noting the tremendous and enthusiastic applause that has been given to Charles Munch in his two guest appearances in Providence during the season just concluded.

When the management of the Boston Symphony Orchestra finds it necessary to choose a successor to Dr. Koussevitzky, it would be most gratifying if they were to choose M. Munch. His dynamic and inspired leadership of the Boston Symphony is both a pleasure to behold and to hear. Providence concertgoers, I am sure, would unanimously approve his selection.

HERBERT W. WIDMANN.

North Providence.

BENTON, ILL
NEWS
4/5/48

Koussevitzky To End Career With Boston

BOSTON—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his Silver Jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

LOS ANGELES, CALIF.
TIMES
APR 9

Retirement Planned by Koussevitsky

BOSTON, April 8 (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his Silver Jubilee 1948-49 season, Henry C. Cabot, president of the trustees, said tonight. His successor will be the 57-year-old Alsatian-born conductor, Charles Muench.

OKLAHOMA CITY, O
TIMES

Koussevitzky, 74, to Quit Boston Symphony Podium

BOSTON, April 9—(AP)—Dr. Serge Koussevitzky, 74, will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor, the present leader of the Paris Conservatory orchestra and the Paris Philharmonic. Koussevitzky's decision was announced Thursday night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony orchestra. He will remain as leader of the Berkshire music festival.

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PHILADELPHIA, PA.
BULLETIN
APR 9 - 1948

Koussevitzky to Leave Boston Orchestra

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Koussevitzky's decision was announced last night by Henry Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

CHICAGO, ILL.
HERALD-AMERICAN
APR 9 - 1948

Chicago Herald-American

CONDUCTOR TO QUIT

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Purchase U.S. Savings Bonds

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HOLLAND, MICH.
SENTINEL
APR 9 1948

Boston Symphony Head Will Retire Next Year

Boston, April 9 (UP) — Dr. Serge Koussevitzky [illegible] last night that he [illegible] next year after [illegible] as conductor of the Boston Symphony orchestra. He [illegible] ceeded by Char[illegible] and director [illegible] monic orchestra.

Koussevitzk[illegible] would continue as d[illegible] shire Center [illegible] Stockbridge [illegible] would condu[illegible] wood conce[illegible]

"It is not [illegible] and heartac[illegible] parting wit[illegible] which I have devoted [illegible] my life," the [illegible] conductor said.

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MEMPHIS, TENN.
COMMERCIAL APPEAL
APR 9 - 1948

KOUSSEVITZKY TO RETIRE

Muench To Succeed Boston Symphony Conductor

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His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active Winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

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TIMES-DEMOCRAT

Dr. Serge Koussevitzky Has Only One More Season

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The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire music festival.

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NASHVILLE, TENN.
BANNER
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Reviews Of Records

By JAMES PALMER WADE

Victor holds up the symphonic end of things with a recording that I suspect many of waiting for: a recording of Beethoven's Ninth "Choral" Symphony. This symphony has a terrific reputation to live up to; we expect it to be all things to all men.

I've heard a somberly powerful reading of the Ninth from Bruno Walter, and have heard of a similar rendition by Toscanini. [illegible] ern recordings of this N[illegible] though, are apt to sound trivial to reverent ears prepared for oracular thunder. This latest version, recorded by the Boston Symphony Orchestra conducted by Serge Koussevitzky and a chorus and soloists exquisitely handled by Robert Shaw, opens no vein of profundity until the final movement (Victor M-1190). In fact, the music chugs away like one of the less inspired works of Bach until it bursts into the overwhelming trumpet fanfares of the last movement. Life and a deep purpose enter the performance with this choral salutation to love and brotherhood among all mankind. This conclusion may be enough for you to make you want the set. At any rate, not before has Beethoven's Ninth Symphony been as brilliantly engraved on wax in pellucid sound.

HE BOSTON HERALD, SATURDAY, APRIL 3, 194

MUSIC

Symphony Concert

The 21st concert by the Boston Symphony Orchestra, Charles Muench conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in D major, "Prague," K. 504	Mozart
Symphony No. 8 in F major Op. 93	Beethoven
Symphony No. 4 in D minor Op. 120	Schumann

By ALEXANDER WILLIAMS

Charles Muench is now an old and welcome friend of the Boston Symphony public. He has chiefly conducted French music here, however; and it was perhaps for that reason that he chose yesterday to exhibit himself from a new angle, that of interpreter of the familiar repertoire of the classic and romantic composers. No one could say that Mozart's "Prague," Beethoven's 8th and Schumann's 4th Symphonies constituted anything but a delightful program, but you would not say either that it was off the beaten track. Consequently the reviewer's task is merely to record his opinion of the performances as they were shaped by the conductor and played by the orchestra. The music was all joyous and ebullient, exceptionally apt for the season.

I first had the good fortune to observe Mr. Muench when he came to Brussels during the war and aroused the Belgian orchestra to an amazing degree from the lethargy into which it had by and large fallen. He was clearly welcomed by that audience as a singularly inspired musician, capable of getting the best out of an orchestra and investing the most familiar music with a renewed freshness and intensity. His visits here and his work in New York have served only to strengthen that impression. I have no hesitation in pronouncing him one of the few conductors of the very first rank now operating before the public. Performances under his baton are never stale Now and again they may upset conventional notions of how a certain piece should go, but they are never insipid or dull.

Never has Beethoven's 8th Symphony sounded more joyous and exuberant. It is a symphony of sheer high spirits throughout with no slow movement to change the mood. Mr. Muench took it in this spirit and read it exultantly. With Mozart, though he used all the strings in the orchestra, he was more restrained but certainly not unduly so. The Schumann 4th Symphony was interpreted with all the ardor and fire that could be desired, with the appropriate tenderness in the contrasting lyrical themes. Schumann, because of his heavy orchestration, needs a knowing hand, and Mr. Muench guided the orchestra in a superb performance for which the audience responded with an ovation.

Familiar though the music was, nobody in yesterday's audience could have caught up on their sleep through such glowing performances. Mr. Muench is assured of a hearty welcome each time he returns to Boston; and may his visits be frequent.

The concert will be repeated tonight. Next week Serge Koussevitzky returns to his post to lead Brahms' 3d and Sibelius' 2d Symphonies and a new piece by Samuel Barber.

FREDERICK, MD.
NEWS

CONDUCTOR RETIRES

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His successor will be the 57-year-old Alsatian-born conductor Charles Muench, who has appeared several times with the Boston Symphony.

JOPLIN, MO.
NEWS-HERALD
APR 9 1948

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Conductor to Retire.

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HILLSDALE, MICH.
NEWS
APR 9 1948

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EVENING GAZETTE

Orchestra Leader Will Close Career

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GLENDALE, CAL.
NEWS - PRESS

Koussevitzky to Retire As Boston Conductor

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SAN FRANCISCO, CALIF.
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SPOKANE, WASH.
SPOKESMAN REVIEW

SILVER JUBILEE STINT LAST FOR KOUSSEVITZKY

BOSTON, April 8. (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston symphony.

JACKSONVILLE, FLA.
TIMES-UNION

[illegible] 1948

Orchestra Conductor Will Retire in 1949

BOSTON, April 8. (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the [illegible]

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

PEORIA, ILL.
STAR

APR 9 - 1948

Boston Symphony Conductor Quitting

Boston, April 8. (UP)—Dr. Serge Koussevitzky announced tonight that he would resign next year after his 25th season as conductor of the Boston Symphony orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic orchestra.

Koussevitzky said he would continue as director of the Berkshire Center music school at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

LUBBOCK, TEXAS
EVENING JOURNAL

APR 9 1948

Los Angeles.

Dr. Koussevitzky To Quit Symphony

BOSTON, April 9. (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris conservatory orchestra and the Paris philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony orchestra.

The elderly director will remain as leader of the Berkshire music festival.

BRIDGEPORT, CONN.
TELEGRAM

APR 9 1948

SERGE KOUSSEVITZKY PLANNING TO RETIRE

BOSTON, April 18—(AP) Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

BUTTE, MONT.
MONTANA STANDARD

APR 9 1948

Boston Symphony Conductor Quits

BOSTON, April 8.—(U.P.)—Dr. Serge Koussevitzky announced Thursday night that he would resign next year after his 25th season as conductor of the Boston Symphony orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic orchestra.

Koussevitsky said he would continue as director of the Berkshire Center Music school at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

OMAHA, NEBR.
EVENING WORLD-HERALD

APR 9 1948

Koussevitzky to Retire as Symphony Director

Boston, Mass. (AP) — Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season. This was announced Thursday by Henry B. Cabot, president of the trustees.

NEWARK, N. J.
STAR

Dr. Koussevitzky to retire in Boston

BOSTON (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said Thursday night.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season.

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

DETROIT, MICH.
PRESS

APR 9 - 1948

Koussevitzky to Retire from Boston Symphony

BOSTON—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

BARTLESVILLE, OKLA.
EXAMINER

APR 9 1948

Boston Symphony Conductor Hands In Resignation

Boston, (AP)— Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said Thursday night.

His successor will be the 57-year old Alsatian - born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

VALLEJO, CALIF.
MORNING TIMES-HERALD

APR 9 1948

Koussevitzsky To Quit Orchestra

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Koussevitzky said he would continue as director of the Berkshire Center Music School at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

ALEXANDRIA, LA.
TOWN TALK

APR 9 1948

proached.

Dr. Koussevitzky Plans to Retire

BOSTON, April 9.—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. **He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.**

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

RICHMOND, CALIF.
RECORD-HERALD

APR 9 1948

* * *

Koussevitzky To Resign

BOSTON, April 8—(UP)—Dr. Serge Koussevitzky announced tonight that he would resign next year after his 25th season as conductor of the Boston Symphony Orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic Orchestra.

KANSAS CITY, MO.
TIMES

APR 9 - 1948

BOSTON MAESTRO TO QUIT.

Resignation in 1949 Announced by Koussevitzky.

BOSTON, April 8.(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston symphony.

HOT SPRINGS, ARK.
SENTINEL-RECORD

APR 9 - 1948

Dr. Koussevitzky, Boston Conductor, Will Retire

Boston, April 8 (AP) Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57 year old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Sym

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OKMULGEE, OKLA.
TIMES

APR 9 1948

Boston Symphony Conductor Retires

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Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

ST. LOUIS, MO.
POST DISPATCH

APR 9 - 1948

LOUIS A. McKEOWN

KOUSSEVITZKY TO RETIRE AS BOSTON ORCHESTRA LEADER

Charles Muench to Succeed Him at Close of the Next Season.

BOSTON, April 9 (AP) — Dr. Serge Koussevitzky, 74 years old, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said last night.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

SPRINGFIELD, OHIO
NEWS

APR 9 1948

Resignation Planned By Koussevitzky

BOSTON, April 9.—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

The elderly director will remain as leader of the Berkshire Music Festival.

BENNINGTON, VT.
BANNER

APR 9 1948

Koussevitzky Quits The Boston Symphony

BOSTON (AP).—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

NASHVILLE, TENN.
MORNING TENNESSEAN

APR 9 - 19[illegible]

Boston Symphony Conductor To Retire

BOSTON—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said last night.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me too continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire music center.

[112]

TUCSON, ARIZ.
ARIZONA STAR

APR 9 1948

comparable to 2½ engines.

Koussevitzky Retiring on Silver Jubilee

BOSTON, April 8. — (AP) — Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire music center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony orchestra at Symphony Hall.

ATLANTA, GA.
JOURNAL

APR 9 - 1948

BOSTON—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season. The 74-year-old Russian-born conductor will be succeeded by **Charles Muench**, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic. The elderly director will remain as leader of the Berkshire Music Festival.

MERIDEN, CONN.
RECORD

APR 9 - 1948

Dr. Koussevitzky To Retire In '49

Boston, April 8—(AP)— Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsation-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

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Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

NORWICH, CONN.
BULLETIN

APR 9 1948

DR. KOUSSEVITZKY TO RETIRE AS CONDUCTOR

BOSTON, Aprli 8—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston symphony.

PITTSBURGH, PA.
SUN TELEGRAPH

Koussevitsky To Retire

International News Service

BOSTON, April 9.- Dr. Serge Koussevitsky will retire next year as conductor of the Boston Symphony Orchestra and will be succeeded by Charles Muench, director of the Paris Conservatory Orchestra and conductor of the Paris Philharmonic Orchestra.

The announcement that Koussevitsky would retire after 25 years as leader of the orchestra he made world famous was made yesterday by Dr. Henry B. Cabot at the annual meeting of the Society of Friends of the Boston Symphony.

Muench, 57, is a member of a famous French family of musicians.

LOUISVILLE, KY.
COURIER-JOURNAL

APR

Koussevitsky to Resign; Munch to Succeed Him

Boston, April 8 (UP)—Dr. Serge Koussevitzky announced tonight he would resign next year after his 25th season as conductor of the Boston Symphony Orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic Orchestra.

Koussevitzky said he would continue as director of the Berkshire Center Music School at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

"It is not without deep concern and heartache that I come to the parting with the orchestra to which I have devoted 25 years of my life," the 73-year-old conductor said.

He announced his decision to a meeting of the Society of the Friends of the Boston Symphony and said he felt it would not be possible for him to continue his present strenuous obligations.

Munch recently appeared here as guest conductor of the orchestra and in the 1946 season made his first American appearance at Symphony Hall.

Munch, 56, is a native of France. In 1932 he conducted the Paris Symphony and founded the Paris Philharmonic Orchestra.

Music Lovers, Symphony Players Like Muench, Alsatian-Born Conductor Long Famed in Europe

Boston Globe 3/9/

Charles Muench, 56-year-old Alsatian-born conductor who will succeed Dr. Serge Koussevitzky at the opening of the 1949-1950 concert season, already has won enthusiastic approval from Boston music lovers who heard the current season's concerts at which he was guest conductor.

Completing two weeks of guest conducting with concerts last weekend, he was given an ovation by the critical Friday afternoon audience. The continued bursts of applause brought him back from the wings three times for acknowledgments before intermission, and another three times at the end of the program.

USES NO SCORE

A big man, six feet tall, handsome and with a shock of unruly gray hair, he conducts with vigorous gestures. He uses a baton, but frequently shifts it to his left hand to free his right for lively movement. Like several of today's younger conductors, he uses no score.

He spoke almost no English when he arrived in the United States in December, 1946. Although his English has improved to the point where—as a friend expressed it last night—"he can express himself until he gets involved, and then gives up," he addresses the musicians in French.

Members of the orchestra were delighted at the announcement of his appointment. They expressed themselves as having enjoyed his leadership, both in rehearsals and in concerts, during the one week last November and two this spring when he was guest conductor.

The Symphony conductor-elect is married. The couple have no children. It was not known last night when they planned to take up residence in Boston.

BORN IN ALSACE

Muench, who will take over the Symphony at the peak of its ability and while it is generally regarded as the world's finest orchestra, was born in Strasbourg, Alsace, Sept. 26, 1891, of a French mother and Alsatian father.

His father, Ernest Muench, who was director of the Choeur Saint-Guillaume in Strasbourg, was his first teacher. The musical family includes two brothers of Charles who likewise have distinguished themselves musically.

The violin was Charles Muench's chosen instrument. Besides the tutorship of his father, he studied with Lucien Capet in Paris and Carl Flesch in Berlin. In 1919 he was made professor of the Strasbourg Conservatory and conductor of its orchestra.

In 1926 he went to Leipzig as concert master in the Gewandhaus Orchestra under Wilhelm Furtwangler. Six years later he transferred his activities to Paris, where he conducted concerts of the Paris Symphony, Lamoureux and Straram orchestras.

He also founded the Paris Philharmonic Orchestra, of which he has since been the regular conductor. In 1938 he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, a position he likewise still holds.

His first appearance as guest conductor of the Boston Symphony Orchestra was Dec. 27, 1946, shortly after his arrival in this country.

HAVERHILL, MASS.
GAZETTE

APR 9 - 1948

Koussevitzky To Give Baton Over To Muench

BOSTON (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire music festival.

LEWISTON, IDAHO
TRIBUNE

APR

Boston Conductor To Retire

Boston, April 8. —(AP)— Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said

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HAGERSTOWN, MD.
MAIL

APR 9 - 1948

DIRECTOR TO RETIRE

Boston, April 8 (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B Cabot, president of the trustees, said tonight.

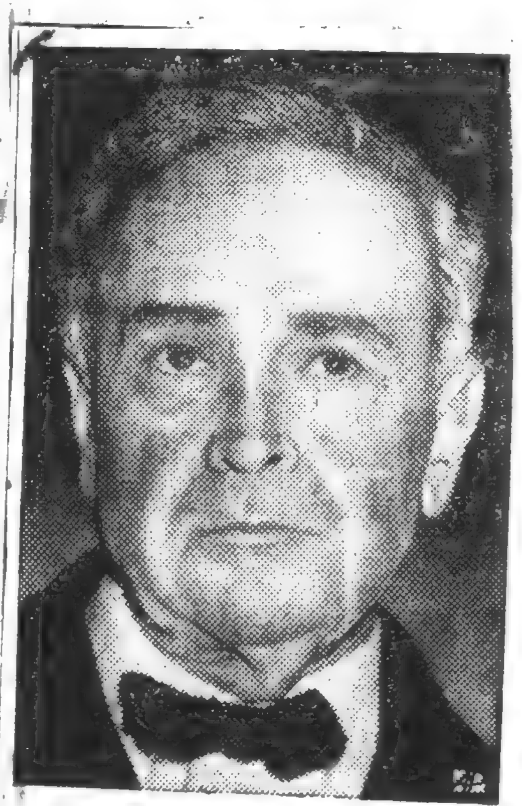
AMSTERDAM, N. Y.
RECORDER

APR 9 - 1948

Koussevitzky and Successor

Dr. Serge Koussevitzky (left), 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said in Boston. His successor will be the 57-year-old Alsatian-born conductor Charles Muench (right), who has appeared several times with the Boston Symphony.

LOUISVILLE, KY.
TIMES



Dr. Serge Koussevitzky

Boston Symphony Loses Conductor At End Of Season

Boston, April 9 (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The Russian-born conductor, 74, will be succeeded by Charles Muench, 57, Alsatian, present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra. Koussevitzky will remain as leader of the Berkshire Music Festival.

LYNCHBURG, VA.
ADVANCE

APR 9 1948

LEADER OF BOSTON SYMPHONY TO RETIRE

Boston, April 9 (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris conservatory orchestra and the Paris philharmonic.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

Leader of Boston Symphony to Resign

BOSTON, April 8—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said Thursday night.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Cabot said Koussevitzky would continue as director of the Berkshire music center.

BATON ROUGE, LA.
ADVOCATE

Dr. Koussevitzky To Retire From Boston Symphony

Boston, April 8 [illegible] Koussevitzky [illegible] that he would resign [illegible] er his 25th season [illegible] "our great [illegible] Symphony [illegible] succeeded [illegible] er and [illegible] harmon [illegible]

Koussevitzky [illegible] tinue as dir[illegible] Center Mus[illegible] but that Mun[illegible] famous Tang[illegible]

Kousse[illegible] twice as lo[illegible] ductor of [illegible] came here [illegible] of the music[illegible] biting [illegible] perfection

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W. VA.
EXPONENT

APR 9 1948

KOUSSEVITZKY WILL RETIRE

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Cabot said Koussevitzky would continue as director of the Berkshire music center.

The announcement came at the annual meeting of the [illegible] Friends of th[illegible] orchestra at Sym[illegible]

CHICAGO, ILL.
TRIBUNE

Koussevitzky Quits Boston Symphony at End of Next Season

[illegible] April 8 (AP)—Dr. Serge [illegible]

LAWRENCE, MASS.
TRIBUNE

Dr. Koussevitzky Of Boston Symphony Will Retire In 1948

BOSTON, April 8 (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony orchestra at Symphony hall.

Muench, at present conductor of the Paris Conservatory orchestra and the Paris Philharmonic, will take over leadership of the Boston Symphony at the beginning of its 69th season in October, 1949.

He left New York today by plane for France to complete engagements in France, Holland and Belgium.

Cabot told Koussevitzky before some 700 friends of the orchestra that "you have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world.

"And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment."

The silver jubilee season will complete a period of service almost twice as long as that of any previous conductor.

Wilhelm Gericke, whose conductorship previously had been the Boston's longest, served two terms that totalled 13 years, 1884-89 and 1898-1906.

Muench comes to the position with an illustrious career to commend him. After early training on the violin with his father, Ernest Muench, and with Lucien Capet in Paris and Carl Flesch in Berlin, he was made professor of the Strasbourg Conservatory.

In 1926 he went to Leipzig where he served as concert master in the Gewandhaus orchestra under Wilhelm Furtwangler. In 1932 he went to Paris and conducted concerts of the Paris Symphony orchestra, the Lamoureux orchestra and the Straram orchestra.

Muench succeeded Philippe Gaubert as conductor of the Paris Conservatory orchestra in 1938. He founded the Paris Philharmonic orchestra in the thirties and is its regular conductor.

He first came to the United States to conduct the Bostoh Symphony as a guest on Dec. 27, 1946. Last season and this he has made guest appearances in several cities, conducting three week of the current Boston Symphony season.

LITTLE FALLS, N. Y.
TIMES

DR. KOUSSEVITZKY TO RETIRE AS CONDUCTOR OF BOSTON SYMPHONY

[illegible]—Dr. Serge [illegible] his career as conductor of the [illegible] symphony [illegible] of his silver [illegible]

[illegible] Russian born [illegible] will be succeeded by [illegible] Muench, 57, Alsatian conductor. He is the present leader of [illegible] Paris conservatory orchestra [illegible] the Paris philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees [illegible] the annual meeting of the Society of Friends of the Boston Symphony orchestra.

[illegible] elderly director will remain as [illegible] the Berkshire music festival.

WILMINGTON, DEL.
JOURNAL EVERY EVENING

APR 9 - 1948

Koussevitzky to Retire As Boston Conductor

BOSTON, April 9 (AP).—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

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OMAHA, NEBR.
MORNING WORLD-HERALD

APR [illegible]

Koussevitzky to Retire as Symphony Director

Boston, Mass. (AP) — Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season. This was announced Thursday by Henry B Cabot, president of the trustees.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the symphony.

Mr. Cabot said Mr. Koussevitzky will continue as director of the Berkshire Music Center.

MIAMI, FLA.
HERALD

Koussevitzky, 74, Plans Retirement In 1949

[illegible] Serge Koussevitzky [illegible] conductor [illegible] symphony orchestra [illegible] end of [illegible] season. [illegible] the 57- [illegible] conductor. [illegible] appeared [illegible] Boston

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ONEONTA, N. Y.
STAR

APR 9 - 1948

Koussevitzky Quits Post With Boston Symphony

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Koussevitzky said he would continue as director of the Berkshire Center Music school at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

"It is not without deep concern and heartache that I come to the parting with the orchestra to which I have devoted 25 years of my life," the 73-year-old conductor said.

Impossible to Continue

He announced his decision to a meeting of the Society of the Friends of the Boston Symphony and said he felt it would not be possible for him to continue his present strenuous obligations.

Henry B. Cabot, president of the orchestra, said that Munch would succeed Koussevitzky after next season, with his first concert taking place in October 1949.

Munch recently appeared here as guest conductor of the orchestra and in the 1946 season made his first American appearance at Symphony Hall.

Munch, 56, is a native of Strassburg, Alsace, France and studied music under his father, in Paris and Berlin. He became a professor of music at Strassburg conservatory in 1919 and conducted the orchestra there.

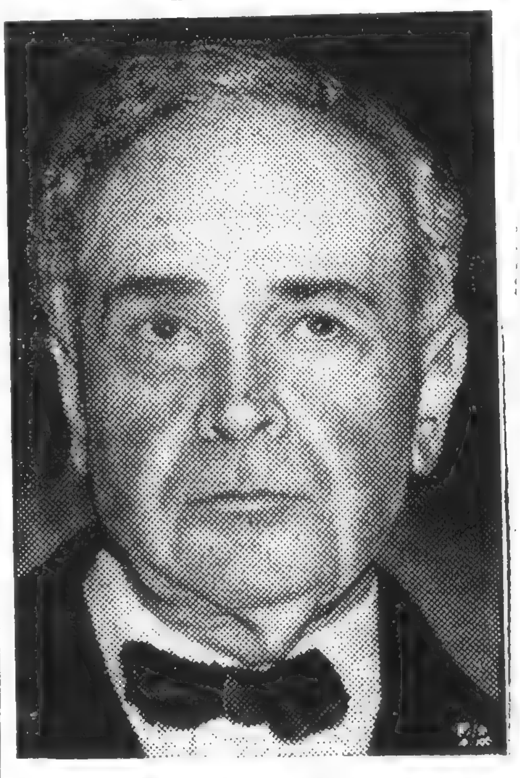
Later he went to Leipzig and was concert master of the Gewandhaus orchestra and in 1932 he moved to Paris where he conducted the Paris symphony and founded the Paris Philharmonic orchestra. He since has been regular conductor of that group.

Munch was said to have signed a contract to conduct the orchestra yesterday and that he presently is en route to Europe for a spring tour through France and Belgium.

Koussevitzky, who has served twice as long as any previous conductor of the Boston orchestra, came here in 1924 and lifted it out of the musical doldrums with his biting criticisms and demands for perfection.

His great flair f[illegible] his gift for prog[illegible] building [illegible] his attention to detail raised [illegible] Boston symphony to a point where it came to be described as the "most highly perfected and sensitized symphonic ensemble in the world."

Retiring After 25 Yrs.



SERGE KOUSSEVITZKY

SOUTHBRIDGE, MASS.
NEWS

APR [illegible] 1948

Koussevitzky Resigns Post As Boston Symphony Director

BOSTON, April 9 — (UP) — Seventy-three-year-old Dr. Serge Koussevitzky prepared today to hand over his baton to a younger man next year after his 25th season as conductor of his "great and beloved" Boston symphony orchestra.

Succeeding him at the head of one of the world's most noted musical organizations will be Charles Munch, 56-year-old founder and director of the Paris Philharmonic orchestra.

Koussevitzky's resignation and the immediate appointment of Munch were announced last night at the annual meeting of the Society of the Friends of the Boston Symphony orchestra.

"I am moved to take this decision because I feel that it will not be possible to continue my present strenuous obligations . . ." said Koussevitzky in a letter read by President Henry B. Cabot of the orchestra's trustees.

The Russian-born conductor promised to continue as director of the orchestra's famed [illegible] shire music center at Tanglewood, Lenox, and said he will make occasional guest appearances at the head of the symphony both there and during Winter seasons here.

Munch, meanwhile, was enroute to Europe for a Spring tour through France, Holland and Belgium. He signed a three-year contract in New York Wednesday before returning to his native Europe for the first time in two years.

During that time he has appeared as guest conductor with several orchestras including the Boston group which he took over temporarily both this season and last when he made his American debut at Symphony hall here.

His first concert as regular conductor will be in October 1949.

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March 7, 1878. Sunday edition first issued Oct. 14, 187

FRIDAY, APRIL 9, 1948

SUBSCRIPTION RATES

An Admirable Choice

Good news came out of the annual meeting of the Friends of the Boston Symphony Orchestra yesterday. Charles Munch, it was announced, will succeed Serge Koussevitzky when the present conductor terminates his brilliant regime of 25 years in 1949. Once again we have been given an example of the practical foresight which characterizes the stewardship of the trustees and management of Boston's musical glory.

In a period when certain first-rank American orchestras have been rocked by inner dissension, the Boston Symphony continues calmly and with complete accord upon its mission of bringing great music and performances to a nation-wide public. In Boston we shall have no uneasy period of testing one guest leader after another to find, belatedly, an appropriate successor. Thanks to the wisdom of the Boston trustees and management, choice and decision have been made in advance of Mr. Koussevitsky's retirement.

Mr. Munch is an admirable choice. During his guest appearances here he showed plainly his authority, technical skill and musicianship. He has the polish and the dynamic temperament that are further essentials of a first-rate conductor. We have every reason to expect that the virtuosity to which Serge Koussevitzky brought the orchestra will be maintained.

In matters business and artistic how many other orchestras can boast such good fortune?

ASHEVILLE, N. C.
TIMES

APR 9 - 1948

Dr. Koussevitzky, Boston Symphony Leader, Retires

BOSTON, April 9. — (AP) — Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

BIRMINGHAM, ALA.
AGE HERALD

Serge Koussevitzky Announces Retirement

BOSTON, April 8 — (AP) — Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian - born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign wa taken because "I feel that it wi not be possible for me to continu my present strenuous obligation for the length of 16 to 18 weeks o our active Winter season."

NEWARK N.J.
NEWS

APR 9 - 1948

Koussevitzky Quitting Post

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The 74-year-old Russian-born conductor will be succeeded by Charles Muench 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

RICHMOND, VA.
TIMES

APR 9 - 1948

Conductor Of Orchestra To Resign

Munch to Succeed Dr. Serge Koussevitsky

BOSTON, April 8—(UP)—Dr. Serge Koussevitzky announced tonight that he would resign next year after his twenty-fifth season as conductor of "our great and beloved" Boston Symphony Orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic orchestra.

Koussevitzky said he would continue as director of the Berkshire Center Music School at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

"It is not without deep concern and heartache that I come to the parting with the orchestra to which I have devoted 2g years of my life," the 73-year-old conductor said.

He announced his decision to a meeting of the Society of the Friends of the Boston Symphony and said he felt it would not be possible for him to continue his present strenuous obligations.

Henry B. Cabot, president of the orchestra, said that Munch would succeed Koussevitzky after next season, with his first concert taking place in October 1949.

Munch recently appeared here as guest conductor of the orchestra and in the 1946 season made his first American appearance at symphony hall.

LAUREL, MISS.
LEADER CALL

APR 9 1948

Musician Will Retire

BOSTON, April 9 —(AP)— Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his Silver Jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The eldery director will remain as leader of the Berkshire Music Festival.

CHATTANOOGA, TENN.
TIMES

APR 9 - 1948

KOUSSEVITZKY RETIRES AS BOSTON CONDUCTOR

BOSTON, April 8 (AP) — Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee, 1948-49, season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

SPRINGFIELD, MASS.
NEWS

APR 9 - 1948

MUNCH TO BE HUB CONDUCTOR

Parisian Will Be Successor to Dr. Koussevitzky

Boston, April 9—Dr. Serge Koussevitzky announced last night that he would resign next year after his 25th season as conductor of "our great and beloved" Boston Symphony Orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic Orchestra.

Koussevitzky said he would continue as director of the Berkshire Center Music School at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

"It is not without deep concern and heartache that I come to the parting with the orchestra to which I have devoted 25 years of my life," the 73-year-old conductor said.

He announced his decision to a meeting of the Society of the Friends of the Boston Symphony and said he felt it would not be possible for him to continue his present strenuous obligations.

Henry B. Cabot, president of the orchestra, said that Munch would succeed Koussevitszky after next season, with his first concert taking place in October, 1949.

Munch recently appeared here as guest conductor of the orchestra and in the 1946 season made his first American appearance at Symphony Hall.

Munch, 56, is a native of Strassburg, Alsace, France, and studied music under his father in Paris and Berlin. He became a professor of music at Strassburg Conservatory in 1919 and conducted the orchestra there.

Later he went to Leipzig and was concert master of the Gewandhaus Orchestra and in 1932 he moved to Paris where he conducted the Paris Symphony and founded the Paris Philharmonic Orchestra. He since has been regular conductor of that group.

ALBANY, N.Y.
KNICKERBOCKER NEWS

1948

Dr. Koussevitzky to Retire As Boston Symphony Leader

Boston—(AP)—Dr. Serge Koussevitzky, 74, will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Dr. Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra. The elderly director will remain as leader of the Berkshire Music Festival.

Dr. Koussevitzy's letter of resignation said he felt it would be impossible for him to continue strenuous obligations "for the length of 16 to 18 weeks of our active winter season."

Mr. Cabot said the conductor's courageous spirit had made possible "joy and happiness to the hundreds and thousands of hungry and appreciative audiences all over the world."

He said he had "lighted a torch at Tanglewood (the Berkshire Center) that will shine on through troublesome or peaceful times.

The silver jubilee season wil complete for Dr. Koussevitzk period of service almost t long as that of any previ ductor, Mr. Cabot said.

Mr. Muench, who over at the beginnin ton Orchestra's 69t New York for Fr to complete er France, Holland a

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BRISTOL, CONN.
PRESS

APR 9 1948

Conductor Of Boston Symphony To Retire

BOSTON, April 9 (AP) — Dr. Serge Koussevitsky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitsky will remain as leader of the Berkshire Music Festival.

OSSINING, N. Y.
CITIZEN-REGISTER

A 1948

Dr. Koussevitzky To Close Career

Boston (AP).—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles, Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

YOUNGSTOWN, OHIO
VINDICATOR

Koussevitzky to Retire

Boston, April 9 (A. P.).—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season. The 74-year-old Russian born conductor will be succeeded by Charles Muench, aged 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

EAST LIVERPOOL, O.
REVIEW

APR 9 1948

Koussevitzky Will Retire

BOSTON, April 9 — Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1918-49 season. The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor.

ST. PAUL, MINN.
DISPATCH

APR 9 - 1948

Koussevitzky To Quit Boston Post

BOSTON - (AP) — Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced Thursday night by Henry B. Cabot, president of the trustees, at the annual meetin gof the Society of Friends of the Boston Symphony orchestra.

The eldery director will remain as leader of the Berkshire Music festival.

MINNEAPOLIS, MINN.
MORNING TRIBUNE

MAESTRO TO RETIRE —Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston symphony orchestra, will retire at the end of his 1948-49 silver jubilee season, it was announced in Boston. His successor will be Alsatian-born Charles Muench, 57, who has appeared several times with the Boston symphony.—(AP)

Koussevitzky

THE BOSTON HERALD, FRIDAY, APRIL 9, 1948

Muench Seen Conductor of First Rank

By ALEXANDER WILLIAMS

The action of the trustees of the Boston Symphony Orchestra in obtaining the services of Charles Muench as permanent conductor of that body to succeed Serge Koussevitzky at the end of next season should meet with the approval of all music lovers and friends of the orchestra.

This prompt decision on a momentous issue, one that has been bothering symphony patrons for some time, is the more welcome when we look about and see the mess in which the dilly-dallying of the trustees of the New York Philharmonic and the Chicago Symphony has left those orchestras.

Even the opponents of Muench on aesthetic grounds—and there has been some growling at him by critics—will recognize that it is of the utmost importance for the health and well-being of the Boston Symphony to obtain a single permanent conductor. That is common sense. The only difficulty about so acting is the scarcity of first-rank conductors.

I have no hesitation in pronouncing Muench a first-rank conductor and in fact did so in my notice of the last symphony concert. I will go further and say that he is the best choice that the trustees could have made and that Boston is extremely lucky to get him.

Serge Koussevitzky once said to me that Muench was one of the very few guest conductors who left the orchestra in the same splendid tonal estate in which he found it and that he, Koussevitzky, could come back and take up his baton where he left off. I am sure that Dr Koussevitzky will not mind my quoting this observation made in private, for it is the quality [illegible] of the Boston Symphony [illegible] the thing that sets it apart [illegible] other fine orchestras [illegible] want at all costs to [illegible]

Muench is not only [illegible] plished virtuoso on an [illegible] its peak, he can also [illegible] ocre orchestra out [illegible] and make it play [illegible] thought it knew how. I [illegible] him do just this feat with the [illegible] sels Philharmonic dur[illegible] war. We are now [illegible] country, but [illegible] tors in [illegible] ing against Muench [illegible] came to us after [illegible] excellent European [illegible]

CRITICAL ACCLAIM

As an interpreter of [illegible] sic and the modern [illegible] been everywhere acclaim[illegible] production of Honegger's [illegible] Arc at the Stadium this [illegible] New York was a major [illegible] city that teems with [illegible] "events." I think there [illegible] who will cavil at his p[illegible] of 18th century music. With [illegible] to the 19th cen[illegible] there [illegible] ready been [illegible] press. I went on [illegible] as greatly appr[illegible] tation of Beeth[illegible] mann's 4th. He [illegible] mer as in a [illegible] berance and gaiety. [illegible] was strongly rebu[illegible] of his colleagues.

Well, dispute [illegible] of artistic li[illegible] sleep under M[illegible] neither will the [illegible] wrong and Mu[illegible] should have b[illegible] always the orc[illegible] can be a gr[illegible] tors. It is my conviction that we have a leader of great musicianship, of catholic taste and of vig[illegible] ous intelligence in Muench when he comes to us perm[illegible] in the fall of 1949.

HUDSON, N. Y.
DAILY STAR

APR 1948

BOSTON SYMPHONY DIRECTOR TO QUIT

BOSTON [illegible] director of the Boston S[illegible] chestra said tonight that he [illegible] sign next year. Th[illegible] Serge Koussevitzky [illegible] plete his 25th season with the B[illegible] Symphony before retir[illegible] succeeded by Charles M[illegible] director of the Paris Philharmonic Orchestra.

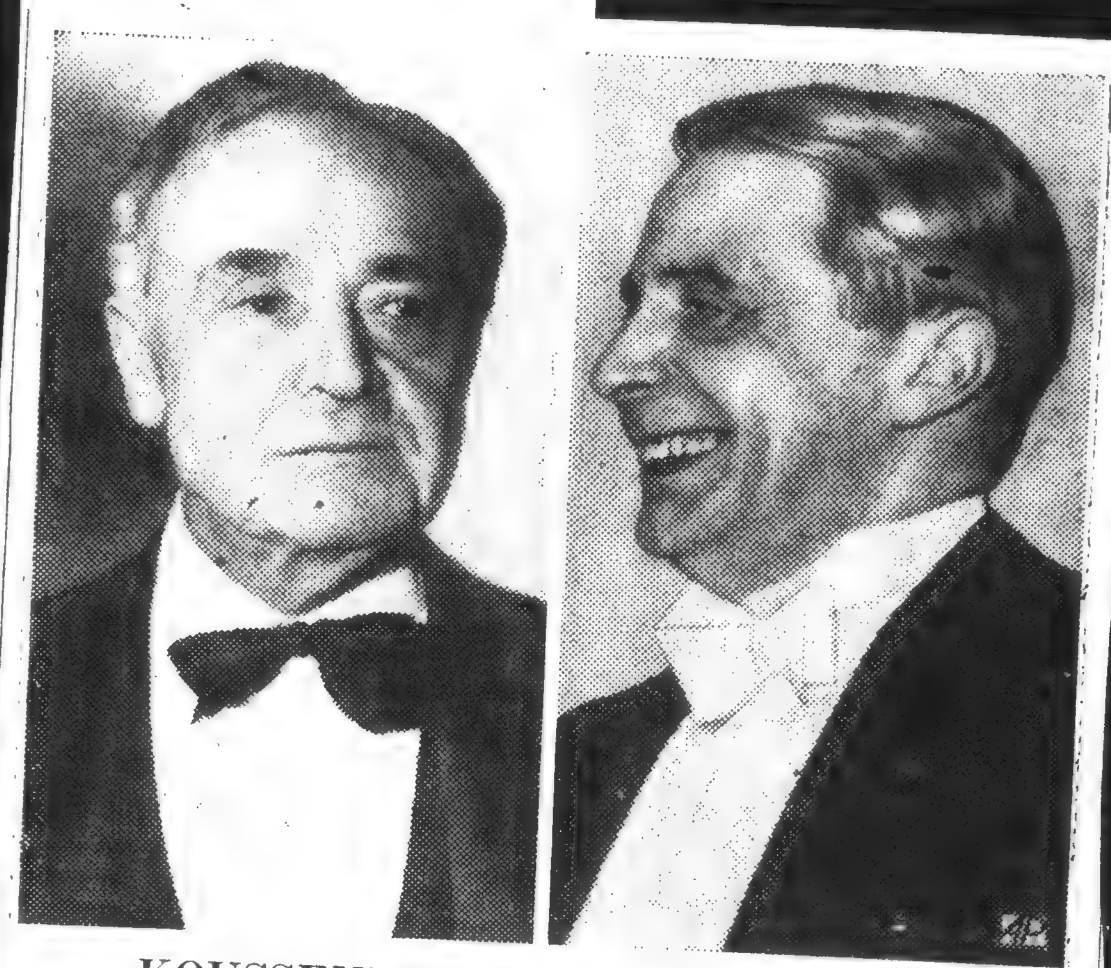
[115]

PERTH AMBOY, N. J.
NEWS
APR 9 1948

Koussevitzky, Successor

Dr. Serge Koussevitzky (left), 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said in Boston. His successor will be the 57-year-old Alsatian-born conductor, Charles Muench (right), who has appeared several times with the Boston Symphony.

KNOXVILLE, TENN.
NEWS-SENTINEL
APR 9 1948



KOUSSEVITZKY AND SUCCESSOR

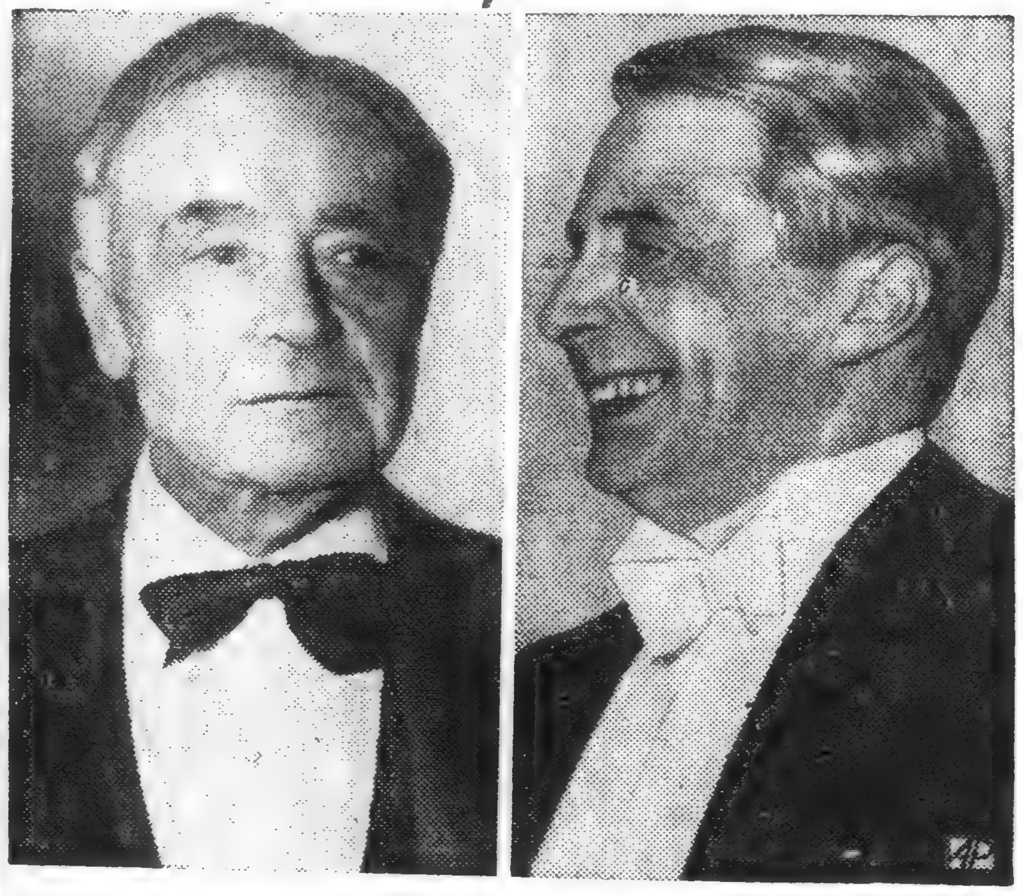
Dr. Serge Koussevitzky (left), 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said in Boston. His successor will be the 57-year-old Alsatian-born conductor, Charles Muench (right), who has appeared several times with the Boston Symphony. (AP Wirephoto).

ATTLEBORO, MASS.
SUN
APR [illegible] 1948

KOUSSEVITZKY AND SUCCESSOR—Dr. Serge Koussevitzky (left) 74, Russian-born conductor of the Boston Symphony orchestra, wil retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot president of the trustees, said in Boston. His successor will be the 57-year-old Alsatian-born conductor, Charles Muench (right), who has appeared several times with the Boston Symphony.

ELMIRA, N. Y.
STAR-GAZETTE
APR 10 1948

Koussevitzky, Successor



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SARANAC LAKE, N. Y.
ADIRONDACK ENTERPRISE
APR 10 1948

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COLUMBIA, S. C.
STATE
APR 11 1948

Koussevitzky to Retire

KOUSSEVITZKY **MUENCH**

Boston, April 10—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston symphony.

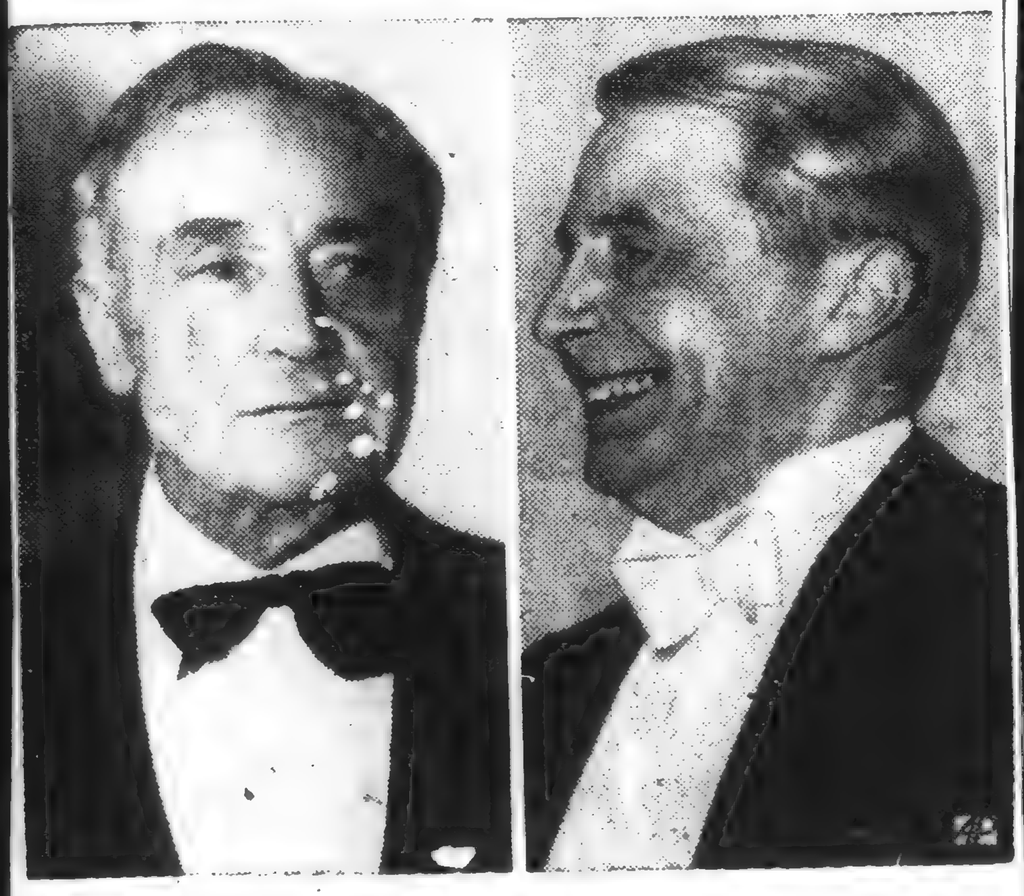
Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue by present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony orchestra at Symphony hall.

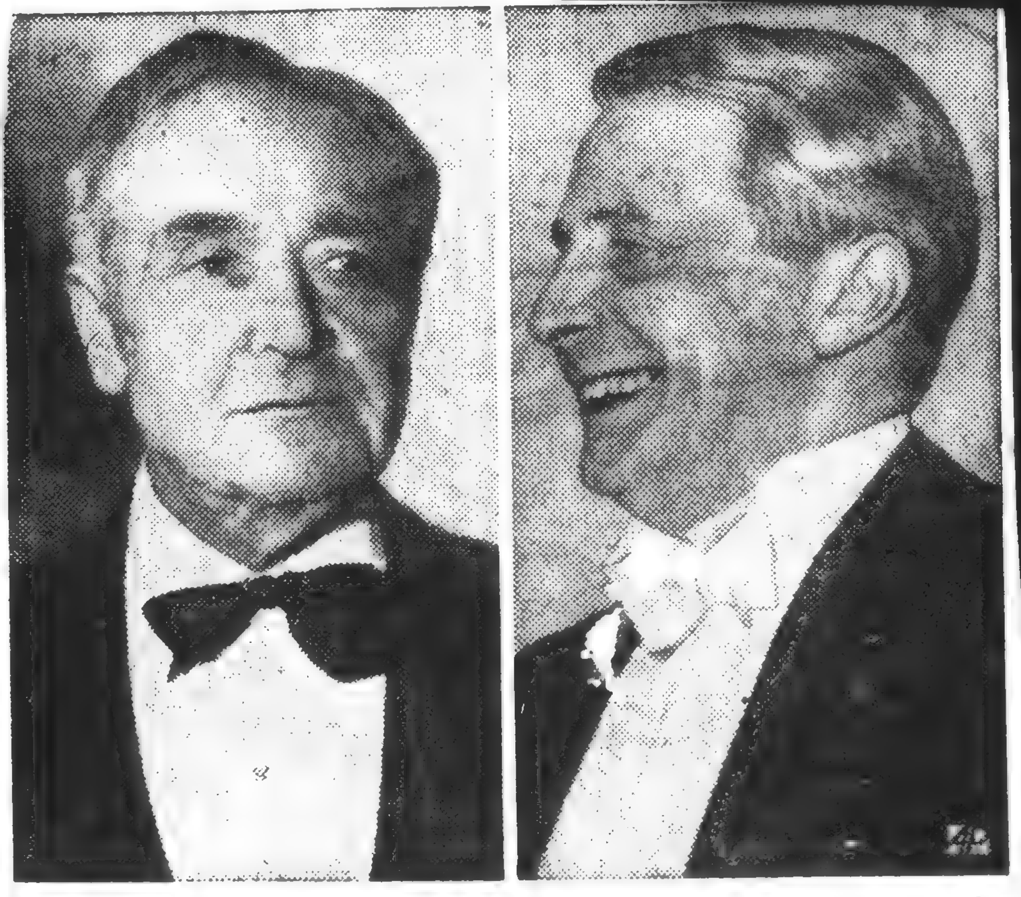
WILLIAMSPORT, PA.
GAZETTE-BULLETIN
APR 10 1948

Koussevitzky and Successor



Dr. Serge Koussevitzky, left, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said in Boston. His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, right, who has appeared several times with the Boston Symphony.

SALISBURY, MD.
TIMES
APR 14 1948



KOUSSEVITZKY AND SUCCESSOR. Dr. Serge Koussevitzky left), 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the Trustees, said in Boston. His successor will be the 57-year-old Alsatian-born conductor, Charles Muench (right), who has appeared several times with the Boston Symphony.

VINELAND, N. J.
TIMES-JOURNAL
APR 14 1948

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SCHENECTADY, N. Y.
UNION-STAR

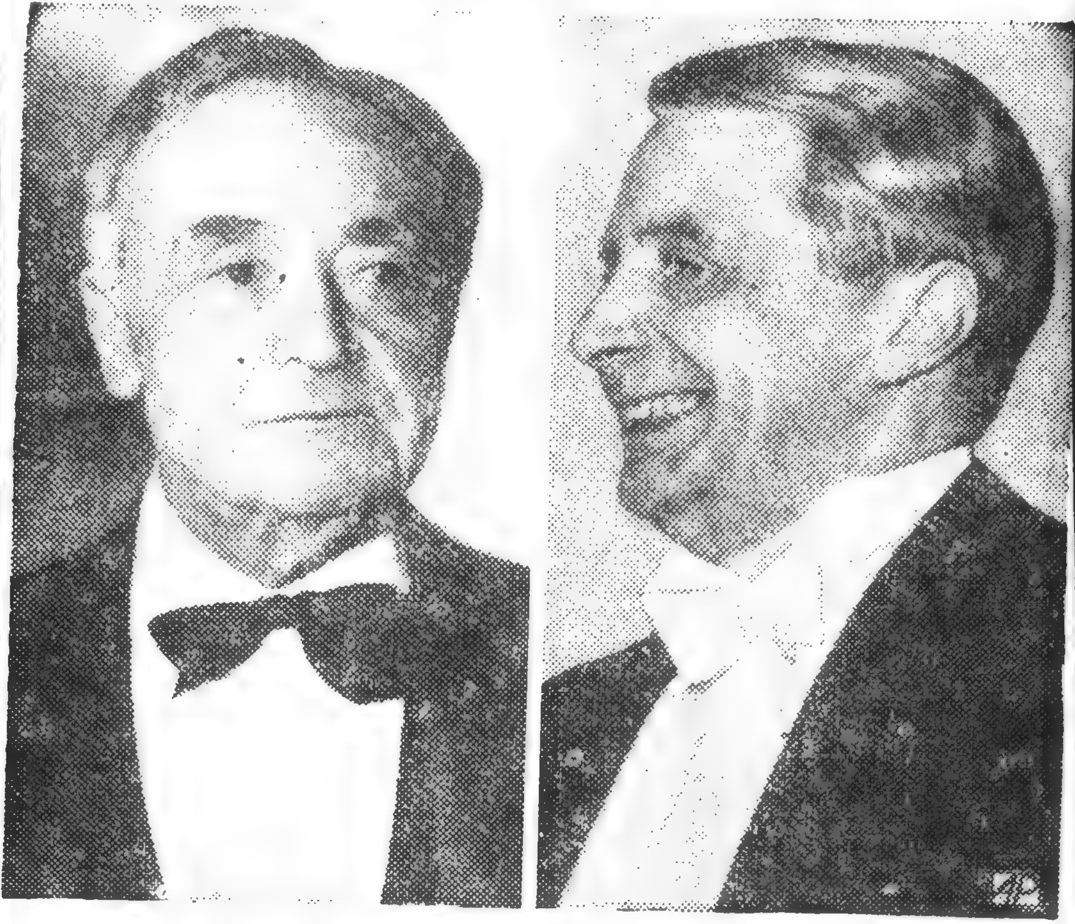
APR 13 1948

KOUSSEVITZKY AND SUCCESSOR—Dr. Serge Koussevitzky (left), 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season. His successor will be the 57-year-old Alsatian-born conductor, Charles Muench (right), who has appeared several times with the Boston Symphony.

ST. JOHNSBURY, VT.
CALEDONIAN RECORD

APR 13 1948

KOUSSEVITZKY AND SUCCESSOR



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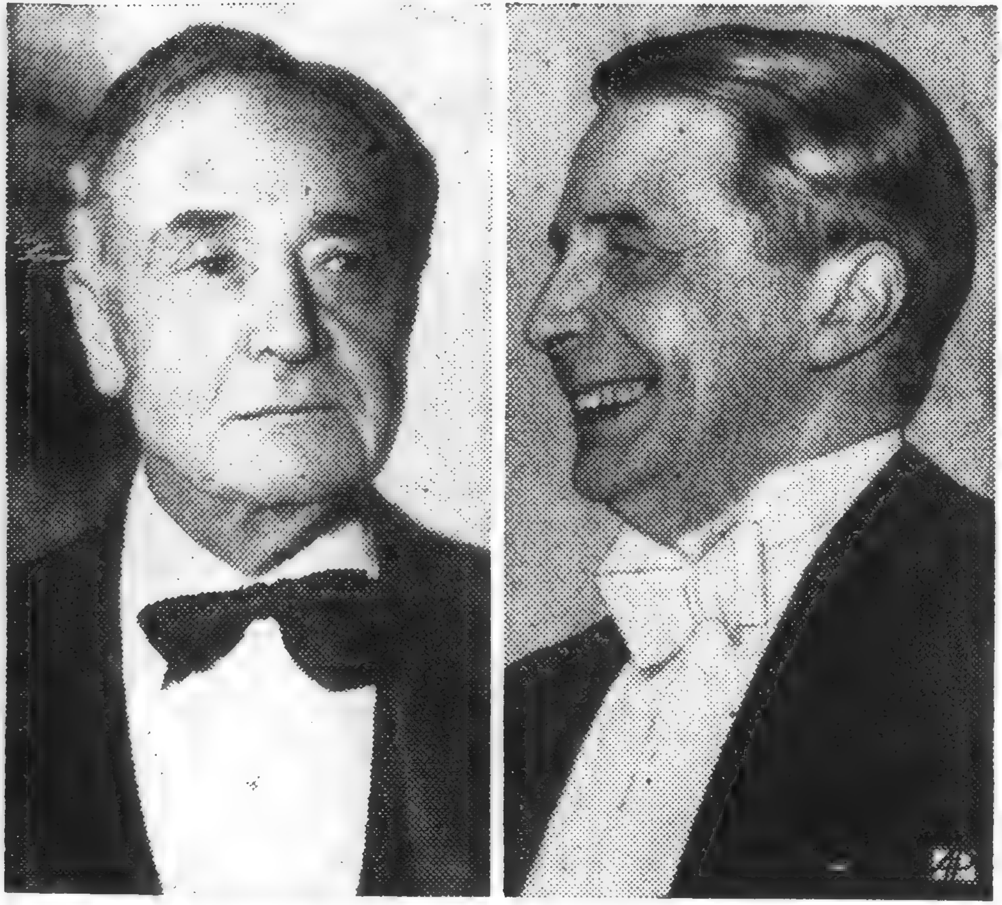
WATERTOWN, N. Y.
TIMES

948



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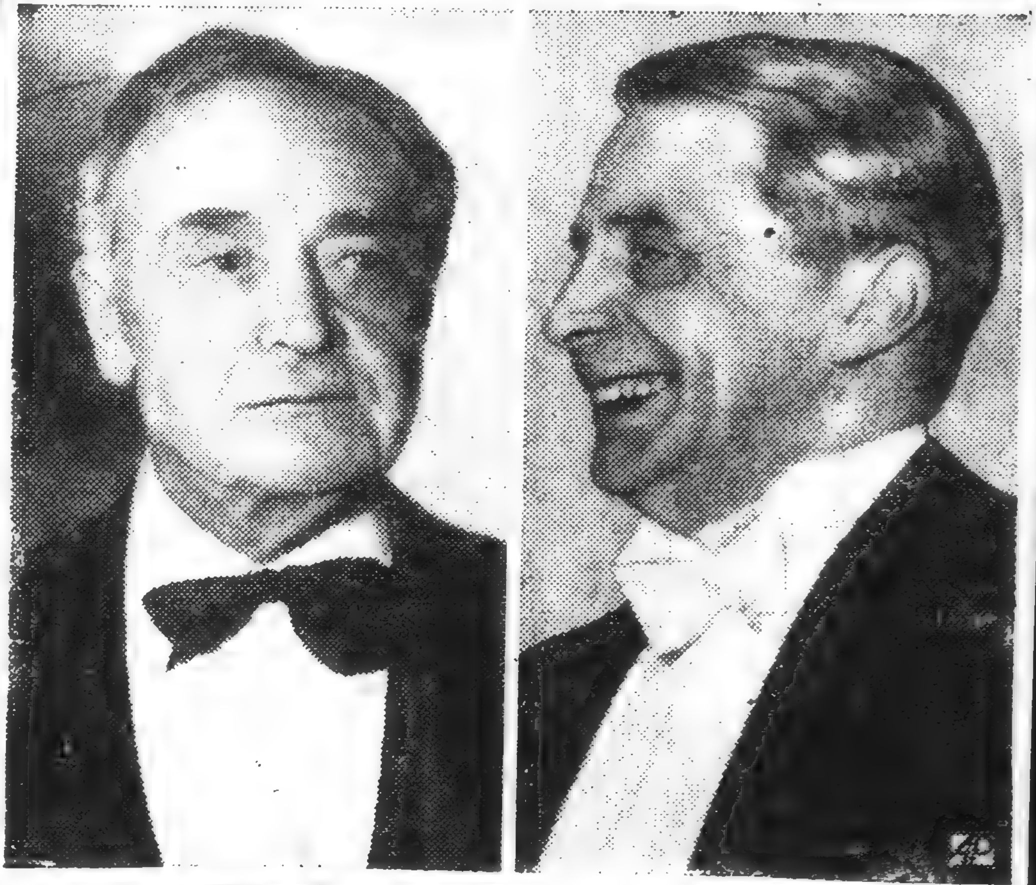
GLOVERSVILLE, N. Y.
LEADER-REPUBLICAN

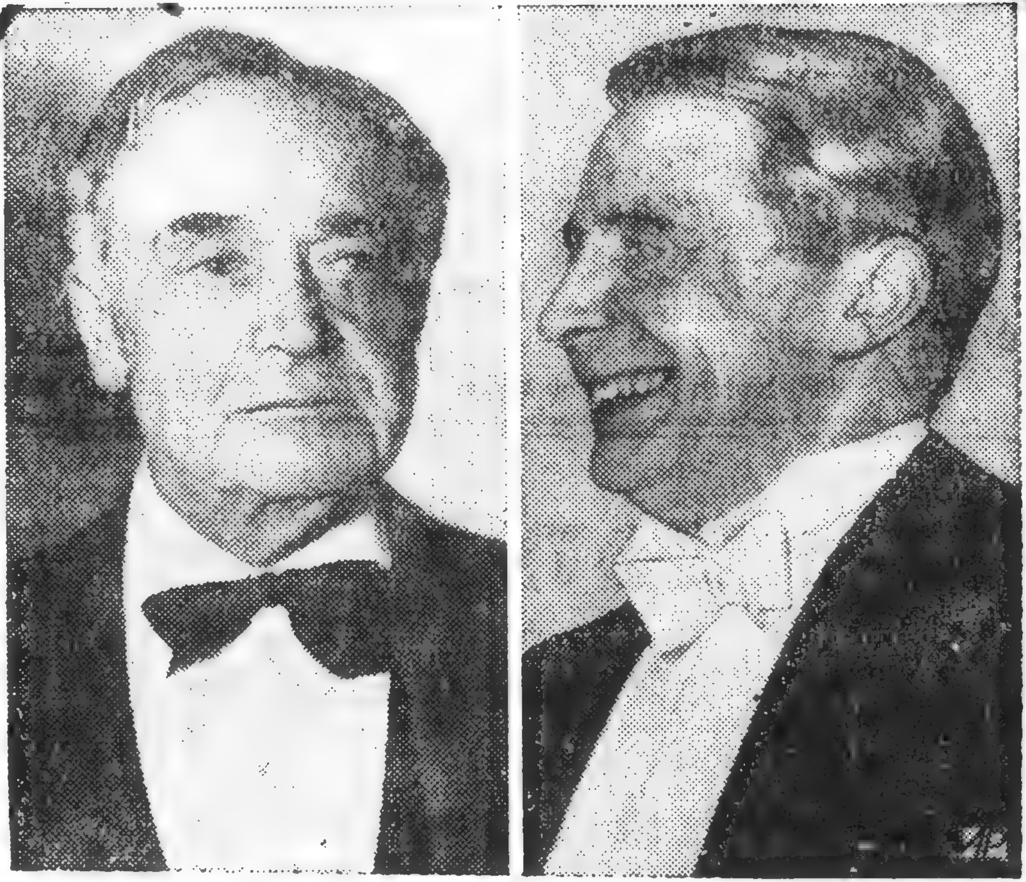
APR 9 1948



[redacted]VITZKY (left), 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said in Boston. His successor will be the 57-year-old Alsatian-born conductor, Charles Muench (right), who has appeared several times with the Boston Symphony.

NEW ROCHELLE, N. Y.
STANDARD STAR

R 9 1948



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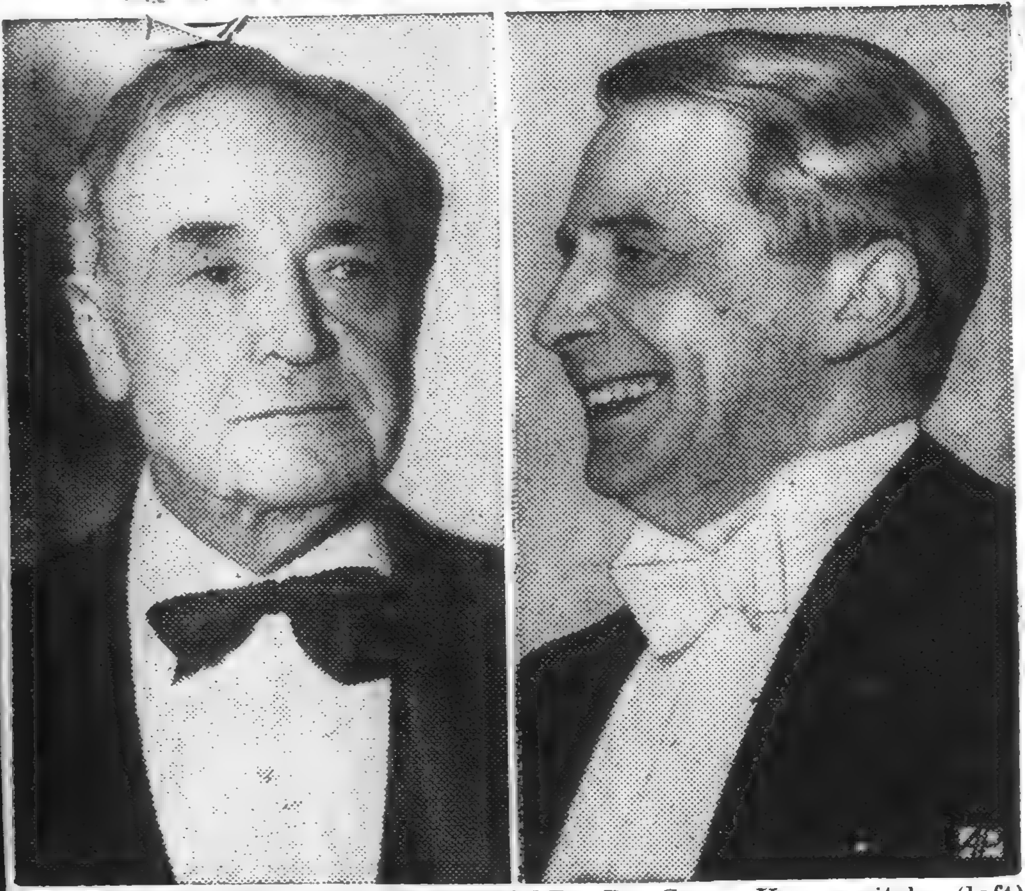
PHOENIXVILLE, PA.
DAILY REPUBLICAN

APR [illegible]



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WESTERLY, R. I.

with the Boston Symphony.

BRIDGEPORT, CONN.
POST
APR 9 1948

KOUSSEVITSKY AND SUCCESSOR

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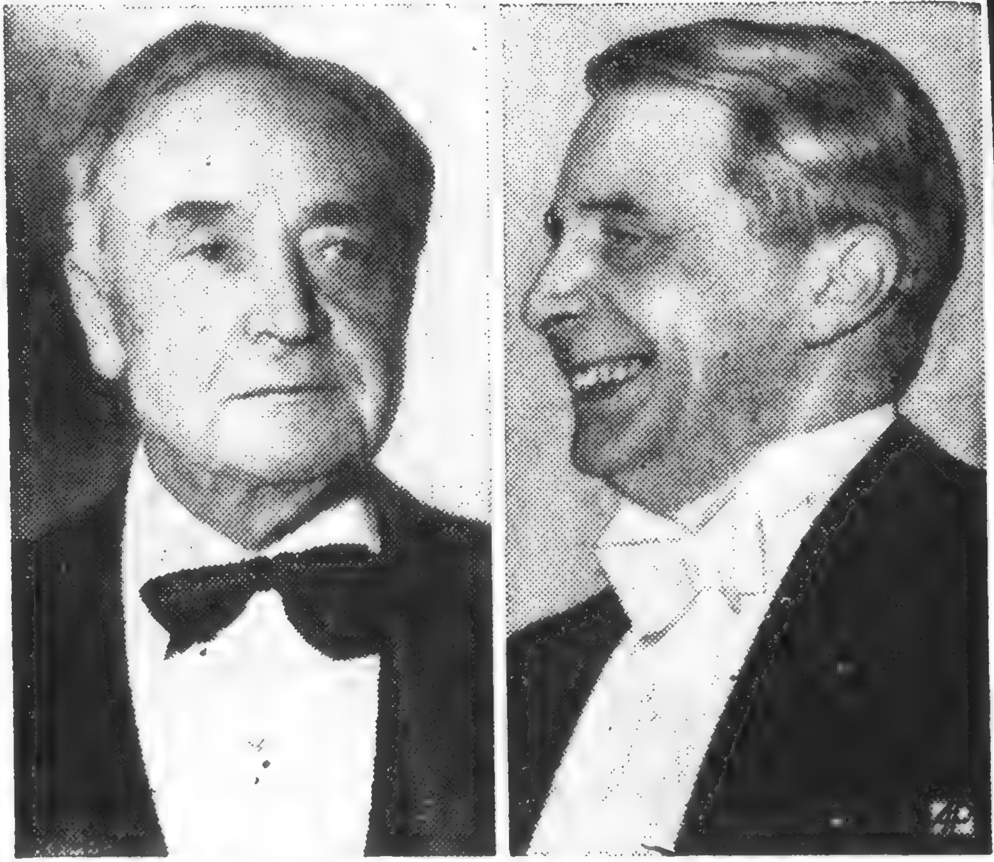
with the Boston Symphony.

BURLINGTON, VT.
FREE PRESS
1948



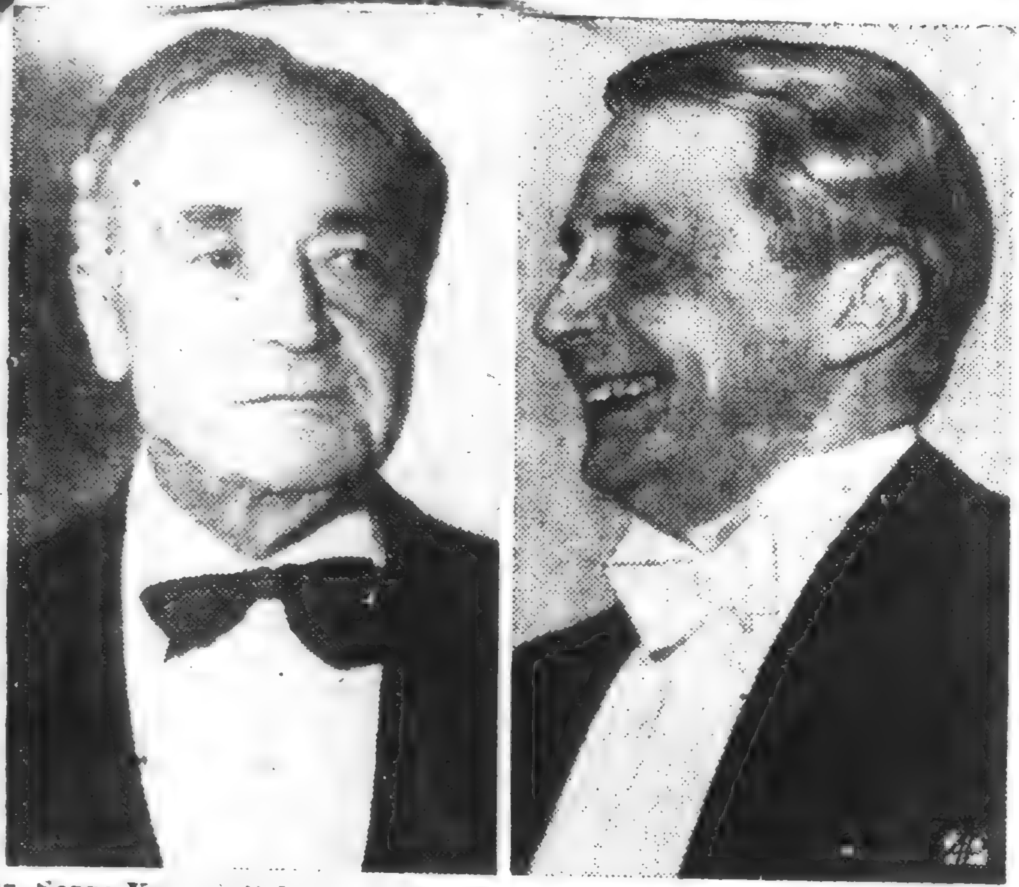
KOUSSEVITSKY AND SUCCESSOR—Dr. Serge Koussevitsky (left), 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season. Henry B. Cabot, president of the trustees said in Boston. His successor will be the 57-year-old Alsatian born conductor, Charles Muench (right), who has appeared several times with the Boston Symphony.

has appeared several times with the Boston Symphony.

WESTERLY, R. I.
SUN

1948

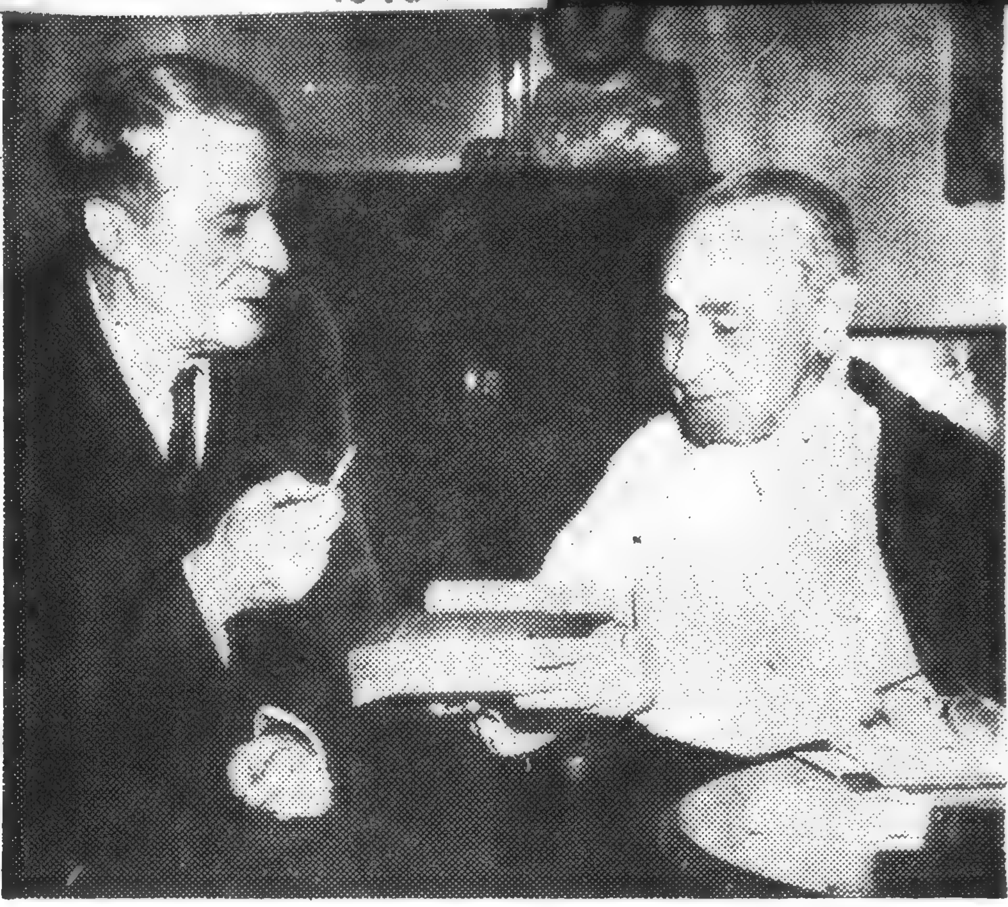
Koussevitzky and Successor



Dr. Serge Koussevitzky (left), 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said in Boston. His successor will be the 57-year-old Alsatian-born conductor, Charles Muench (right), who has appeared several times with the Boston Symphony.

NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

APR 11 1948



—WIREPHOTO by The Associated Press.

TO SUCCEED KOUSSEVITZKY—Charles Meunch (left), 57-year-old Alsatian-born conductor, is shown with Dr. Serge Koussevitzky, 74, during his visit at Boston last December. It has just been announced, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra that Meunch would succeed Koussevitzky at the end of his silver jubilee 1948-49 season.

OMAHA, NEBR.
MORNING WORLD-HERALD

APR 10 1948

Koussevitzky and His Successor

Charles Muench (left), 57, Alsatian-born conductor, is shown with Dr. Serge Koussevitzky, 74, shortly before an announcement that Mr. Muench will succeed the latter as conductor of the Boston Symphony Orchestra at the end of the 1948-1949 season. —AP Wirephoto.

PORTSMOUTH, N. H.
HERALD-TIMES
APR 12 1948

KOUSSEVITZKY TO RESIGN—Dr. Serge Koussevitzky (right) has announced that he will resign next year as conductor of the Boston Symphony orchestra. He will be succeeded by Charles Muench (left).

DAYTON, O.
HERALD

BOSTON—Dr. Serge Koussevitsky (*right*) announces he will retire next year ~~after his 25th~~ season as conductor of the Boston Symphony orchestra. He will be replaced by Charles Munch, shown with him, who was guest conductor when this picture was made in December, 1946.

AY, APRIL 9

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ER WILLIAMS

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CCLAIM

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OSON, N. Y.
AILY STAR
1948

SYMPHONY
ECTOR TO QUIT

Mass., April 8 (U.P.)—The
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r. The 73-year-old Dr.
itzky is planning to com-
season with the Boston
fore retiring. He will be
Charles Munch, now di-
Paris Philharmonic Or-

HARTFORD, CONN.
TIMES
APR 9

ESIGNS—Dr. Serge Koussevitzky (right) who will step down as onductor of Boston Symphony Orchestra, and Charles Munch eft), his successor.—*Acme Telephoto.*

oussevitzky Yields Baton to harles Munch

Boston UP—Seventy-three-[illegible] Serge Koussevitsky [illegible] day to hand over his [illegible] a younger man next year [illegible] his 25th season as conductor [illegible] and beloved" Boston [illegible] orchestra.

[illegible] him as head of one [illegible] most noted musical [illegible] will be Charles [illegible] 56-year-old founder and [illegible] the Paris Philharmonic [illegible]

* * *

KOUSSEVITSKY'S resignation and the immediate appointment of [illegible] were announced last [illegible] the annual meeting of the [illegible] of the Friends of the Boston Symphony Orchestra.

"I am moved to take this decision because I feel that it will not be possible to continue my present strenuous obligations," said Koussevitsky in a letter read by President Henry B. Cabot of the orchestra's trustees.

The Russian-born conductor promised to continue as director of the orchestra's famed Berkshire music center at Tanglewood. [illegible] and said he will make occasional guest appearances at the [illegible] symphony both there [illegible] seasons here.

* * *

MUNCH, MEANWHILE, was [illegible] Europe for a spring [illegible] France, Holland and [illegible] three-year [illegible] New York Wednesday [illegible] to his native [illegible] the [illegible] time in two [illegible]

[illegible] time he has appeared [illegible] conductor with [illegible] orchestras including the [illegible] which he took over [illegible] both this season and [illegible] he made his American [illegible] Symphony Hall here. [illegible] as regular conductor [illegible] in October 1949. [illegible] of Strasbourg, [illegible] studied music under [illegible] in Paris and Berlin

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SARATOGA SPRINGS, N.
SARATOGIAN
APR 9 1948

Koussevitzky to Retire As Boston Conductor

Boston [illegible] Serge Koussevitzky [illegible] career as [illegible] Boston Symphony Orchestra at the end of his [illegible] 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Muench, 57, Alsatian conductor. [illegible] present leader of [illegible] Conservatory Orchestra and the Paris Philharmonic.

OSWEGO, N. Y.
PALLADIUM TIMES
APR 9 194

CONDUCTOR OF BOSTON SYMPHONY ORCHESTRA PLANNING TO RETIRE

BOSTON (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

Koussevitzky's letter of resignation said he felt it would be impossible for him to continue strenuous obligations "for the length of 16 to 18 weeks of our active winter season."

JAMESTOWN, N. Y.
JOURNAL
APR 9 1948

Koussevitzky To Retire As Boston Conductor

Boston. (A.P.) — Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

NASHUA, N. H.
TELEGRAPH
APR 9 1948

Koussevitzky Retires in '49

Boston, April 9 (AP)—Dr Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire music festival.

WORCESTER, MASS.
TELEGRAM
APR 9 1948

RETIRES

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who will retire at the end of the current season.

Koussevitzky Resigns From Boston Symphony

Continues as Director At Berkshire Center; Muench Is Successor

BOSTON, Friday (AP) — Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said last night.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active Winter season."

Continues at Berkshire

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra in Symphony Hall.

Muench, at present conductor of the Paris Conservatory Orchestra and the Paris Philharmonic, will take over leadership of the Boston Symphony at the beginning of its 69th season in October, 1949.

He left New York yesterday by plane for France to complete engagements in France, Holland and Belgium.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH
APR 9 1948

KOUSSEVITZKY AND SUCCESSOR—Dr. Serge Koussevitzky (left), 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said in Boston. His successor will be the 57-year-old Alsatian-born conductor, Charles Muench (right), who has appeared several times with the Boston Symphony. —AP Photo

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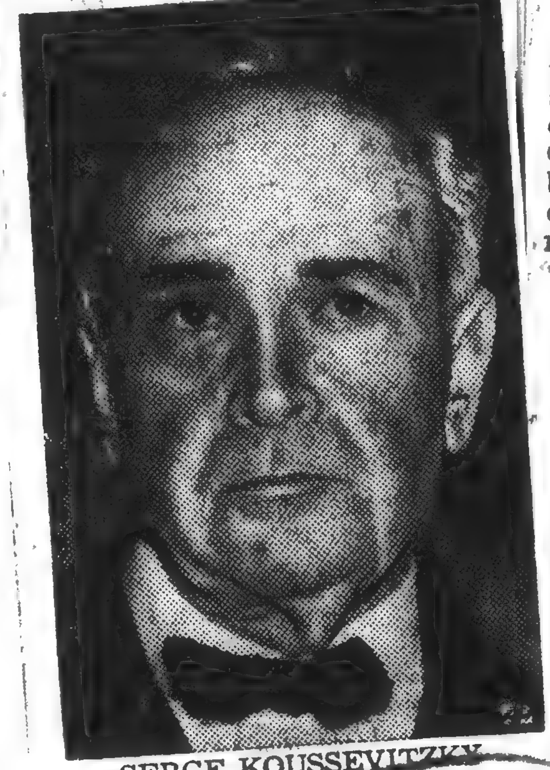
SPRINGFIELD, OHIO
NEWS-SUN
APR 9 1948

To Quit Music Post



SERGE KOUSSEVITZKY

(By The Associated Press)

BOSTON, April 8.—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

WELLSVILLE, N. Y.
REPORTER
APR 9 1948

Serge Koussevitzky To Quit Boston Post

Boston, April 9 (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

ERIE, PA.
TIMES
APR 9 1948

KOUSSEVITZKY TO RESIGN

Boston, April 9.—(U.P.)—Dr. Serge Koussevitzky announced that he would resign next year after his 25th season as conductor of the Boston Symphony Orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic Orchestra.

INDIANAPOLIS, IND.
TIMES
APR 9 - 1948

Boston Symphony Conductor to Resign

BOSTON, Apr. 9 (UP)—Dr. Serge Koussevitzky announced that he would resign next year after his 25th season as conductor of the Boston Symphony Orchestra.

He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic Orchestra.

Dr. Koussevitzky said he would continue as director of the Berkshire Center Music School at Stockbridge, but that Mr. Munch would conduct the famous Tanglewood concerts there.

HORNELL, N. Y.
TRIBUNE
APR 9 1948

Koussevitzky Resigns

Boston —(AP)— Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jibilee 1948-49 season. The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

ROME, N. Y.
SENTINEL
APR 9 - 1948

Dr. Koussevitzky To Quit Symphony

BOSTON—(AP)—Dr. Serge Koussevitzky, 74, will close his career as conductor of the Boston Symphony Orchestra at the end of his Silver Jubilee 1948-49 season.

The Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

HUNTINGTON, W. VA.
ADVERTISER

[illegible] - 1948

Koussevitzky To End Career As Conductor

BOSTON, April 9. (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

Koussevitsky to Be Guest Conductor

Although he will retire next year as conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitsky has agreed to lead the orchestra occasionally as guest conductor, it was announced today.

Dr. Koussevitsky, who has made the orchestra famous throughout the world in his 24 years of leadership, will become director of the Berkshire Music Center.

His successor is Charles Muench, former director of the Paris Conservatory Orchestra, who takes over on completion of next year's season.

NEW YORK, N. Y.
PM

APR 9 - 1948

Dr. Koussevitzky Resigns Boston Conductorship

By Associated Press

BOSTON

Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his Silver Jubilee 1948-'49 season, Henry B. Cabot, president of the trustees, said last night.

His successor will be the 57-year-old Alsatian — born conductor, Charles Muench, who has appeared sevarl times with the Boston Symphony.

Koussevitzky's letter of resignation said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active Winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

THE BOSTON HERALD, FRIDAY, APRIL 9, 1948

Muench to Succeed Koussevitzky in '49

Leader Retiring After 25 Years

CHARLES MUENCH

Dr. Serge Koussevitzky, who in nearly a quarter century as conductor has built up the Boston Symphony Orchestra to world leadership, will retire at the end of the 1948-1949 season and be succeeded by Charles Muench, 56-year-old French conductor.

This was announced yesterday by Henry B. Cabot, president of the orchestra's trustees, at the annual meeting in Symphony Hall of the Friends of the Boston Symphony Orchestra.

Silver Jubilee

By continuing through the next Symphony season, Dr. Koussevitzky will have completed 25 years as the orchestra's conductor, the longest term anyone ever held the position. Special features are planned in honor of the 74-year-old Russian-born conductor's silver jubilee season next winter and spring.

(Continued on Page Three)

TERRE HAUTE, IND.
STAR
APR 9 - 1948

Koussevitzky Quits, Muench Appointed

BOSTON, April 8.—(AP)—Dr. Serge Koussevitzky, 74 years old, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

YORK HERALD TRIBUNE, FRIDAY, APRIL

Koussevitzky Retiring in 1949; Muench to Conduct Bostonians

By The Associated Press

BOSTON, April 8.—Dr. Serge Koussevitzky, seventy-four, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-'49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the fifty-seven-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Mr. Koussevitzky's letter of resignation said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of sixteen to eighteen weeks of our active winter season." Mr. Cabot said Mr. Koussevitzky would continue as director of the Berkshire Music Center, at Tanglewood, Lenox, Mass.

The announcement came at the annual [illegible] Society of Frie[illegible] Symphony Orc[illegible] Hall.

Mr. [illegible] tor [illegible] Pa[illegible] chestra [illegible] Paris [illegible]monic [illegible] of the Bo[illegible] gagement [illegible] in Oc[illegible] New York today by p[illegible] to complete engagement[illegible] France, Holland and Be[illegible]

Mr. Cabot [illegible] Mr. K[illegible]tzky before [illegible] of the orchest[illegible] so generou[illegible] and courageous spirit [illegible] made possible joy and happiness [illegible]hundreds and thousands of hungry and appreciative audiences all over the world.

"And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your

(Continued on page 19, column 4)

NEWPORT NEWS, VA.
PRESS
APR 9 1948

Koussevitzky To Retire Next Year

Boston, April 8.—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra ,will retire at the end of his Silver Jubilee 1948-'49 season Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

PHILADELPHIA, PA.
INQUIRER

Dr. Koussevitzky To Retire Next Year

BOSTON, April 8 (INS). - Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will retire at the end of next year's music season.

The announcement was made today by Dr. Henry B. Cabot at the annual meeting of the Society of Friends of the Boston Symphony.

ARLINGTON, VA.
DAILY
APR 9 1948

Record Reviews

Concert Music

NEW YORK (U.P.)—Record buyers have been dreaming for years of a flawless recording of Beethoven's mighty Ninth Symphony. The newest effort at wish-fulfillment is by the Boston Symphony Orchestra under Serge Koussevitzk and a chorus led by Robert Shaw on eight 12-inch RCA Victor records.

It is almost but not quite flawless, which can't be said of any previous recording of the Ninth. The sound is rich and spacious; all the mechanical qualities are excellent. Artistically, its greates virtue is unity. The artificiality of division by movements is overcome and the somber opening chords are solidly tied to the exultant closing coda.

But to achieve such unity, Koussevitzky thought it necessary to diminish the first and second movements to keep the work flowing on a rising plane and enhance the climactic impact of the fourth and choral movement. A sound conceptaion, of course, but the restraint seems excessive. It has a deadening effect.

As for the choral movement: Shaw's singers have produced a glorious reallzation of its so-called "impossible" score. The accents seem unduly heavy in places yet the reviewer has never heard a better over-all job in concert or on records.

SYMPHONY PICKS NEW DIRECTOR

Dr. Koussevitzky to Retire on Silver Jubilee

BY WARREN STOREY SMITH

That Dr. Serge Koussevitzky, who assumed the conductorship of the Boston Symphony Orchestra in the fall of 1924, would retire at the end of his 25th season was such a reasonable assumption, there was no surprise when it was confirmed by announcement to that effect at Symphony Hall yesterday afternoon. The occasion was the annual meeting of the Friends of the Boston Symphony Orchestra, and after a business meeting and a brief program by Dr. Koussevitzky and the orchestra, Henry B. Cabot, president of the trustees, read a letter from the conductor in which he offered his resignation.

TOO STRENUOUS

"I am moved to take this decision," he said in part, "because I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season." After expressing his sorrow at parting from the orchestra with which he had been so long associated, Doctor Koussevitzky went on to say that he would continue as director of the Berkshire Music Centre.

Mr. Cabot then read his letter to Doctor Koussevitzky stating that the trustees had accepted the resignation and wished him "to express for all of them that the time is so near at hand for the conclusion of the most brilliant leadership and the most devoted service which the Orchestra has ever enjoyed from anybody." When the reading of this second letter was concluded Mr. Cabot announced that Doctor Koussevitzky's successor would be Charles Muench.

Doctor Koussevitzky will not actually retire until the end of the Berkshire Festival of 1949. After that, he will make occasional guest appearances with the Orchestra, both in Boston and in Tanglewood.

No Stranger Here

Mr. Muench is no stranger to Boston. He appeared as guest conductor last season, and for three weeks this season. He has clearly won the favor of the Boston audiences, though critical opinion was divided when he essayed, last week a concert of German music. In French music, except for his highly personal interpretation of the Symphony of Franck, he has been generally commended. When he has failed to satisfy, it has been, not through any insufficiency of temperament, musicianship, or the ability to command an orchestra, but through an excess of zeal, an over-exuberance. Such things are corrected easily.

Mr. Muench was born in Strasbourg, Alsace, Sept. 26, 1891, of a French mother and an Alsatian father. His chosen instrument was the violin, but he soon got into conducting. In 1932 he went to Paris, and has headed various orchestras in the French capitol. For the past two seasons he has been in the United States, serving as guest conductor of various orchestras. He was appointed one of the four leaders of the New York Philharmonic Symphony, after the retirement of Artur Rodzkinski, and will return to that post next season. Eleborate plans are being made for Dr. Koussevitzky's silver jubilee. And, as Mr. Cabot assured yesterday's gathering, he will not leave us for good at its conclusion.

Hard water gets its name because it contains minerals that causes relatively hard chemical compounds to form when it is used.

CORPUS CHRISTI, TEX.
CALLER

Boston Symphony Leader Announces Resignation

BOSTON, April 8. (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation said his decision to resign was taken becau[illegible] will not be possibl[illegible] tinue my presen[illegible] gations for the le[illegible] weeks of our [illegible] son."

Cabot said K[illegible] continue as director [illegible] Berkshire Music Center.

The announcement [illegible] annual meeting of [illegible] Friends of the Bost[illegible] Symphony Orchestra at Symphony Hall.

LAWTON, OKLA.
PRESS

Director To Retire

BOSTON—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said Thursday night.

SPRINGFIELD, ILL.
ILL. STATE JOURNAL
APR 9 - 1948

Orchestra Conductor Will Retire

Boston, April 8 (AP)—Dr. Serge Koussevitzky, 74, Russian born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Cabot said Koussevitzky would continue as director of the Berkshire music center.

[117]

NEW YORK, N. Y.
TIMES
APR 9

Koussevitzky Will Retire in 1949; Orchestra Post to Go to Munch

Conductor Will Step Down at End of 25 Years With the Boston Symphony

By JOHN H. FENTON

BOSTON, April 8—Dr. Serge Koussevitzky will [illegible] at the close of [illegible] as conductor of the Boston Symphony Orchestra after [illegible] twenty-fifth year in that post, it was announced today. He will be succeeded by Dr. Charles Munch, conductor of the Paris Conservatory Orchestra.

The Russian-born Dr. Koussevitzky, who will be 74 years of age in July, said he found it impossible to continue my strenuous obligations for the length of the sixteen to eighteen weeks of our active winter season.

Dr. Koussevitzky will continue, however, as director of the Berkshire Music Center at Stockbridge, Mass. He also is expected to appear with the symphony occasionally as special guest conductor.

Announcement of Dr. Koussevitzky's retirement was made this afternoon at the annual meeting of the Society of Friends of the Boston Symphony Orchestra. It was read by Henry B. Cabot, president of the trustees.

During the coming season, Dr. Koussevitzky will conduct the orchestra in thirteen weeks. Guest conductors will be used in eleven. This is the same arrangement which has been followed in the present season.

Dr. Koussevitzky, a conductor in his native country, fled from the Bolsheviks in 1920. Before assuming the baton of the Boston Orchestra permanently, he had appeared in England, Germany, France and Spain.

To Boston, Dr. Koussevitzky brought his brilliant interpretation of the contemporary composers, Sibelius and Stravinsky. He has received honorary doctorates from Harvard and Brown Universities. In 1903, before he was 30, Dr. Koussevitzky was decorated by the Czar of Russsia. He was made a Knight of the French Legion of Honor in 1924.

Dr. Munch, the new conductor, was born in Strasbourg, Alsace, Sept. 26, 1891. His first teacher was his father, Ernest Munch, who was director of the Choeur Saint-Guillaume in Strasbourg. His chosen instrument was the violin, which he studied with his father and later with Lucien Capet in Paris and with Carl Flesch in Berlin.

In 1919 Dr. Munch was made professor of the Strasbourg Conservatory and conductor of the orchestra there. He went to Leipzig in 1926 as a concert master under Wilhelm Furtwaengler.

Dr. Munch went to Paris in 1932. After conducting concerts of the Paris Symphony Orchestra and the Lamoureux and Straram Orchestras, he founded the Paris Philharmonic Orchestra, of which he since has been the regular conductor. In 1938, he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra. He still holds that post.

Dr. Munch made his first American appearance as guest conductor of the Boston Symphony Orchestra on Dec. 27, 1946. He also conducted the Boston orchestra for three weeks of the present season.

Dr. Munch left New York today for France to fulfill spring engagements as conductor in France, Holland and Belgium.

Dr. Serge Koussevitzky

Dr. Charles Munch

NEW YORK, N. Y.
HERALD TRIBUNE
APR 9 - 1948

Koussevitzky Retiring in 1949; Muench to Conduct Bostonians

By The Associated Press

BOSTON, April 8.—Dr. Serge Koussevitzky, seventy-four, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-'49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the fifty-seven-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Mr. Koussevitzky's letter of resignation said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of sixteen to eighteen weeks of our active winter season." Mr. Cabot said Mr. Koussevitzky would continue as director of the Berkshire Music Center, at Tanglewood, Lenox, Mass.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

Mr. Muench, at present conductor of the Paris Conservatory Orchestra and the Paris Philharmonic, will take over leadership of the Boston Symphony at the beginning of its sixty-ninth season in October, 1949. He left New York today by plane for France to complete engagements in France, Holland and Belgium.

Mr. Cabot told Mr. Koussevitzky before some 700 Friends of the orchestra, "You have given so generously of your great and courageous spirit, which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world.

"And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your

Retiring Boston Orchestra Leader and Successor

Dr. Serge Koussevitzky

Herald Tribune—Acme
Charles Muench

Koussevitzky

(Continued from page one)

vision point to security and incredible accomplishment."

The silver jubilee season will complete a period of service almost twice as long as that of any previous conductor. Mr. Koussevitzky's predecessors were George Henschel (1881-'84), Wilhelm Gericke (1884-'89) and 1897-1906); Artur Nikisch (1889-'93); Emil Paur (1893-'97); Karl Muck (1906-'08 and 1912-'18); Max Fiedler (1908-'12); Henri Rabaud (1918-'19), and Pierre Monteux (1919-'24. Mr. Koussevitzky's length of continuous service has been probably exceeded in this country only by the late Frederick Stock with the Chicago Symphony (1905-'43).

Mr. Muench comes to the position with an illustrious career to commend him. After early training on the violin with his father, Ernest Muench, and with Lucien Capet in Paris and Carl Flesch in Berlin, he was made professor of the Strasbourg Conservatory.

In 1926 he went to Leipzig, where he served as concert master in the Gewandhaus Orchestra under Wilhelm Furtwaengler. In 1932, he returned to Paris and conducted concerts of the Paris Symphony Orchestra, the Lamoureux Orchestra and the Straram Orchestra.

Mr. Muench succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra in 1938. He founded the Paris Philharmonic Orchestra in the 1930s and is its regular conductor.

He first came to the United States to conduct the Boston Symphony as a guest on Dec. 27, 1946, and first appeared in New York with the Philharmonic Symphony Orchestra on Jan. 23, 1947. He was guest conductor of both orchestras also in 1947-'48, and will be with the Philharmonic for four weeks next season.

MONTREAL, CANADA
GAZETTE
APR 9 - 1948

Koussevitzky to Retire

Boston, April 8.—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee (1948-49) season. His successor will be the 57-year-old Alsatian-born French conductor, Charles Muench.

SALT LAKE CITY, UTAH
DESERET NEWS
APR 9 1948

Koussevitzky Plans To Retire Next Season

BOSTON—(AP) — Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

SAN FRANCISCO, CALIF.
CHRONICLE
APR 9 1948

Koussevitzky To Resign

BOSTON, April 8 (U.P.)—Dr. Serge Koussevitzky announced tonight he would resign next year after his 25th season as conductor of the Boston Symphony Orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic Orchestra.

Koussevitzky said he would continue as director of the Berkshire Center Music School at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

SALT LAKE CITY, UTAH
TRIBUNE
APR 9 1948

AFTER 25 YEARS

Boston Music Conductor Plans to Quit

BOSTON, April 8 (UP)—Dr. Serge Koussevitzky announced Th[illegible] that he would resign next year after his 25th season as conductor of the Boston symphony orchestra. He will be succeeded by Charles Munch, founder and director of the Paris philharmonic orchestra.

Koussevitzky said he would continue as director of the Berkshire Center music school at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

"It is not without deep concern and heartache that I come to the parting with the orchestra to which I have devoted 25 years of my life," the 73-year-old conductor said.

He announced his decision to a meeting of the Society of the Friends of the Boston Symphony and said he felt it would not be possible for him to continue his present strenous obligations.

Henry B. Cabot, president of the orchestra, said that Munch would succeed Koussevitzky after next season, with his first concert taking place in October, 1949.

Munch recently appeared here as guest conductor of the orchestra and in the 1946 season made his first American appearance at Symphony hall.

SAGINAW, MICH.
NEWS
APR 9 194

Next Season Will Be Koussevitzky's Last As Boston Conductor

BOSTON (AP) Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor and present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra. The elderly director will remain as leader of the Berkshire Music Festival.

BUFFALO, N. Y.
COURIER-EXPRESS
APR 9 - 1948

Koussevitzky Will Retire

Boston, April 8 (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active Winter season."

FRAMINGHAM, MASS.
NEWS

Koussevitzky to Retire Next Year

BOSTON, April 8—The resignation of Dr. Serge Koussevitzky at the end of next season from the conductorship of the Boston Symphony orchestra, which he then will have held for 25 years, was announced this afternoon by Henry B. Cabot president of the trustees.

He made the announcement at the annual meeting of the Society of Friends of the Boston Symphony orchestra in Symphony hall.

[118]

DAY, APRIL 9, 1948

SYMPHONY PICKS NEW DIRECTOR

Dr. Koussevitzky to Retire on Silver Jubilee

BY WARREN STOREY SMITH

That Dr. Serge Koussevitzky, who assumed the conductorship of the Boston Symphony Orchestra in the fall of 1924, would retire at the end of his 25th season was such a reasonable assumption, there was no surprise when it was confirmed by announcement to that effect at Symphony Hall yesterday afternoon. The occasion was the annual meeting of the Friends of the Boston Symphony Orchestra, and after a business meeting and a brief program by Dr. Koussevitzky and the orchestra, Henry B. Cabot, president of the trustees, read a letter from the conductor in which he offered his resignation.

TOO STRENUOUS

"I am moved to take this decision," he said in part, "because I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season." After expressing his sorrow at parting from the orchestra with which he had been so long associated, Doctor Koussevitzky went on to say that he would continue as director of the Berkshire Music Centre.

Mr. Cabot then read his letter to Doctor Koussevitzky stating that the trustees had accepted the resignation and wished him "to express for all of them that the time is so near at hand for the conclusion of the most brilliant leadership and the most devoted service which the Orchestra has ever enjoyed from anybody." When the reading of this second letter was concluded Mr. Cabot announced that Doctor Koussevitzky's successor would be Charles Muench.

Doctor Koussevitzky will not actually retire until the end of the Berkshire Festival of 1949. After that, he will make occasional guest appearances with the Orchestra, both in Boston and in Tanglewood.

No Stranger Here

Mr. Muench is no stranger to Boston. He appeared as guest conductor last season, and for three weeks this season. He has clearly won the favor of the Boston audiences, though critical opinion was divided when he essayed, last week a concert of German music. In French music, except for his highly personal interpretation of the Symphony of Franck, he has been generally commended. When he has failed to satisfy, it has been, not through any insufficiency of temperament, musicianship, or the ability to command an orchestra, but through an excess of zeal, an over-exuberance. Such things are corrected easily.

Mr. Muench was born in Strasbourg, Alsace, Sept. 26, 1891, of a French mother and an Alsatian father. His chosen instrument was the violin, but he soon got into conducting. In 1932 he went to Paris, and has headed various orchestras in the French capitol. For the past two seasons he has been in the United States, serving as guest conductor of various orchestras. He was appointed one of the four leaders of the New York Philharmonic Symphony, after the retirement of Artur Rodzkinski, and will return to that post next season. Eleborate plans are being made for Dr. Koussevitzky's silver jubilee. And, as Mr. Cabot assured yesterday's gathering, he will not leave us for good at its conclusion.

Hard water gets its name because it contains minerals that causes relatively hard chemical compounds to form when it is used.

HARTFORD, CONN.
COURANT
APR 1948

Koussevitzky To Resign Next Year As Conductor Of Boston Symphony

Boston, April 8.—(UP.)—Dr. Serge Koussevitzky announced tonight that he would resign next year after his twenty-fifth season as conductor of "our great and beloved" Boston Symphony Orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic Orchestra.

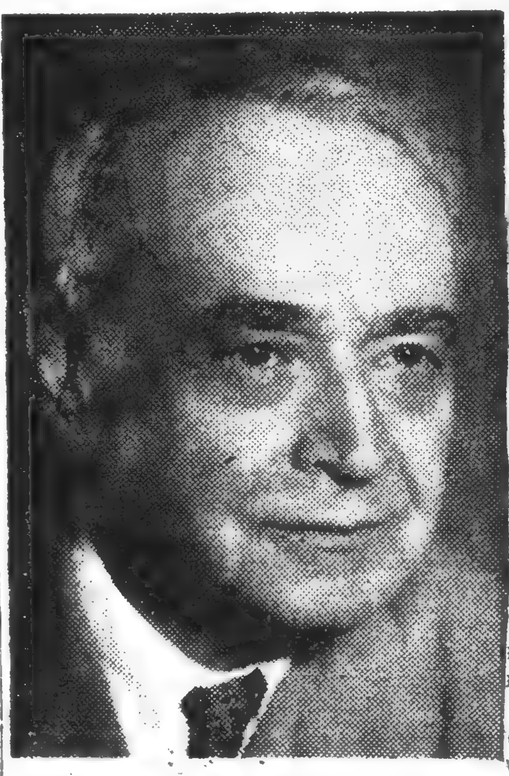
Koussevitzky said he would continue as director of the Berkshire Center Music School at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

"It is not without deep concern and heartache that I come to the parting with the orchestra to which I have devoted 25 years of my life," the 73-years-old conductor said.

He announced his decision to a meeting of the Society of the Friends of the Boston Symphony and said he felt it would not be possible for him to continue his present strenuous obligations.

Henry B. Cabot, president of the orchestra, said that Munch would succeed Koussevitzky after next season, with his first concert taking place in October 1949.

Munch recently appeared here as guest conductor of the orchestra and in the 1946 season made his first American appearance at Symphony Hall.



DR. SERGE KOUSSEVITZKY

TAMPA, FLA.
TRIBUNE
APR 1948

Koussevitzky Plans To Retire

Musical Career To End After 1948-49

BOSTON, April 8 — (AP) —Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony orchestra at Symphony Hall.

Muench, at present conductor of the Paris Conservatory Orchestra and the Paris Philharmonic, will take over leadership of the Boston Symphony at the beginning of its 69th season in October, 1949.

He left New York today by plane for France to complete engagements in France, Holland and Belgium.

Cabot told Koussevitzky before some 700 Friends of the orchestra that "you have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world.

"And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment."

RUTLAND, VT.
HERALD

Koussevitzky Will Retire

Famed Conductor of Boston Symphony to Quit at End of 1948-49 Season.

BOSTON, April 8 (AP).—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston symphony orchestra, will retire at the end of his silver jubilee 1948-'49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston symphony.

Koussevitzky's letter of resignation and his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston symphony at Symphony hall.

Muench, at present conductor of the Paris conservatory orchestra and the Paris philharmonic, will take over leadership of the Boston symphony at the beginning of its 69th season in October, 1949.

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Cabot told Koussevitzky before some 700 Friends of the orchestra that "you have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world.

"And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment."

The silver jubilee season will complete a period of service almost twice as long as that of any previous conductor. Wilhelm Gericke, whose conductorship previously had been the Boston's longest, served two terms that totaled 13 years, 1884-89 and 1898-1906.

Muench comes to the position with an illustrious career to commend him. After early training on the violin with his father, Ernest Muench, and with Lucien Capet in Paris and Carl Flesch in Berlin, he was made professor of the Strasbourg conservatory.

In 1926 he went to Leipzig where he served as concert master in the Gewandhaus orchestra under Wilhelm Furtwangler. In 1932, he went to Paris and conducted concerts of the Paris symphony orchestra, the Lamoureux orchestra and the Straram orchestra.

Muench succeeded Philippe Gaubert as conductor of the Paris conservatory orchestra in 1938. He founded the Paris philharmonic orchestra in the thirties and is its regular conductor.

He first came to the United States to conduct the Boston symphony as a guest on December 27, 1946. Last season and this he has made guest appearances in several cities, conducting three weeks of the current Boston symphony season.

MARION, IND.
LEADER-TRIBUNE
APR 9 - 1948

BOSTON SYMPHONY LEADER REVEALS PLAN TO RETIRE

Boston, April 8. (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston symphony.

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

MORGANTOWN, W. VA.
POST
APR 9 - 1948

Serge Koussevitsky Will Retire at 74

BOSTON, Mass., April 9—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston symphony.

Koussevitzky's letter of resignation said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

BOSTON, MASS.
EVENING GLOBE
APR 9 1948

An Admirable Choice

Good news came out of the annual meeting of the Friends of the Boston Symphony Orchestra yesterday. Charles Munch, it was announced, will succeed Serge Koussevitzky when the present conductor terminates his brilliant regime of 25 years in 1949. Once again we have been given an example of the practical foresight which characterizes the stewardship of the trustees and management of Boston's musical glory.

In a period when certain first-rank American orchestras have been rocked by inner dissension, the Boston Symphony continues calmly and with complete accord upon its mission of bringing great music and performances to a nation-wide public. In Boston we shall have no uneasy period of testing one guest leader after another to find, belatedly, an appropriate successor. Thanks to the wisdom of the Boston trustees and management, choice and decision have been made in advance of Mr. Koussevitsky's retirement.

Mr. Munch is an admirable choice. During his guest appearances here he showed plainly his authority, technical skill and musicianship. He has the polish and the dynamic temperament that are further essentials of a first-rate conductor. We have every reason to expect that the virtuosity to which Serge Koussevitzky brought the orchestra will be maintained.

In matters business and artistic how many other orchestras can boast such good fortune?

NEW YORK, N. Y.
MIRROR
APR 9 - 1948

Koussevitzky to Resign

BOSTON, April 8 (UP).—Dr. Serge Koussevitzky announced tonight he will resign next year after his 25th season as conductor of the Boston Symphony Orchestra.

SARANAC LAKE, N. Y.
ADIRONDACK ENTERPRISE
APR 9 1948

Boston Conductor To End Music Career

BOSTON, April 9 (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphoney orchestra.

GRAND RAPIDS, MICH.
PRESS
APR - 9 1948

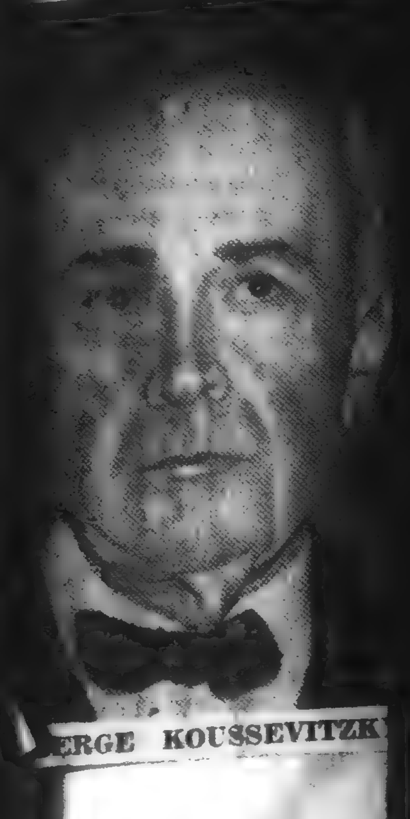
Koussevitzky Ending Career

Boston — (AP) — Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-'49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced by Henry B. Cabot, president of the trustees. The director will remain as leader of the Berkshire music festival.

UTICA, N. Y.
OBSERVER DISPATCH
APR 9 - 1948



ERGE KOUSSEVITZK

OUGHKEEPSIE, N. Y.
NEW YORKER
APR 9 - 1948

SERGE KOUSSEVITZK
Boston Symphony orches
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or. CHARLES MUENCH
the Boston Symphony.

WINSTON-SALEM,
JOURNAL
APR

Koussevitz
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MEMPHIS, TE
PRESS-SCIMITA
APR

Munch—

At the end of his silver jubilee 1948-49 season, Dr. Serge Koussevitsky, right above, will close his career as conductor of Boston Symphony Orchestra to be succeeded by Russian-born Conductor Charles Muench, 57, at left. Muench, at present, is leader of Paris Conservatory Orchestra and the Paris Philharmonic. Koussevitsky will remain as leader of Berkshire Music Festival. The two were munching cookies when this picture was taken in 1946.

NAC LAKE, N. Y.
NDACK ENTERPRISE
APR 9 1948

on Conductor To Music Career

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ting of the Society of the Boston Symphony t Symphony Hall.

GRAND RAPIDS, MICH. PRESS
APR - 9 1948

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MEMPHIS, TEN
PRESS-SCIMITA
APR 9

Munch—

—NEA T

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UTICA, N. Y.
OBSERVER DISPATCH

Koussevitzky to Retire From Boston Symphony

SERGE KOUSSEVITZKY

Boston—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

Koussevitzky's letter of resignation said he felt it would be impossible for him to continue strenuous obligations "for the length of 16 to 18 weeks of our active winter season."

Cabot said the conductor's courageous spirit had made possible "joy and happiness to the hundreds and thousands of hungry and appreciative audiences all over the world."

He said he had "lighted a torch at Tanglewood (the Berkshire nter) that will shine on through ublesome or peaceful times. . . ."

The silver jubilee season will mplete for Koussevitzky a peod of service almost twice as long as that of any previous conductor, Cabot said.

Muench, who will take over at the beginning of the Boston orchestra's 69th season, left New York for France yesterday to complete engagements in France, Holland and Belgium.

OTTAWA, CANADA
EVENING JOURNAL
APR 9 - 1948

PLANS TO RETIRE.

BOSTON, April 8.—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee (1948-49) season. His successor will be the 57-year-old Alsation-born French conductor, Charles **Muench.**

BOSTON, MASS.
RECORD
APR 9 1948

Dr. Koussevitsky To Leave Symphony

Retirement of Dr. Serge Koussevitsky as conductor of he Boston Symphony Orchestra at the end of next year's season and appointment of Charles Muench, former director of the Paris Conservatory Orchestra, as his successor, were announced yesterday by Dr. Henry B. Cabot at the annual meeting of he Society of Friends of the Boston Symphony.

Dr. Koussevitsky's retirement, which was accepted with regret by the society, becomes effective in his 25th year as leader of an orchestra which he made famous throughout the world.

BERKSHIRE DIRECTOR

In his letter of resignation, Dr. Koussevitsky stated he would become director of the Berkshire Music Center, which he founded. He has also agreed, Dr. Cabot said, to be a special guest conductor of the Boston Symphony after his retirement.

Immediately after the meeting, Dr. Koussevitsky and his wife were hosts to members, to Dr. Muench, and to Boston music and drama critics, at a reception at Symphony Hall.

The new conductor was born in Alsace-Lorraine in 1891. His father, a noted concert violinist, was an Alsatian, and his mother a Frenchwoman. As a boy, he studied violin under his father's instruction, and later in Paris and Berlin. Two other brothers are distinguished musicians.

In 1919, Dr. Muench was appointed conductor of the Strasbourg Conservatory Orchestra, and in 1926, in Leipzig, he conducted the Gewandhaus Orchestra, one of the most famed in Europe.

In 1932 he founded the Paris Philharmonic Orchestra, and has been its regular conductor since that time, alternating with the conductorship of the Paris Conservatory Orchestra. He made his first American appearance Dec. 27, 1946, as guest conductor with the Boston Symphony, and last year, during a two-week absence of Dr. Koussevitzky, he again conducted the orchestra on several occasions.

CHARLESTON, W. VA.
GAZETTE
APR 9 - 1948

Koussevitsky Plans Retirement in Year

BOSTON, April 8—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his Silver Jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitsky would continue as director of the Berkshire music center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony orchestra at Symphony hall.

BRIDGEPORT, CONN.
POST
APR 9 1948

SERGE KOUSSEVITZKY PLANNING TO RETIRE

BOSTON, April 9—(AP) Dr.Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said last night.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

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The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

POUGHKEEPSIE, N. Y.
NEW YORKER

DR. SERGE KOUSSEVITZKY (left), 74, Russian-born conductor of the B[illegible] will retire at the end of his silver jubilee 1948-49 [illegible] Henry B. Cabot, president of the trustees, said in B[illegible] [illegible] will be the 57-year-old Alsatian-born conductor, CHARLES MUENCH (right), who has appeared several times with the B[illegible] Symphony.

Dr. Koussevitzky Closing Career

BOSTON—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony orchestra.

The elderly director will remain as leader of the Berkshire Music festival.

DAYTON, O.
NEWS
APR 9 - 1948

WINSTON-SALEM, N. C.
JOURNAL

Koussevitzky to Quit His Post As Boston Symphony's Director

[illegible] ge Kous- [illegible] light that [illegible] year after [illegible] conductor of [illegible] Boston [illegible] Charles [illegible] ctor of [illegible] est a. [illegible] con- [illegible] kshire [illegible] Stock- [illegible] con- [illegible]

[illegible] nced his decision at a [illegible] of the Society of the [illegible] of the Boston Symphony [illegible] he felt it would not be [illegible] for him to continue his [illegible] Henry B Cabot, president of the [illegible] Munch would succeed Koussevitzky after next season, with his first concert taking place in October 1949.

Munch recently appeared here as guest conductor of the orchestra and in the 1946 season made his first American appearance at Symphony Hall.

Munch, 56, is a native of Strassburg, Alsace, France, and studied music under his father in Paris and Berlin.

PITTSBURGH, PA.
POST-GAZETTE
APR 9 - 1948

BOSTON, April 8 (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said Thursday night.

Dr. Koussevitzky

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Cabot said Koussevitzky will continue as director of the Berkshire music center.

DAILY NEWS

Personalities In The News

Koussevitzky To Retire As Boston Symphony Conductor

BOSTON, April 9.—(AP)—Dr. Serge Koussevitzky will close his carreer as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by **Charles Muench**, 57, Alsatian conductor. He is the present leader of the Paris conservatory orchestra and the Paris Philharmonic.

Koussevitzky

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the society of friends of the Boston symphony orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

* * *

SHANNON AIRPORT, EIRE—(AP)—**Ex-King Mihai** and his mother, **Queen Helen**, returned to Europe today after a visit in the United States.

Mihai, who abdicated the Romanian throne last December and renounced the abdication in March, told reporters he had no plans for the future. "How can one plan nowadays?" said his mother.

MOUNT VERNON, N. Y.
ARGUS
APR 9 1948

Koussevitzky To End Career

BOSTON, (AP) — Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The seventy-four-year-old Russian born conductor will be succeeded by Charles Muench, fifty-seven, Alsatian conductor. Muench is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire music festival.

PEORIA, ILL.
JOURNAL TRANSCRIPT
APR 9 - 1948

Dr. Koussevitzky, 74, To Retire

BOSTON. (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston symphony orchestra at the end of his silver jubilee 1948-49 season. **The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris conservatory orchestra and the Paris philharmonic.**

RICHMOND, VA.
NEWS-LEADER

APR 9 - 1948

Dr. Koussevitzky To Quit Orchestra

BOSTON, April 9.—(AP)—Dr. Serge Koussevitzy will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzy's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

COLUMBUS, OHIO
DISPATCH

-1948

Boston Conductor To Close Career

BOSTON, APRIL 9—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

SPOKANE, WASH.
CHRONICLE

APR 9 1948

Symphony Leader Retiring

BOSTON, April 9. (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his Silver Jubilee 1948-49 season.

TROY, N. Y.
TIMES RECORD

APR 9 1948

KOUSSEVITZKY RESIGNS FROM SYMPHONY POST

Boston (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said last night.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

NEWPORT, R. I.
NEWS

APR 9 1948

Koussevitzky To Close Conducting Career Soon

BOSTON, April 9, (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony orchestra.

TROY, N. Y.
TIMES RECORD

APR 9 1948

Koussevitzky Resigns From Boston Symphony

Boston (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said last night.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

NEW HAVEN, CONN.
JOURNAL-COURIER

APR 9 1948

Koussevitzky Plans To Retire Next Year

Boston, April 8 (AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

Muench Successor

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active Winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

Muench, at present conductor of the Paris Conservatory Orchestra and the Paris Philharmonic, will take over leadership of the Boston Symphony at the beginning of its 69th season in October, 1949.

He left New York today by plane for France to complete engagements in France, Holland and Belgium.

700 Honor Conductor

Cabot told Koussevitzky before 700 Friends of the orchestra that "you have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world.

"And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment."

The silver jubilee season will complete a period of service almost twice as long as that of any previous conductor. Wilhelm Gericke, whose conductorship previously had been the Boston's longest, served two terms that totalled 13 years, 1884-89 and 1898-1906.

Illustrious Career

Muench comes to the position with an illustrious career to commend him. After early training on the violin with his father, Ernest Muench, and with Lucien Capet in Paris and Carl Flesch in Berlin, he was made professor of the Strasbourg Conservatory.

In 1926 he went to Leipzig where he served as concert master in the Gewandhaus Orchestra under Wilhelm Furtwangler. In 1932, he went to Paris and conducted concerts of the Paris Symphony Orchestra, the Lamoureux Orchestra and the Straram Orchestra.

Muench succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra in 1938. He founded the Paris Philharmonic Orchestra in the thirties and is its regular conductor.

He first came to the United States to conduct the Boston Symphony as a guest on Dec. 27, 1946. Last season and this he has made guest appearances in several cities, conducting three weeks of the current Boston Symphony season.

DUNKIRK, N. Y.
OBSERVER

APR 9 1948

KOUSSEVITZKY WILL RETIRE AS CONDUCTOR

Boston, (UP)—Dr. Serge Koussevitzky will retire at the end of next year's music season after 25 years as conductor of the famed Boston symphony orchestra, it was learned today.

The 78-year-old maestro's decision to retire was to be formally announced late this afternoon at a meeting of the Society of Friends of the Boston Symphony.

The name of Koussevitzky's successor was to be disclosed at the same time.

NEW BOSTON SYMPHONY MAESTRO BOWS IN—Charles Munch (left), new conductor, shown with Dr. Serge Koussevitsky, retiring after 25 years as director at the end of next season.

Koussevitzky to Retire; Munch Named Successor

By CYRUS DURGIN

Dr. Serge Koussevitzky will retire as music director of the Boston Symphony Orchestra at the end of the season of 1948-49.

He will be succeeded by Charles Munch, the French conductor who last week completed a fortnight as guest leader of the orchestra.

This was announced yesterday by Henry B. Cabot, president of the trustees, at the annual meeting in Symphony Hall of the Society of Friends of the Boston Symphony Orchestra.

The news came as a starling climax, following a brief business session and a musical interlude in which Dr. Koussevitzky conducted the orchestra in two Wagner Preludes: those to "Lohengrin" and "Die Meistersinger."

See SYMPHONY Page 10

SAN ANTONIO, TEXAS
LIGHT

APR 9 1948

Koussevitzky To Resign His Post

BOSTON, April 9.—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor.

He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

APR 1948

Exit Koussevitzky

The passage of time brings change even in venerable Boston. Imagine the Symphony without Dr. Serge Koussevitzky. Of course the Boston Symphony was notable before Koussevitzky took over, and there is no reason to think that it will not continue to hold its position of prominence under a distinguished new conductor. Still, for a quarter of a century the great orchestra and its famous Russian-born conductor have been inseparable in our minds.

Dr. Koussevitzky is 74 now, and he celebrates his 25th anniversary as conductor at Boston next season. After that he is going to step down and turn his baton over to Dr. Charles Muench, now conductor of the Paris Conservatory Orchestra. What a season the 1948-49 one will be as the retiring conductor celebrates his silver jubilee. Koussevitzky is too colorful a personality to depart without a flourish.

Fortunately Tanglewood is not yet to lose the leader who has developed the Berkshire Musical Festival into one of the world's great music centers. That is good news to people in this part of the state, whose acquaintance with orchestra and conductor is based more on Lenox than on Boston concerts. Of course we also know them by way of the frequent visits they have made to Springfield and Smith College on tour, and so while continuing to see Koussevitzky in the summer we may look forward to getting to know Dr. Muench in the winter.

Looking back on the wealth of contributions Dr. Koussevitzky has made thru his Boston Symphony leadership, we find one in particular that demands our undying gratitude. It is strange, perhaps, that conservative Boston should provide the man who has done more than anyone else to introduce new compositions and contemporary composers to large audiences. Boston Symphony programs are studded with premier performances of works now world-famous. Ravel, Copland, Shostakovitch, Prokofieff, and many other modern composers have received their first boost to popularity from Koussevitzky. The Berkshire Festival has provided a wider opportunity for him to encourage the work of young musicians in various branches of the field.

It should always be remembered to Koussevitzky's credit that in holding his symphony to the high standard which makes it second to none in this country, he also accepted the responsibility of using the resulting prestige for the advancement of those still laboring outside the spotlight. This generosity springs from a devotion to music that supercedes all other considerations. Not all conductors, even great ones, are so loyal to their art.

RIVERSIDE, CALIF.
PRESS

Conductor To Resign Post

BOSTON, April 9. (UP)—Dr. Serge Koussevitzky announced today that he would resign next year after his 25th season as conductor of the Boston Symphony Orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic Orchestra.

Koussevitsky said he would continue as director of the Berkshire Center Music School at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

Portland, Oregon
Oregonian
4-9-48

Conductor to Retire

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His successor will be the 57-year-old Alsatian-born conductor, Charles Muench.

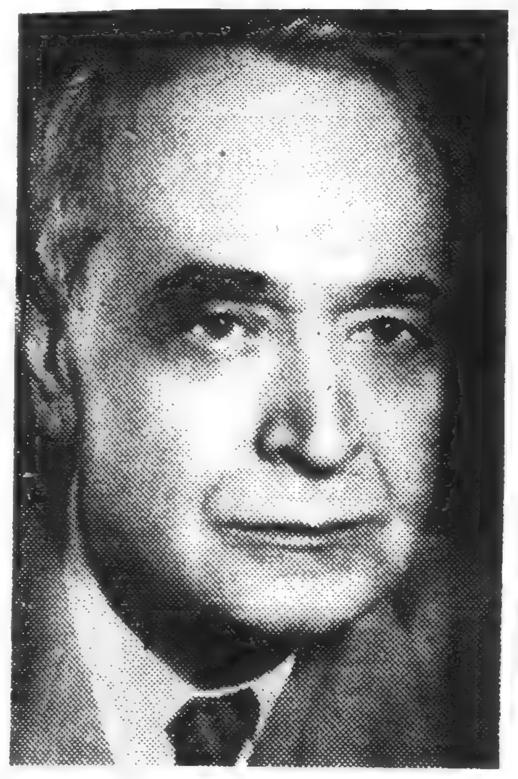
[121]

PROVIDENCE, R. I.
JOURNAL

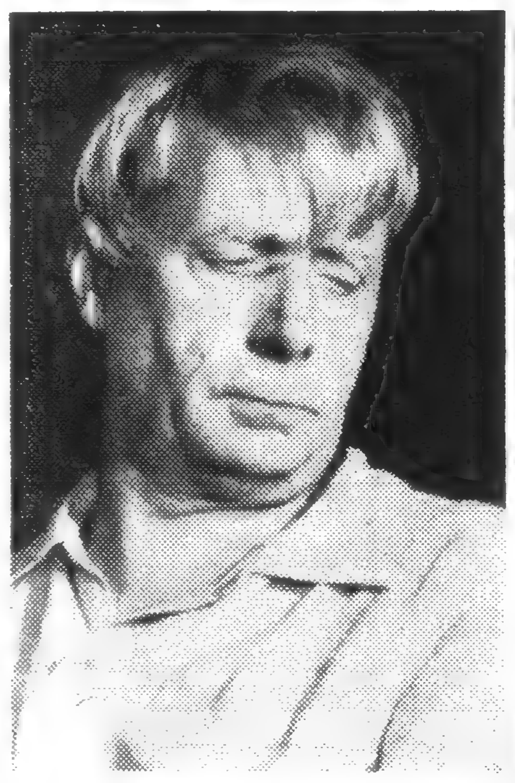
Dr. Koussevitzky to Retire From Boston Symphony

SILVER JUBILEE SEASON TO BE HIS LAST

Charles Muench to Get Post as Conductor of Orchestra



Dr. Serge Koussevitzky



Charles Muench

BOSTON, Apr. 8—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

Muench, at present conductor of the Paris Conservatory Orchestra and the Paris Philharmonic, will take over leadership of the Boston Symphony at the beginning of its 69th season in October, 1949.

He left New York today by plane for France to complete engagements in France, Holland and Belgium.

Cabot told Koussevitzky before some 700 Friends of the orchestra that "you have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world.

"And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment."

The silver jubilee season will complete a period of service almost twice as long as that of any previous conductor. Wilhelm Gericke, whose conductorship previously had been the Boston's longest, served two terms that totalled 13 years, 1884-89 and 1898-1906.

Muench comes to the position with an illustrious career to commend him. After early training on the violin with his father, Ernest Muench, and with Lucien Capet in Paris and Carl Flesch in Berlin, he was made professor of the Strasbourg Conservatory.

In 1926 he went to Leipzig where he served as concert master in the Gewandhaus Orchestra under Wilhelm Furtwangler. In 1932, he went to Paris and conducted concerts of the Paris Symphony Orchestra, the Lamoureux Orchestra and the Straram Orchestra.

Muench succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra in 1938. He founded the Paris Philharmonic Orchestra in the thirties and is its regular conductor.

He first came to the United States to conduct the Boston Symphony as a guest on Dec. 27, 1946. Last season and this he has made guest appearances in several cities, conducting three weeks of the current Boston Symphony season.

The Boston Symphony Orchestra, for years a feature of the winter concert season in Providence, appeared here five times during the past season, but only on one occasion was Koussevitzky the conductor. That was at the Mar. 2 concert.

On two other occasions—Nov. 18 and Mar. 30—the orchestra was led by Muench, who will succeed Koussevitzky. Richard Burgin conducted the orchestra at its Oct. 21 appearance here, and on Feb. 3 it was led by Leonard Bernstein.

SPRINGFIELD, MO.
NEWS
APR 9 1948

Boston Conductor To Retire Next Year

BOSTON, April 8—(AP)—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music center.

WILMINGTON, DEL.
NEWS
APR 9 - 1948

KOUSSEVITZKY TO RETIRE FROM BOSTON SYMPHONY

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His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

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Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

NEW HAVEN, CONN.
REGISTER
APR 9 1948

Koussevitzky Due To Quit Symphony Helm In Bay State

Boston, April 9—(AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival in Lenox, Mass.

KNOXVILLE, TENN.
NEWS-SENTINEL
APR 9 1948

Conductor To Quit

By Associated Press

BOSTON, April 9—Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

KALAMAZOO, MICH.
GAZETTE
APR 9 1948

Serge Koussevitzky Will Close Career

BOSTON -(AP)- Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Socity of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

YONKERS, N. Y.
HERALD-STATESMAN
APR 9 1948

Koussevitzky To End Career

BOSTON, (AP) — Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The seventy-four-year-old Russian born conductor will be succeeded by Charles Muench, fifty-seven, Alsatian conductor. Muench is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire music festival.

HARRISBURG, PA.
TELEGRAPH
APR 9 - 1948

KOUSSEVITZKY TO RETIRE

BOSTON, April 9.—Dr. Serge Koussevitzky, 74, will close his career as conductor of the Boston Symphony Orchestra at the end of his Silver Jubilee 1948-49 season.

ADRIAN, MICH.
TELEGRAM
APR 9 1948

KOUSSEVITSKY TO RETIRE AS BOSTON ORCHESTRA LEADER

BOSTON, April 9 (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitsky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra.

The elderly director will remain as leader of the Berkshire Music Festival.

CHARLOTTE, N. C.
OBSERVER
APR 9 1948

Noted Conductor to Retire.

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DAYTON, OHIO
JOURNAL
APR 9 - 1948

Koussevitzky Resigns Post

BOSTON, April 8. — (UP) — Dr. Serge Koussevitzky announced tonight that he would resign next year after his twenty-fifth season as conductor of the Boston Symphony orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic orchestra.

Munch, 56, is a native of Strassburg, Alsace, France and studied music under his father, in Paris and Berlin. He became a professor of music at Strassburg conservatory in 1919 and conducted the orchestra there.

CLEVELAND, OHIO
PRESS
APR 9 1948

Koussevitzky to Quit Boston Orchestra

BOSTON, April 9—(UP)—Dr. Serge Koussevitzky announced today that he would resign next year after his 25th season as conductor of the Boston Symphony Orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic Orchestra.

Koussevitzky said he would continue as director of the Berkshire Center music school at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

Koussevitzky, who is 73, announced his decision to a meeting of the Society of the Friends of the Boston Symphony and said he felt it would not be possible for him to continue his present strenuous obligations.

WHEELING, W. VA.
INTELLIGENCER
APR 9 1948

Boston's Symphony Director Will Resign After 25 Years

Boston, April 8—(UP)—Dr. Serge Koussevitzky announced tonight that he would resign next year after his 25th season as conductor of the Boston Symphony orchestra. He will be succeeded by Charles Munch, founder and director of the Paris Philharmonic orchestra.

Koussevitzky said he would continue as director of the Berkshire Center Music school at Stockbridge, but that Munch would conduct the famous Tanglewood concerts there.

"It is not without deep concern and heartache that I come to the parting with the orchestra to which I have devoted 25 years of my life," the 73-year-old conductor said.

He announced his decision to a meeting of the Society of the Friends of the Boston Symphony and said he felt it would not be possible for him to continue his present strenuous obligations.

Henry B. Cabot, president of the orchestra, said that Munch would succeed Koussevitzky after next season, with his first concert taking place in October 1949.

Much recently appeared here as guest conductor of the orchestra and in the 1946 season made his frist American appearance at Symphony hall.

Munch, 56, is a native of Strassbur, Alsace, France and studied music under his father, in Paris and Berlin. He became a professor of music at Strassburg Conservatory in 1919 and conducted the orchestra there.

Later he went to Leipzig and was concert master of the Gewandhaus orchestra and in 1932 he moved to Paris where he conducted the Paris Symphony and founded the Paris Philharmonic orchestra. He since has been regular conductor of that group.

Koussevitzy, who has served twice as long as any previous conductor of the Boston orchestra came here in 1924 and lifted it out of the musical doldrums with his biting criticisms and demands for perfection.

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THE BOSTON DAILY GLOBE—FRIDAY, APRIL 9, 1948

and music director of the Boston Symphony Orchestra following the season of 1948-1949, which will mark the 25th anniversay of your leadership with you—may I say, our—orchestra. That meeting was adjourned until today and the trustees have asked me to accept your resignation and to express for all of them their regret that the time is so near at hand for the conclusion of the most brilliant leadership and the most devoted service which the orchestra has ever enjoyed from anybody.

"Your letter gives us some comfort, however, for it re-affirms the association which will continue through your position as director of the Berkshire Music Center. For our part, and we hope you will feel the same, we should like to broaden this association by anticipating that will return to us as a very special guest in the Winter season.

"You have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world. And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment.

"Our heartfelt thanks and God bless you always."

During the business meeting, at which Oliver Wolcott was unanicously re-elected chairman of the Society of Friends, the present financial prospects of the orchestra were discussed. For the current year, $156,000 in subscriptions has been pledged by the Friends, of whom there are 324 new members.

The weekly radio broadcasts now have 21 cooperative sponsors through the country, and although broadcasting receipts are said to be about $7000 less than the previous season, the loss is expected to be made up by royalties from increased sales of recordings. General expenses, however, have gone up.

Following the business meeting and concert, tea was served in the upper Huntington av. foyer.

Australia awaits a record wheat crop.

NIAGARA FALLS, N. Y.
GAZETTE
APR 9 - 1948

Koussevitsky to Close Career at End of 1949

BOSTON, April 9. (AP)—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced last night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony chestra.

The elderly director will remain as der of the Berkshire music festi-

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HOLLYWOOD, CAL.
CITIZEN NEWS
APR

Koussevitzky Will Retire as Conductor; Muench to Get Job

Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

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LONG BEACH, CALIF.
PRESS-TELEGRAM
APR 1 0 1948

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PORTSMOUTH, OHIO
TIMES
1948

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N. ADAMS, MASS.
TRANSCRIPT
APR 10 1948

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LYNN, MASS.
ITEM
APR 10 1948

Help YOUR Red Cross Today — Greater Lynn Quota $110,395

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ALBANY, N. Y.
KNICKERBOCKER NEWS
1948

Recorded Music

News and Reviews

By CLIF BRADT

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DALLAS, TEXAS
NEWS
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ELMIRA, N. Y.
ADVERTISER
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THE BOSTON DAILY GLOBE—FRIDAY, APRIL 9, 1948

and music director of the Boston Symphony Orchestra following the season of 1948-1949, which will mark the 25th anniversay of your leadership with you—may I say, our—orchestra. That meeting was adjourned until today and the trustees have asked me to accept your resignation and to express for all of them their regret that the time is so near at hand for the conclusion of the most brilliant leadership and the most devoted service which the orchestra has ever enjoyed from anybody.

"Your letter gives us some comfort, however, for it re-affirms the association which will continue through your position as director of the Berkshire Music Center. For our part, and we hope you will feel the same, we should like to broaden this association by anticipating that will return to us as a very special guest in the Winter season.

"You have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world. And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment.

"Our heartfelt thanks and God bless you always."

During the business meeting, at which Oliver Wolcott was unanimously re-elected chairman of the Society of Friends, the present financial prospects of the orchestra were discussed. For the current year, $156,000 in subscriptions has been pledged by the Friends, of whom there are 324 new members.

The weekly radio broadcasts now have 21 cooperative sponsors through the country, and although broadcasting receipts are said to be about $7000 less than the previous season, the loss is expected to be made up by royalties from increased sales of recordings. General expenses, however, have gone up

Following the business meeting and concert, tea was served in the upper Huntington av. foyer.

Australia awaits a record wheat crop.

NIAGARA FALLS, N. Y.
GAZETTE

APR 9 - 1948

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HOLLYWOOD, CAL.
CITIZEN NEWS

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TRANSCRIPT

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KNICKERBOCKER NEWS

Recorded Music

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CLEVELAND, OHIO
PRESS

Notes and Sketches

By Milton Widder

The announced retirement of Serge Koussevitzky after next season as musical director of the Boston Symphony Orchestra should be no surprise to those following the musical news—for his retirement has been in the rumor stage for more than three years.

Those rumors were stirred up not so much by those close to the Boston orchestra situation but by the ambitious orchestral conductors around this country anxious to pluck that ripe and satisfying plum for themselves. At various times the names of Rodzinski, Stokowski, Leonard Bernstein, Mitropoulos and Monteux were mentioned as the inheritors of the post. No doubt countless others were in the race too—courting the favor of the Brahmins as well as Koussevitzky himself.

In the past quarter century the ex-bass fiddle player has built an aura of tradition around himself and his orchestra — the perfection of his musical instrument and his interpretative powers. I've known musicians who made a living with their art who would rather play for Koussy at $10 a week less than they could get elsewhere, just to be under his musical influence.

Cleveland was particularly taken by Koussevitzky. His concerts here were sold out constantly and the adulation he received here from the fringes was just short of worship.

The selection of Charles Muench, the French conductor, is a happy one for the post. This conductor, who guested here this season and will be back next, is considered one of the "great" and he will fit in well with Boston's musical, cultural and social life; and that last category in Boston (as well as elsewhere in the musical communities that dot the nation) is an important factor.

New Leader of Boston Symphony

Kind, Amiable, Sheds Shyness Making Music

By CYRUS DURGIN

NEW YORK, April 10—What sort of a man is Charles Munch, the French musician who will take over as conductor of the Boston Symphony Orchestra when Serge Koussevitzky retires in 1949?

A shy, but kind, generous and amiable man, who sheds all his shyness like a cloak the moment he starts to make music.

That is the sum of conversations I have had here in New York the past two days with people who have known and worked with Mr. Munch.

"He is one of the finest gentlemen I ever have known," boomed Bruno Zirato, assistant manager of the New York Philharmonic Symphony Orchestra.

"Mr. Munch loves to buy lavish presents for his friends, and I mean lavish," continued Zirato, who once was secretary to Enrico Caruso. "What is more, the men in the Philharmonic paid Munch a hitherto unheard of tribute when he finished his appearances with us in 1947. They gave him a cocktail party, and a gold cigarette case. That shows you how well they thought of him! This season Mr. Munch returned the honor and gave a huge cocktail party for them.

"He is a very nervous man when he is working," Zirato went on, "but it is the nervousness of a man who knows precisely what he wants to accomplish and who concentrates on that to the exclusion of everything else.

"Everywhere he has conducted in the United States he has had really sensational success.

See MUNCH Page 27

The reviews and the public have been unanimously favorable. You know, it was the New York Philharmonic who first brought Munch to this country.

"It was only because of a jam in booking dates that he made his actual American debut in Boston in December of 1946. The next week he came to us. For next season he hasn't a date open!

A Splendid Technician

"Charles Munch is a splendid technician, with a good ear and a remarkable facility for getting the men to work with him," stated young, spectacled Walter Hendl, assistant conductor of the Philharmonic.

"There is no waste of time or energy at a Munch rehearsal," continued Hendl, "even though he expends a terrific amount of his own energy. He stretches every nerve, but that is the natural way for him to work. He concentrates upon the big lines of a piece, rather than the details. He has a fine ear for clearness and the right balance of instruments.

Boston Daily Globe
SATURDAY, APRIL 10, 1948

MUSIC
SYMPHONY HALL
Boston Symphony Orchestra

By JOHN WM. RILEY

The dramatic announcement on Thursday of Serge Koussevitsky's retirement as music director of the Boston Symphony at the end of the 1948-49 season had its effect on both yesterday's audience and the music performed.

As Mr. Koussevitzky came to his stand, the members of the orchestra rose in deference to their director. Slowly, the audience began to rise and to applaud in a brief demonstration of their regard for the man who has served them musically for nearly 25 years. This was neither a prolonged nor an excited demonstration, for it seemed as though the audience was stunned by the announcement of the inevitable. Mr. Koussevitzky made a sudden gesture, indicating that the audience be seated, and the concert began.

The program offered two Koussevitzky favorites—the Brahms Third and the Sibelius Second symphonies—which are familiar to us as mediums of his personal expression. Between the two symphonies came the first performance anywhere of Samuel Barber's "Knoxville: Summer of 1915", Op. 24. This is a setting for soprano and large orchestra of a prose poem by James Agee, in which Eleanor Steber was the soloist.

The performances of the two symphonies were not on their customary emotional level. In place of the forward drive, the swift, marching stride which often characterizes a Koussevitzky performance, we had reflective, personalized, lyrical, even tender interpretations which showed Brahms and Sibelius in a fresh light. Only briefly, in the final movement of the Brahms, and in the climax of the Sibelius, did Mr. Koussevitzky strive for transcendental sound. Perhaps we gained a new view of the music and its interpreter.

Mr. James Agee reveals, through John N. Burk's program notes, that his "Knoxville: Summer of 1915" was an experiment in autobiographical "improvisatory writing." This is a recollection in tranquility of happy childhood evenings. It is nostalgic, reminiscent and suffused with the rosy glow of fond memories.

That set Mr. Barber a problem when it came to writing music for Mr. Agee's words. They do not lend themselves to dramatic interpretation and they do not suggest the tension of an emotional climax. They are a blend of honest sentiment and feeling and Mr. Barber, as an artist, had to write fitting music for them.

I should say that he succeeded admirably, although the popular success of his music is something else again. In his workmanlike fashion he has deliberately designed music to mirror the mood of the text. Its texture is soft and pretty, sunny like a Monet landscape. It's what Virgil Thompson has aptly described as "elegant neo-Romanticism."

Messrs. Agee and Barber together successfully evoke the wonderful atmosphere and memories of childhood impressions. Although Mr. Barber's music seems to lack character on first hearing, I rather feel that it would grow on one in repeated hearings. The vocal part is cast in a sort of melodic recitative, pleasant but without a sharply defined character. Miss Steber sang it with feeling, as though she remembered those Summer evenings as a child.

ELMIRA, N. Y.
ADVERTISER
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SPRINGFIELD, MASS.
EVENING UNION
APR 10 1948

MUENCH OKAYED BY BOSTONIANS

New Symphony Orchestra Leader Is Dynamic

Charles Muench, 56-years-old Alsatian born conductor, who will lead the Boston Symphony Orchestra beginning with the 1949-1950 concert season, has already won the enthusiastic approval of Boston's music lovers who heard the current season's concerts at which he was guest conductor. He completed two weeks of guest conducting last week end, and was given a tremendous ovation by the critical Friday afternoon audience.

A handsome six feet tall man with a shock of unruly hair, he conducts with vigorous gestures, and often shifts the baton to his left hand, thereby freeing his right for more lively movements.

Born in Alsace, the son of Ernest Muench, who directed the Choeur Saint-Guillaume in Strasbourg, in 1926 he went to Leipzig as concert master in the Gewandhaus orchestra under Wilhelm Furtwangler. Six years later he transferred his activities to Paris, where he founded the Paris Philharmonic orchestra. Since founding the orchestra, he was the regular conductor, and in 1938 he succeeded Philippe Gaubert of the Paris Conservatory orchestra, a position he still holds.

He spoke almost no English when he arrived in the United States late in 1946, but since that time his use of the English language has become much improved. His first appearance as guest conductor of the Boston Symphony orchestra was Dec. 27, 1946.

NEWARK N.J.
NEWS
APR 10 1948

Koussevitzky

SERGE KOUSSEVITZKY'S resignation from his post as conductor of the Boston Symphony effective at the end of next season puts a period to one of the most fascinating eras of American music.

When Dr. Koussevitzky went to Boston in 1923, the orchestra in that Athens of the East was in a fairly sorry state and its musical public was steeped in the darkness of nothing but classical music of the German-Austrian school.

Through his efforts, the music of Sibelius and Stravinsky were brought to acceptance there, and consequently throughout the remainder of America. Eventually, the redoubtable Serge turned to American music and by commissioning, stubborn conviction and hard labor won an audience for striking new works by Copland, Hindemith, Diamond, Piston, Harris, Barber and others who have since proved their worth elsewhere as well.

Dr. Koussevitzky has pioneered in other fields. Happy chance interested him at an early date in recording, which resulted in a flow of music into many homes, where the Boston version became the standard. He has never been loathe to take the band on tour, to spread far and wide the wonders of its miraculous string section, its French-trained winds. Perhaps these tours transported him back to his youth, when he shipped a full symphony up and down the Volga in Czarist times, to the amazement of peasant and gentry alike.

No easy task lies ahead of Dr. Koussevitzky's successor, Charles Muench, a French conductor who has already made for himself a name in this country. On the other hand, Mr. Muench will come into some undeniable assets—an orchestra that is in top fettle, a repertory equaled by few in the world, an audience ready for anything first rate and a glorious tradition of music making. All of these are the personal creations of Serge Koussevitzky.

TAUNTON, MASS.
GAZETTE
APR 10 1948

Koussevitzky Leaves Moist Eyed-Audience

BOSTON, April 10 (AP)— Dr. Serge Koussevitzky, 74-year-old conductor who brought Boston Symphony orchestra to the front rank, left his audience moist-eyed at his regular Friday afternoon concert in Symphony hall.

The brilliant Russian-born music master, now a citizen of the United States, announced Thursday he will retire after next season from the position he has held since 1924.

His listeners, many of them among his first Boston audience, applauded vigorously when the balding musical genius took his place on the podium. It was an occasion of reminiscence and deep emotion for Koussevitzky and his hearers alike.

"I am touched by this wonderful reception given me today," he told the group of 2,700 who filled the hall. He was brilliant as he displayed his tremendous energy and talent in three selections, Braum's Second and Sibelius' Third symphonies and the first performance of the American Samuel Barber's "Knoxville: Summer of 1915" for soprano and orchestra.

The maestro emphasized the reason for his decision to turn over the leadership of the world-honored musical organization to the 57-year-old French conductor of the Paris Philharmonic, Charles Muench.

COHOES, N. Y.
AMERICAN
APR 10 1948

Koussevitsky Retiring As Boston Conductor

BOSTON —(AP)— Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his Silver Jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced Thursday night by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony Orchestra. The elderly director will remain as leader of the Berkshire Music Festival.

Koussevitzky's letter of resignation said he felt it would be impossible for him to continue strenuous obligations "for the length of 16 to 18 weeks of our active winter season."

Cabot said the conductor's courageous spirit had made possible "joy and happiness to the hundreds of thousands of hungry and appreciative audiences all over the world."

He said he had "lighted a torch at Tanglewood (The Berkshire Center) that will shine on through troublesome or peaceful times x x x."

PORTLAND, ME.
EXPRESS
APR 10 1948

Koussevitzky Leaves Audience Moist-Eyed

Boston, April 10. (AP)—Dr. Serge Koussevitzky, 74-year-old conductor who brought Boston Symphony Orchestra to the front rank, left his audience moist-eyed at his regular Friday afternoon concert in Symphony Hall. The brilliant Russian-born music master, now a citizen of the United States, announced Thursday he will retire after next season from the position he has held since 1924.

ALBANY, N.Y.
KNICKERBOCKER NEWS

APR 10 1948

Reception Leaves Koussevitzky, 2,700 in Audience Moist-Eyed

Boston—(AP)—Dr. Serge Koussevitzky 74, the conductor who brought Boston Symphony Orchestra to the front rank, left his audience moist-eyed at his regular Friday concert in Symphony Hall.

The brilliant Russian-born music master, now a citizen of the United States, announced Thursday he would retire after next season from the position he has held since 1924.

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"I am touched by this wonderful reception given me today," he told the group of 2,700 who filled the hall. He was brilliant as he displayed his tremendous energy and talent in three selections, Brahms' Second and Sibelius' Third Symphonies and the first performance of the American Samuel Barber's "Knoxville: Summer of 1915" for soprano and orchestra.

LANCASTER, PA.
INTELLIGENCER-JOURNAL

APR 10 1948

KOUSSEVITZKY TO RETIRE AS SYMPHONY CONDUCTOR

Boston — (P) — Dr. Serge Koussevitzky, seventy-four, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-49 season, Henry B. Cabot, president of the trustees, said.

His successor will be the fifty-seven-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation, said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active Winter season."

Cabot said Koussevitzky would continue as director of the Berkshire Music Center.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall

CHICAGO, ILL.
SUN & TIMES

APR 10 1948

Dr. Koussevitzky to quit at Boston

Boston (AP)--Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

FITCHBURG, MASS.
SENTINEL

APR 10 1948

Tribute To Koussevitzky

BOSTON, April 10 (AP)—Dr. Serge Koussevitzky, 74-year-old conductor who brought Boston Symphony orchestra to the front rank, left his audience moist-eyed at his regular Friday afternoon concert in Symphony hall.

The brilliant Russian-born music master, now a citizen of the United States, announced Thursday he will retire after next season from the position he has held since 1924.

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NORTHAMPTON, MASS.
GAZETTE

APR 10 1948

Koussevitsky Will Retire

After Next Season he Will Quit Post He Has Held Since 1924 in Directing Boston Symphony

Boston, April 10 — AP — Dr. ~~Serge Koussevitzky~~, 74-year-old conductor who brought Boston Symphony orchestra to the front rank, left his audience moist-eyed at his regular Friday afternoon concert in Symphony hall.

The brilliant Russian-born music master, now a citizen of the United States, announced Thursday he will retire after next season from the position he has held since 1924.

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"I am touched by this wonderful reception given me today," he told the group of 2,700 who filled the hall. He was brilliant as he displayed his tremendous energy and talent in three selections. Brahms' Second and Sibelius' Third Symphonies and the first performance of the American Samuel Barber's "Knoxville: Summer of 1915" for soprano and orchestra.

The maestro emphasized the reason for his decision to turn over the leadership of the world-honored musical organization to the 57-year-old French conductor of the Paris Philharmonic, Charles Muench.

"I have been thinking about retiring for two or three years," he said. "Some forget that besides the very strenuous Boston Symphony season, I have done all the conducting at the Berkshire Music Festivals at Tanglewood, except for last summer when I was aided by guest conductors."

BALTIMORE, MD.
MORNING SUN

APR 10 1948

BOSTON MAESTRO AND SUCCESSOR—Charles Muench (left), 57, Alsatian-born conductor, is shown with Dr. Serge Koussevitzky, 74, during a visit to Symphony Hall in Boston. It has been announced that Muench will succeed Koussevitzky as conductor of Boston Symphony Orchestra at the end of the present season.

Tonal Integrity

4/10/4

Boston is to be congratulated on [illegible] organization that functions quickly, harmoniously and well, not only in its normal operations but when changes are in order. The Society of Friends of the Boston Symphony Orchestra can take bows, along with its present conductor, Serge Koussevitzky, and its future conductor, Charles Muench, for an impending transfer of batons without friction, with musician and subscriber satisfaction, and without delay.

Boston, politically, is something less than a model for other municipalities. In the proficiency and consistency of its orchestra, it sets a standard for the world. Perhaps the versatility of these artists in moving effortlessly from the technical perfection of the symphony to the common but authentic touch of the Pops of the summer evenings of the Hatch Shell is an unheralded mark of their greatness. So soundly, so smoothly do they function that discord in a change of leaders is somehow unthinkable. Yet it could have happened here, as it has in the bickering and trial-and-error in symphony groups in other cities.

When Dr. Koussevitzky retires at the end of next season, his silver jubilee as conductor will mark uninterrupted musical building and integrity. It is music's and New England's good fortune that he will continue in the less arduous task as director of the Berkshire Music Center. His subsequent guest reappearances in Symphony Hall will be occasions of gratitude and rejoicing.

BRIDGEPORT, CONN.
HERALD

APR 11 1948

~~BOSTON SYMPHONY~~ GETS NEW LEADER

Proper Bostonians heard big news this week. Dr. Serge Koussevitzky, 74, would lay down his baton with the Boston Symphony at the end of 1948.

Henry B. Cabot, president of the orchestra trustees, and the conductor of 25 years, exchanged warm letters. Charles Munch, Alsatian, will be the new conductor.

MAMARONECK, N. Y.
TIMES

APR 12 1948

KOUSSEVITZKY TO RETIRE

By The Associated Press

BOSTON — Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony Orchestra at the end of his Silver Jubilee 1948-49 season. The 74-year-old Russian-born conductor will be succeeded by Charles Muench, 57, Alsatian conductor. He is the present leader of the Paris Conservatory Orchestra and the Paris Philharmonic.

SWEETWATER, TEXAS
REPORTER

APR 11 1948

Symphony Conductor To Lay Down Baton; Koussevitsky Quits

BOSTON, Apr. 10, (UP)—One of the nation's greatest symphony orchestras will lose its leader before very long.

Dr. Serge Koussevitsky went to Boston 24 years ago to conduct that city's symphony orchestra. The brilliant conductor lifted the orchestra out of its musical doldrums with his demands for perfection and his great flair for showmanship. He raised the Boston symphony to a point where many musical experts describe it as without equal in the world of music.

Tonight, the 73-year-old conductor announced that he will retire next year after completing his 25th season as conductor. He will be succeeded by Charles Munch, the director of the Paris Philharmonic Orchestra.

DALLAS, TEXAS
NEWS

APR 11 1948

RECORDS IN REVIEW

Two More Favorites By the Piano Quartet

That blooming flower of musical showmanship, the First Piano Quartet, hastens more disks to an avid market. Several months ago it delivered its own version of that Polonaise—you know the one—by Chopin, plus an album of Lecuona music.

Latest additions are a resounding "La Campanella," Paganini out of Liszt, and Busonism raised to a fourth degree for two Bach choral preludes, "Jesu, Joy of Man's Desiring" and "Rejoice, Beloved Christians." (Victor Disk 12-0206, 12-inch.)

Another contains the FPQ treatment of two favorites, Padrewski's Minuet in G Major and Rachmaninov's C Sharp Minor Prelude. (Victor Disk 12-0207, 12-inch.)

Let it be said quickly this is stunt music full of excitements that appear to thrill hundreds of thousands. Musical sophisticates will ask why these particular lilies need gilding but we doubt that anybody will give them an answer if he could.

◆

STRAVINSKY, Igor (1882): L'Histoire du Soldat and Octet for Wind Instruments. Ensembles from the Boston Symphony Orchestra, conducted by Leonard Bernstein. (Victor Album 1197, five 12-inch disks.)

"L'Histoire du Soldat" was composed in 1918 and the Octet for Winds in 1923 and Mark Stravinsky's pursuit of chamber music textures rather than the overwhelming effects of his ballet scores. "L'Histoire du Soldat," born out of the bitterness of the 1914-18 war (or any other), combines pantomime, music by a 7-piece ensemble and a narrator's comment. The music in both this and in Stravinsky's own recorded version, is an abstracted suite. Each of the seven instruments functions as a character of the story. It is useless to describe the magic of this music, at once inspired and masterful. It can be enjoyed qua music or, if you go to a little trouble, with the liberetto, as a discourse on the sardonic folk tale of a soldier, his violin and the devil.

The Octet for Wind Instruments is absolute music and an essay at a classical form with an experimental combination of instruments for color and motility. It is lively, fascinating, and, to most ears, winning.

The small ensembles of the Boston Symphony, which recorded the work at Tanglewood last summer, are directed by young Leonard Bernstein with as much perception as you could ask, not as much detail and repose as you might want.

◆

KHACHATURIAN, Aram (1903): Gayne Ballet Suite No. 2. The New York Philharmonic-Symphony Orchestra, Efrem Kurtz conducting. Columbia Album MX 292, two 12-inch disks.

Aram Khachaturian, the Armenian-Soviet conductor, is emphatically in the bad room in Moscow, and that isn't good for health or pocketbook. It's a pity he can't cash in on the popularity of his "Gayne" ballet music in this country where the Sabre Dance is being jazzified, arranged for voice, two to four pianos and Oscar Levant. As a matter of fact if Russia doesn't want Khachaturian, New York could use him for what he is, a gifted composer of light music.

The Sabre Dance turned up in the first suite from the music for the ballet "Gayne." It made a best seller out of several albums, one of the most popular being that by the New York Philharmonic-Symphony under Efrem Kurtz of the Kansas City Philharmonic. The same combination delivers Suite No. 2 which should find favor but nothing like that of No. 1. It's Fire Dance is no match for the Sabre Dance. The best part of it is the first item, a Russian Dance. The two slow sections are "tempo di Sinatra."

◆

LISZT, Franz (1811-1886): Hungarian Rhapsodies Nos. 5, 6, 11, 15. Shura Cherkassky, pianist. Vox Album 175, three 10-inch disks).

It is necessary to bring great conviction as well as great technique to Liszt's piano music these days. Shura Cherkassky, a prodigy of twenty years ago, and now matured into one of our better pianists, delivers these four Hungarian Rhapsodies brilliantly and persuasively. He favors detail rather than mere thunder or dazzle for its own sake and the music profits from his taste and restraint. Our records are not flawless in either range or smoothness of surfaces.

HUDSON, N. Y.
DAILY STAR

APR 12 1948

DR. KOUSSEVITSKY CLOSING CAREER

BOSTON, Mass—Dr. Serge Koussevitzky will close his career as conductor of the Boston Symphony orchestra at the end of his silver jubilee 1948-49 season.

The 74-year-old Russian born conductor will be succeded by Charles Muench, 57, Alsatain conductor. He is the present leader of the Paris Conservatory orchestra and the Paris Philharmonic.

Koussevitzky's decision was announced by Henry B. Cabot, president of the trustees, at the annual meeting of the Society of Friends of the Boston Symphony orchestra.

The elderly director will remain as leader of the Berkshire Music festival

SAN DIEGO
TRIBUNE

APR

Boston Conductor Plans to Retire After Next Season

BOSTON, Ap. 13 (AP)—Dr. Serge Kousse[illegible] 74, conductor, who brought [illegible] Symphony Orchestra to [illegible] left his audience m[illegible] at his regular concert in Sy[illegible] Hall.

The Russ[illegible] music master, now a Unit[illegible] citizen, announ[illegible] re after next sea[illegible] on he has held since 1924.

His listeners [illegible] among his first Boston [illegible] ce, applauded vigorously [illegible] he mounted the podium.

He displa[illegible] tremendous energy and talent [illegible] Brahms' Second and Sibelius' Third Symphonies and the first perf[illegible] of the American Samuel B[illegible] Knoxville: Summer of 1915 [illegible] soprano and orchestra.

The Maestro emphasized the reason [illegible] to turn over leadership [illegible] French conductor of the Paris Philharmonic, Charles Muench, 57.

"I have been thinking about retiring 2 or 3 years," he said "Some forget that besides the very strenuous Boston Symphony season, I have done all the conducting at the Berkshire Music Festivals, at Tanglewood, except for last summer, when I was aided by guest conductors."

LAWRENCE,
EAGLE

APR 13

NEWPORT NEWS, VA.
PRESS
APR 12 1948

A Maestro Retiring

Serge Koussevitzky's announced resignation of the Boston Symphony Orchestra's baton at the end of the next season will remove from the American interpretive music field (not entirely, for Mr. Koussevitzky is to continue at the helm of the annual Berkshire festivals) one of the oldest men in point of service. His retirement raises the question whether the Boston ensemble, for many years held by some judges to be the best symphonic group in the United States, will be subjected to the uncertainty that has afflicted the New York Philharmonic-Symphony Orchestra through the last decade or so. Future events will have to reveal that. But even more it emphasizes anew the fact that the United States has done little toward the development of American symphonic and operatic conductors.

For stepping into Mr. Koussevitzky's place before the Boston orchestra will be the Alsatian, Charles Muench. There is not, so far as we know, a single American orchestra or operatic organization of first-class rank which employs a native American as regular conductor or on its staff of conductors. By stretched interpretation the Baltimore orchestra may be said to come into the category, since Reginald Stewart, its conductor, is a Canadian; but Mr. Stewart succeeded the United States-born Howard Barlow several years ago.

It is to be hoped that Boston will be so blessed as to escape the tribulations that have beset the New York orchestra since the resignation of the man who probably is the greatest of living conductors—Arturo Toscanini. Even before *Signor* Toscanini resigned, conditions were not as good as they might have been because the noble Italian *maestro* conducted in person only a few weeks and entrusted the ensemble to guests for the rest of the season. While an occasional guest is welcome, a preponderance of them is disrupting. Since then John Barbirolli was pleasing enough to be re-engaged when a three-year contract expired but during his second three years aroused antagonism and, for reasons not apparent here, lost the support of the orchestra itself. After "he was not invited to return" Arturo Rodzinski was engaged; gave fine promise; and then charging interference, resigned effective at the end of a season only to be discharged immediately. Now the magnificent but aging Bruno Walter is director but feels it necessary to allow guests—M. Muench among them—to do most of the conducting. Mr. Koussevitzky's long tenure—24 years up to the present—has operated against that; M. Muench has made an excellent record, but his age (57) is a virtual guarantee that he will not wield the baton so long; and he is stepping, as did Mr. Rodzinski, into the shoes of a giant.

Besides all this, the Boston move once more reveals the United States as still in a position of dependence on Europeans for classical music interpretation. This is not said in any disparagement of the Europeans nor, for that matter, of M. Muench's choice to succeed Mr. Koussevitzky. The Boston orchestra's list of conductors—among them some of the greatest of all time, such as Arturo Nikisch and Karl Muck—have all been Europeans. But far from voicing this in any spirit of nationalism or exclusion, we voice it as a reminder that music in the highest sense respects no national boundaries and that Europe may not always be in a position to furnish the world the highest type of interpreters. In view of the terrible devastation wreaked by two world wars in less than a generation and the disorganization following the last one, the supply is not at all unlikely to run short. Not merely for national pride, but for the sake of fine music itself, the United States needs to develop some first-class orchestral and operatic conductors. Europe may need them within the foreseeable future.

SAN DIEGO,
TRIBUNE S
APR

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LAWRENCE, MASS.
EAGLE
APR

KOUSSEVITZKY

Music lovers will contemplate with sadness the decision of Dr. Serge Koussevitzky to lay down the baton of the Boston Symphony Orchestra.

Because he brought the Boston orchestra to prominence in the period when radio and recording were developing their ability to spread the sound of a single orchestra to all the corners of the land, followers of fine music throughout America have come to know the name and the musical touch of Koussevitzky.

CHICAGO, ILL.
NEWS
APR

Koussevitzky To Retire

BOSTON--(AP)--Dr. Serge Koussevitzky, 74, Russian-born conductor of the Boston Symphony orchestra, will retire at the end of his silver jubilee 1948-49 season.

His successor will be the 57-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Koussevitzky's letter of resignation said his decision to resign was taken because 'I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season.'

NEW BEDFORD, MASS.
STANDARD-TIMES
APR 13 1948

THE BOSTON SYMPHONY

Regret over the resignation of Serge Koussevitzky as musical director and conductor of the Boston Symphony Orchestra is tempered by the fact that he still will be associated with that organization. He will continue in his present position until the end of the 1948-49 season, and after that, will appear on several occasions as guest conductor. He also will continue as head of the Berkshire Music Center in Tanglewood, which is founded for the purpose of encouraging talented young musicians.

Under Dr. Koussevitzky's leadership, which will have lasted 25 years at the close of the next season, the Boston Symphony Orchestra has come to be recognized as the outstanding group of its kind in this country.

Other orchestras have had conductor trouble, but the one in Boston has been notably free from it, and relations with Dr. Koussevitzky have been happy and harmonious.

PROVIDENCE, R. I.
BULLETIN
APR 13 1948

'Dissonant Harsh Noises'

Editor:

After reading one of the letters on the Boston Symphony in the issue of Apr. 4 I understand why it is that our best symphony orchestra does not give our contemporary composers the chance to be heard, and also why Providence is such a stagnant city musically. The writer of this letter complimented the Boston Symphony Orchestra and its conductor, Charles Muench, for choosing a program which did not contain what the writer called "dissonant harsh noises." To my mind characterizing 20th century music as noise seems to be a fairly prevalent attitude, all the more startling when you consider how seldom contemporary music is played.

How can one judge this music objectively when nine times out of 10, a musical program will contain selections by Beethoven, Mozart, Haydn, etc., and it is a novelty to hear Hindemith, Barber, Piston, etc. And this is not the conductor's fault entirely. It is the fault of a lazy-minded public. People prefer to go to a concert and be lulled by the same music they have been hearing for the past 50 to 100 years than to hear mentally stimulating music. We all know Beethoven and Mozart were masters; I do not condemn or condone contemporary music, but it must at least be heard before it can be liked or disliked.

I personally think it is an insult to an audience's musical intelligence to offer such a program as Munch selected last week. Mr. Koussevitsky, on the other hand, more often than most conductors, gives modern composers a chance to have their works performed by a major orchestra.

MEMPHIS, TENN.
COMMERCIAL APPEAL
APR 13 1948

Koussevitzky Retires

Dr. Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, has decided to retire at the end of his silver jubilee season, that of 1948-1949. He is now 74 years old and feels that he can no longer do full justice to the demands of the orchestra through a strenuous season of from 16 to 18 weeks. As Dr. Koussevitzky prepares to leave the stage, he may be assured he takes with him the respect and affection of an amazing number of people. He has helped make the American people conscious and fond of symphonic music as few men have.

Incidentally, Dr. Koussevitzky's experience in Boston has largely refuted the ancient idea that there Lowells talked only to Cabots and Cabots talked only to God. The announcement that Dr. Koussevitzky would retire was made by Henry B. Cabot, president of the orchestra's Board of Trustees. He spoke to the conductor in terms of warm gratitude and reported with great satisfaction that the doctor would remain in charge of the Berkshire Music Center.

PROVIDENCE, R. I.
JOURNAL
APR 13 1948

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MRS. SELMA KROLL.
Edgewood.

SCHENECTADY, N. Y.
GAZETTE
APR 13 1948

Of Music and Musicians

CHARLES MUENCH

Charles Muench has been named as permanent conductor of the Boston Symphony Orchestra to succeed Dr. Serge Koussevitzky, who will retire following the 1948-49 season.

Muench was born in Strasbourg, Alsace, on Sept. 26, 1891, of a French mother and an Alsatian father. His first teacher was his father, Ernest Muench, who was the director of the Choeur Saint-Guillaume in Strasbourg. His instrument was the violin, which he studied with his father, then with Lucien Capet in Paris and Carl Flesch in Berlin.

In 1919 he was made professor of the Strasbourg Conservatory and conductor of the orchestra there. Going to Leipzig in 1926, he served as concertmaster in the Gewandhaus Orchestra under Wilhelm Furtwangler. In 1932 he went to Paris and after conducting concerts of the Paris Symphony Orchestra, the Lamoureus Orchestra and the Straram Orchestra, he founded the Paris Philharmonic Orchestra, of which he has since been the regular conductor.

CIRCLEVILLE, OHIO
HERALD

APR 14 1948

KOUSSEVITZKY

MUSIC lovers will contemplate with sadness the decision of Dr. Serge Koussevitzky to lay down the baton of the Boston Symphony Orchestra.

Because he brought the Boston orchestra to prominence in the period when radio and recording were developing their ability to spread the sound of a single orchestra to all the corners of the land, followers of fine music throughout America have come to know the name and the musical touch of Koussevitzky.

BRADFORD, PA.
ERA

APR 15 1948

Koussevitzky

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HICKORY, N.C
RECORD
4/15/48

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JAMESTOWN, N. Y.
JOURNAL

APR 13 1948

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COURANT

APR 15 1948

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BULLETIN

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NEW YORK, N. Y.
HERALD TRIBUNE

APR 16 1948

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TIMES

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CIRCLEVILLE, OHIO
HERALD
APR 14 1948

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ERA
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BEACON-JOURNAL
APR 18 1948

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16. 1948

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge [illegible] Mozart [illegible]

The Piston Case

W[illegible] PISTON'S Third Sym-[illegible] New York first hear-[illegible] occasion for [illegible] Symphony Or-[illegible] Hall in Carne-[illegible] the orchestra it-[illegible] conductor. [illegible] are not worth [illegible] But New York [illegible] musical fare in [illegible] the rest of Wednes-[illegible] consisting of a [illegible] Mozart Serenade and the [illegible] Second Symphony [illegible] itself [illegible] review. [illegible] agreeably [illegible] rendering [illegible] unusually [illegible] the history of [illegible] The Boston or-[illegible] remain [illegible] and res-[illegible]

* * *

[illegible] Third Symphony repre-[illegible] of this com-[illegible] strictly neo-[illegible] direction of neo-Romanticism. It is, to my knowl-[illegible] work of major [illegible] based on rounded, on [illegible] infallible [illegible] an effort toward per-[illegible] expressivity. The first movement is leisurely, almost im-[illegible] in its deliberate float-[illegible] of a mood. The second, a scherzo deals also with grace and [illegible] evocation. The third, an adagio, sings and mounts. The fourth, a sort of rondo with fugal development, leaves the neo-Romantic plane of personalized expression and becomes an effective, if somewhat heavy-footed, march on a theme that fails to open up under development procedures because of its always-turning-back-on-itself conformation. The whole work thus fails of what I take to be its original expressive intention by giving up the effort at expansiveness just when this might have come to fruition.

* * *

It is, nevertheless, a step forward in Piston's creative life. Heretofore he has made perfect pieces somewhat meager in expressive content. Here he has made a rather more expressive piece, sacrificing perfection of form and stylistic consistency to that end. I doubt that the sacrifice of shapeliness was any part of his intention. Nor has he made such sacrifice in any radical way. The renouncement of stylistic consistency, in the final movement, may well have been deliberate. It is not, however, of any help to the work. The personal sentiment symphony has to open continuously; its last movement must be its climax and revelation. Like Prokofieff before him, in the latter's Fifth, Mr. Piston has walked out on the engagement. Let us hope that, now engaged in the new and, thankfully, dangerous path, he will see the matter through next time.

* * *

Piston has long been the most hermetic composer in America. The classical limpidity of his shapes and textures has proved, to this listener in any case, a barrier to the penetration of his thought. The removal of that barrier, however tentatively begun, can only be applauded by the many persons who, like myself, have long known him for a master and long wished to devine the exact nature of his musical communication. That there is in his work, however modesty on cagily concealed, a communication, is certain. Nobody writes music as assiduously as that and as well, unless somewhere in him is a real, personal and private necessity for doing so. The full revelation of that necessity is the destiny and the privilege of the assiduous and skilled composer. That it will be eventually forthcoming from Piston is your reporter's faith. That this composer's Third Symphony gives reason to hope for a not too far-off fuller revelation is his diagnosis of that work as heard Wednesday night.

INDIANAPOLIS, IND.
STAR

Peabody Awards Are Conferred

N[illegible] April 15 (UP)—[illegible] and [illegible] stations were [illegible] winners of the [illegible] George Foster Peabody [illegible] of 1947's highest [illegible]

[illegible] Peabody prize for radio re-[illegible] Elmer Davis of ABC. The committee said: "In a [illegible] utterance, [illegible] points [illegible] peace."

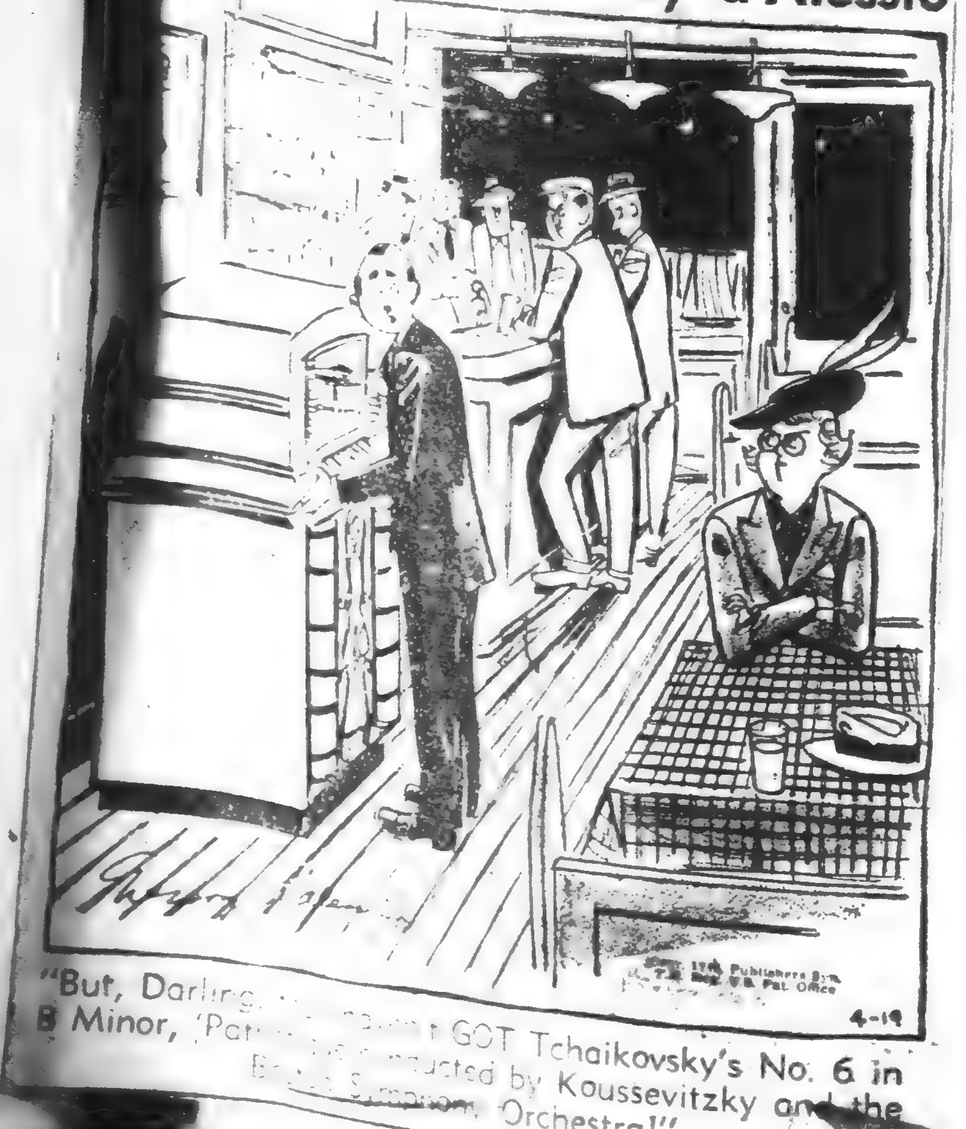
OTHER PRIZES [illegible] network [illegible] ABC for [illegible] the Air, ABC [illegible] Boston [illegible] CBS for [illegible] CBS Views the [illegible] CBS for outstanding [illegible] current prob-[illegible]

[illegible] for public service were [illegible] by station WBBM of Chicago and KXAR of Hope, Ark. WQQW of Washington, D.C., was cited for airing the best children's program of 1947.

BROOKLYN, N. Y.
EAGLE

ESE WOMEN

By d'Alessio



"But, Darling, [illegible] GOT Tchaikovsky's No. 6 in B Minor, 'Pat[illegible] conducted by Koussevitzky and the B[illegible] Symphony Orchestra!"

, FRIDAY, APRIL 16, 1948

[From Late Editions of Yesterday's TIMES.]

PISTON SYMPHONY HEARD AT CONCERT

Composer's Third Is Presented by Koussevitzky—Mozart and Sibelius Offered

By OLIN DOWNES

Serge Koussevitzky presented Walter Piston's Third Symphony for the first time in New York at the concert of the Boston Symphony Orchestra last night in Carnegie Hall. The new symphony, for us a labored and uninviting work, was sandwiched between two other works of unquestionable popularity—the "Nachtmusik" of Mozart and the Second Symphony of Sibelius. And, one asks, which served which purpose? Did the works of Mozart and Sibelius protect the symphony of Piston, or did the Piston symphony serve to point up the more prominently the values of Mozart and Sibelius?

No doubt it depends upon the point of view. The symphony commissioned of Mr. Piston under the terms of the Natalie Koussevitzky Musical Foundation, was given, so far as one unacquainted with its detail could tell, a presentation most advantageous to the composer. Our impression of it is that of a labored and fussy score, overelaborated, of little impulsion or thematic interest. That it is worked out with the utmost care, skill and artistic scruple is self-evident. But the ideas are not significant in their own right, and their treatment is precious if not pedantic. One movement is immediately effective: This is due to its rhythmic drive and triumphant inflection. It contrasts brightly in color as well as mood with what has gone before. But this brilliancy is one of technique rather than intrinsic thought.

The symphony, however, was well received by a large part of the audience, and Mr. Piston, with the conductor, bowed from the stage.

Mozart delicious music was delicately and beautifully played and surely there is little music which is more delightful. It is easy casually to remark upon these things, but it is not easy to find a conductor and orchestra who can accomplish them so masterfully and this in spite of a degree of humidity disadvantageous for strings inside or outside a hall.

The Sibelius Symphony triumphed as it always does, because of its inborn originality of ideas and of style, and a spaciousness and power which inhabits every page of the score. It is early Sibelius, and magnificent in its stride and masculinity, and panoramic splendor. The later Sibelius has left this style far behind. But it stirs the listener to the marrow by its Nordic color, and the sheer power, heroic spirit and simplicity of address.

There are more bleak and savage landscapes in the score than Dr. Koussevitzky chose to reveal in certain pages. His coloring was now and again more [illegible] than the composer's [illegible] then to the over-refined. But the eloquence with which the essence of other pages was revealed and the unforgettable grandeur of the peroration brought a demonstration as the last note sounded.

WORCESTER, MASS.
TELEGRAM
APR 16 1948

3 CBS Programs Win Peabody Radio 'Oscars'

NEW YORK, Friday (INS) — Eight radio programs were honored yesterday with George Foster Peabody awards — the "Oscars" of the American broadcasting industry.

The awards were made at a New York Luncheon at which special citations for broadcasting excellence were announced.

CBS Programs Cited

Three Columbia broadcasting system programs received awards and two more were given special citations. The award in education went to the CBS documentary series and to the weekly program "CBS Is There." The award for commentary was given to "CBS Views the Press."

Station WBBM, CBS affiliate in Chicago, received the award for outstanding public service by a regional station for the program "Report Uncensored."

Special citations went to station WCCO, CBS affiliate in Minneapolis, Minn., for the program "As the Twig is Bent", and to "Studio One" of CBS for dramatic programs.

Awards to ABC

Elmer Davis, ABC news commentator, received the prize for outstanding reporting and interpretation of the news. It was the second such award to Davis since they were established in 1940.

Two other ABC programs were honored, the "Theater Guild on the Air" receiving the award in drama and the Boston Symphony Orchestra the award in music.

The award for outstanding public service by a local station was presented to station KXAR, Mutual Broadcasting System affiliate in Hope, Ark. for its service to the community during a tornado.

Background of Awards

An award for outstanding children's program, went to station WQQW, Washington, D. C., for "The Children's Hour."

Another special citation was given the program "United Nations Today", a service of the United Nations network for peace.

The Peabody Awards "are designed to recognize the most disinterested and meritorious public service rendered each year by the broadcasting industry."

They are given in memory of George Foster Peabody, New York banker who was a trustee and benefactor of the University of Georgia, and are administered by the university's journalism school, with the assistance of the National Association of Broadcasters.

PROVIDENCE, R. I.
JOURNAL

MAIL

Brief for Modern Music

Editor:

Dr. Whipple is doubtless correct in stating in the issue of Apr. 4 that most concertgoers prefer the type of music heard on the Boston Symphony's last program to modern works. [illegible] have frequently been baffled, bored and/or disgusted on hearing a new composition for the first time. However, I think all of us music lovers would do well to change our attitude, bearing the following points in mind:

1. Variety is the spice of music. The last program was thoroughly enjoyable, but a little variety would have made it more interesting. Even the greatest works can pall if they are heard too often, with nothing in between. Two contrasting works complement each other as do different colors in an outfit or different food in a meal. It isn't fair to any of the composers, great, lesser, modern, or to audiences, to play the great works to death and ignore everything else.

2. This "I've-never-heard-it-so-I-don't-like-it" attitude is as senseless as that of a child who doesn't like a food he's never tasted. And if you've heard a work once, having already made up your mind you don't like it, you have not heard it at all. Music lovers, think back to the time you were just beginning to appreciate music. You didn't like everything the first time you heard it, did you? I fell asleep during my first Tristan, and there was a time when all Haydn and Mozart symphonies sounded exactly alike to me and quite superficial! Don't you remember how it sometimes took five or 10 or 20 hearings before things began to click? If this is true of works which have been around for 100 years or so, how much truer of works seldom heard and written in an unfamiliar idiom? A piece which can be understood at the first hearing is almost certain to be trivial.

3. Every original composer, beginning with Bach, deliberately broke established rules and wrote music which sounded strange to most contemporary ears. Beethoven, Wagner, Moussorgsky, Franck, Debussy come to my mind. If they'd written like their predecessors, music couldn't have progressed, obviously. The Eroica was written almost 150 years ago, but imagine you've never heard anything written after 1800! You go to a concert, totally unprepared, and it explodes on you, that gigantic work, enormous in conception, departing radically from established rules, with its length, originality, dissonances, tremendous emotional force. If today there is a composer of Beethoven's stature, do you think his new work is going to sound soothing and familiar?

4. Do give composers the credit of assuming that they aren't deliberately making ugly sounds just to annoy people. They have something to say and are saying it the best they can. Perhaps it is not worth saying. How can you tell, unless you listen? I read somewhere a suggestion that amateurs withhold judgment on a work until they can hum it. It's a splendid idea. Don't decide it can't be done until you've tried it. You'll be surprised.

5. This is the most important point of all. What is a composer to do? Imitate? Obviously not. A man can imitate Beethoven, and in so doing cease to create. He cannot be Beethoven. Every great creative artist is unique. Furthermore, he is not only an individual but a product of his time. Suppose Hemingway had written novels like Jane Austen's, or put the material of "A Farewell to Arms" in the style of "Pride and Prejudice." Preposterous, isn't it? No more can a composer writing in 1948 sound as if he were writing in 1848. Then what should the composer do? Decide it's all been said already and give up? We hope not. So what's left? He must say what he has to say as the laws of his own being dictate, and the greater he is, the more original his music will be. In other words, the creative artist, by his very nature, must create.

So I say, let's give the new music a fair hearing. If you honestly approach a new work with the idea of getting as much out of it as you can, you'll soon find the modern idiom losing some of its strangeness. You may find, also, better listening habits are enabling you to hear more in your old favorites. Best of all, sooner or later you'll have the fun of adding another piece to those you enjoy.

ELIZABETH McCOLLISTER.

North Scituate.

WASHINGTON, D. C.
STAR

APR 19 1948

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* * * *

TIME MAGAZINE
CHICAGO, ILL.

APR 19 1948

MUSIC

David Nilsson

CONDUCTORS MÜNCH & KOUSSEVITZKY
Beethoven's Eighth or Waterloo?

Very Koussevitzky

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No Ovation. Now Cabot, in his dry Yankee voice, read a letter from Koussevitzky, announcing his retirement. When Cabot had finished, he looked expectantly up at the balcony, but Koussevitzky was not sitting where Cabot had hoped he would be. His bride of a year, who was there, quietly slipped out. Koussevitzky had gone to his room to change his shirt; he wanted no demonstration.

The old conductor had carefully planned his retirement. "When I was young," he explained afterwards, "I told myself I would retire at the highest point in my career. I feel that it is the time." His 75th birthday comes in July 1949. Koussevitzky will go on conducting until he has celebrated his 25th anniversary in Boston next year—marking a longer period as conductor of the Boston Symphony than any man before him. He was pleased with his timing: "It is very Koussevitzky. It is my style."

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LACONIA, N. H.
CITIZEN

APR 20 1948

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(From the N. Y. Times)

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His sympathy and [illegible] ing of contemporary music [illegible] been one of the most be[illegible] features of his tenure. He has not only played modern com[illegible] but by commissioning new [illegible] through the Koussevitzky F[illegible]tion has made it possible for [illegible] to come into being. His sum[illegible] concerts at Tanglewood hav[illegible] vided excellent music in be[illegible] surroundings and a valuable [illegible] ing school for instrument[illegible] conductors and composers.

It is pleasant to remember [illegible] Dr. Koussevitzky will ap[illegible] occasional guest conductor [illegible] will still be active during the summer months at Tanglewood. A[illegible] we know that his experie[illegible] counsel will be available [illegible] posers and students in the [illegible] years ahead which all those [illegible] lebted to him for his music mak[illegible] ng in the past will wish him

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BROOKLYN, N. Y.
EAGLE

APR 20 1948

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NORWALK, CONN.
HOUR

APR 19 1948

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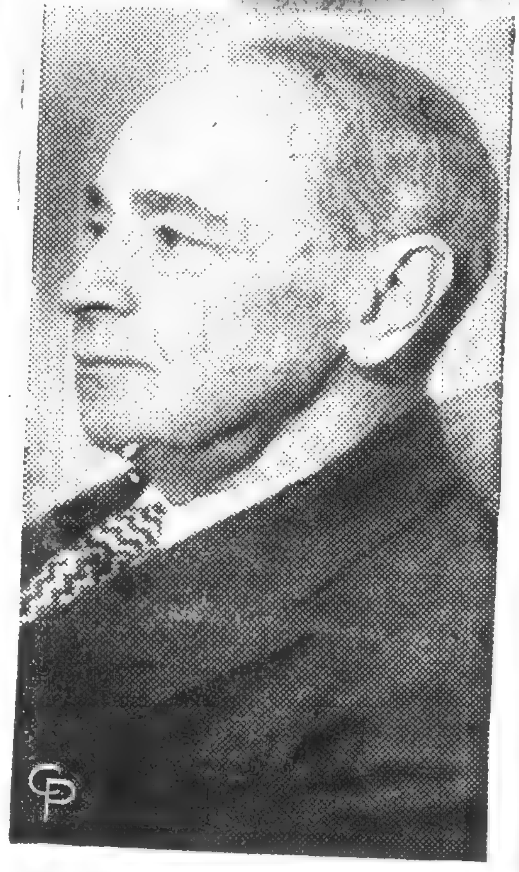
WINONA, MINN.
REPUBLICAN HERALD

APR 19 1948



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MONMOUTH, ILL.
REVIEW ATLAS

APR 20 1948

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By Prof. Thos. H. Hamilton

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ALLIANCE, O.
REVIEW

Drops Baton

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[129]

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It is pleasant to remember that Dr. Koussevitzky will appear as an occasional guest conductor and will still be active during the summer months at Tanglewood. And we know that his experience and counsel will be available to composers and students in the long years ahead which all those indebted to him for his music making in the past will wish him.

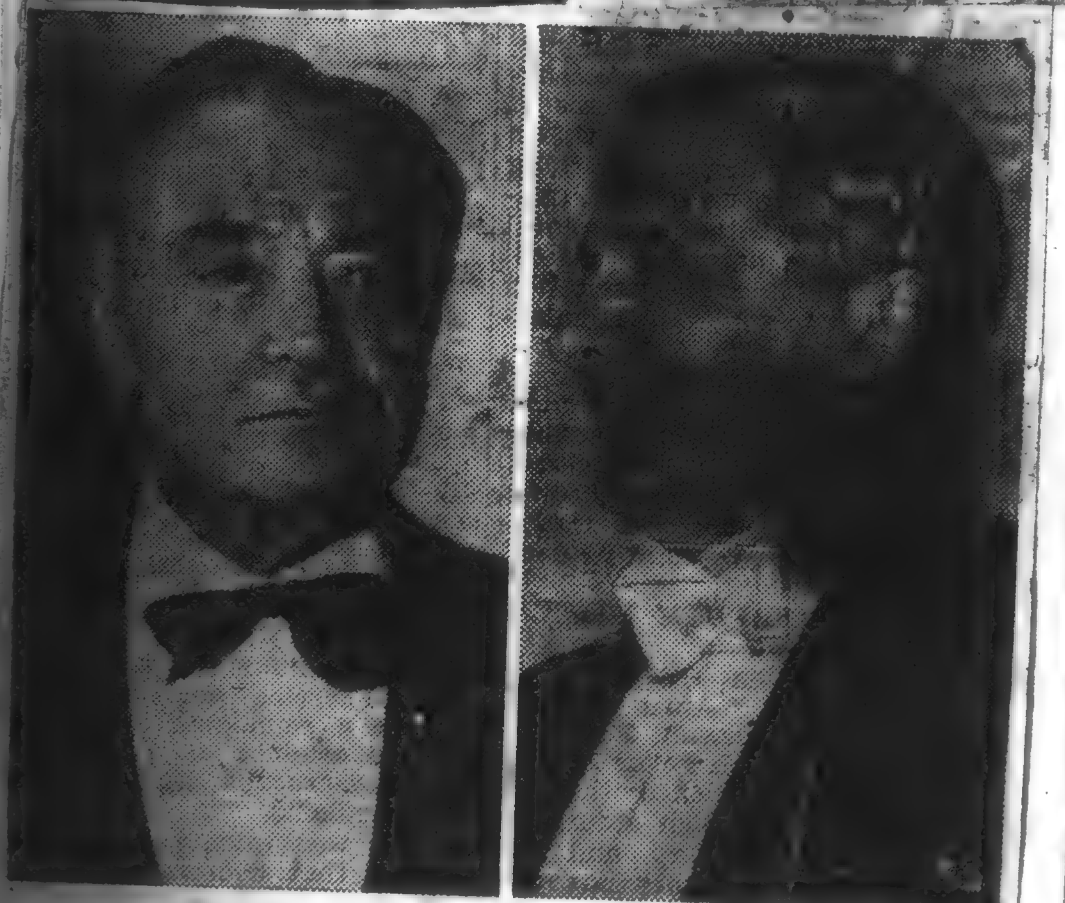
BROOKLYN, N. Y.
EAGLE
APR 20 1948

Ho, Hum!

A controversy of terrifically unimpressive proportions is arising over the question of whether at a concert latecomers should be seated after the music has started. The other night at the Academy Dr. Serge Koussevitzky ordered that no one be seated after he had started Mozart's "Jupiter" Symphony. The only rules we know about this are that when we are seated and a performance has started we do not want anyone to come climbing over us. When we are late, we would have everything between us and our seat removed. There seems to be some merit in a contention that, since the Mozart piece has definite breaks, needless inconvenience was suffered by those compelled to wait until it was over simply because the Boston conductor wanted it that way.

NORWALK, CONN.
HOUR
APR 19 1948

KOUSSEVITZKY AND



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WINONA, MINN.
REPUBLICAN HERALD
APR 1

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MUSIC

Münch of Boston

[illegible]

Münch it was. In October 1949, "le beau Charles," as the ladies in Paris used to call him, will take over as conductor of the world-famous precision instrument that is the Boston Symphony. Although Koussevitzky will continue as director of the Berkshire Music Center, Münch will conduct the popular Berkshire Festival concerts at Tanglewood, the Boston Symphony's other home in Lenox, Mass.

Sings: All signs indicate that Münch will enjoy a great success at Beacon Hill and Back Bay tea parties. His personal charm is enormous. Although his spoken English is still very much on the tentative side, his French manner more than makes up for that. How the critics will take to him remains to be seen. He sings along with the strings as loud, if not louder, than Toscanini does. He shushes for pianissimos and exhorts for fortissimos. He may use a baton; or he may leave it idle in his left hand. He waves his arms and moves so violently that his hair falls into bangs across his forehead.

Never, however, does he appear to force tone, however louder than loudest he may have the orchestra play. And purity of tone is one of the hallmarks of the Boston Symphony. Just the week before his contract was signed, most of the Boston critics roundly roasted him for the speed and bombast which he put into the Beethoven Eighth and the Schumann Fourth. But when he does Berlioz and Honegger, few can find any fault.

However controversial Münch may prove, all the Boston critics are in agreement on one most significant point: The trustees of the orchestra at least took action and, unlike New York, Chicago, and Pittsburgh, did not follow the line of least resistance and hire a series of guest conductors. The Boston Symphony is a unique instrument, and it will be Münch, and Münch alone, who will be responsible for keeping it so.

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he is fundamentally a [illegible] man, who sheds all his shyness the moment he starts conducting. Then he is absolutely inside the music, and wrapped up in it.

"The combination of personal shyness and public poise is not so unusual in artists. They may be retiring away from their work, but when it comes to the natural sublimation, the natural outlet of an artist, whether writing, acting, or conducting, then the personal shyness vanishes and the communicating artist emerges."

We of Boston shall not know exactly what manner of man is Charles Munch for 18 months. But we may be certain of one thing: His administration at Symphony Hall will be lively and full of interest.

No Dots for 'U,' So Munch Settles for 'Munch'

Already there is speculation on the proper spelling and pronunciation of the name of Charles Munch, Alsace-born conductor who will succeed Serge Koussevitzky as music director of the Boston Symphony at the close of the 1948-49 season.

Since American newspapers do not have typesetting machines which will set certain letters with the Germanic umlaut (two little dots over a letter) the problem is a testy one. Munch's name should have the two little dots over the "u". Some newspapers have spelled his name Muench, which is a fair approximation and a key to the proper pronunciation.

That has been the accepted spelling until Munch made his preference known. When informed by John N. Burk, program annotator for the Boston Symphony, that American newspapers cannot print the umlaut "u" Munch said he preferred it to be spelled "Munch" and to be pronounced in the French manner.

WINONA, MINN.
REPUBLICAN HERALD

APR 24 1948

Boston Symphony Season Will Be Concluded Tuesday

The Boston Symphony orchestra will conclude another season of broadcasts over ABC and KWNO Tuesday, at 8:30 p. m.

Serge Koussevitzky, who will be on the podium completing 24 years of service as conductor of the ensemble, has announced his retirement at the close of next season, ending one of the longest tenures in this country by a major orchestral conductor.

The season's climax program will be devoted to Beethoven's "Missa Solemnis" with the chorus combining the Harvard Glee Club and the Radcliffe Choral Society, prepared by G. Wallace Woodworth. Soloists will include Ellen Faull, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and George London, bass.

On Tuesday, May 4, ABC will broadcast the first of several programs by the Boston "Pops" orchestra with Arthur Fieldler again conducting. These will continue through June 29. On July 6 and 13, the broadcasts will come from the Esplanade on the Charles river and on July 20, the first of four broadcasts of the Berkshire Music Festival will be heard.

JACKSONVILLE, FLA.
TIMES-UNION

APR 23 1948

"Spike Jones yearns to conduct a symphony orchestra"—which seems to take care of a vacancy left in Boston by Koussevitzky. **Any further questions on matters of personnel placement?**

SHREVEPORT, LA.
TIMES

APR [illegible]

CLASSICAL HIT PARADE IN U. S. IS LED BY RED

Huge American Royalties Going to Composer Khachaturian

New York, April 24 (P).—Soviet Composer Aram Khachaturian, who has headed the classical hit parade in the United States for the last 21 weeks, is receiving his huge American royalties in Rusisa, his agents said today.

Louis Levy, president of the Leeds Music corporation said Khachaturian shows "lively interest" in his sales in America which must mean that he is receiving the money Leeds sends to Russia for him.

The Khachaturian royalties are estimated as a "small fortune." Leeds declined to reveal the amount but all the recording companies have recorded his Gayne Ballet Suite and the Masquerade Suite in their entirety and they have sold in millions of copies, especially "The Sabre Dance" from "Gayne."

The radio stations have been broadcasting Khachaturian's music regularly and juke boxes have swallowed great piles of his records. Levy said he has completely outsold any American or foreign classical composer for 21 weeks.

The two other top Soviet composers, Sergei Prokofieff and Dimitri Shostakovitch sell enough phonograph records and are played on enough radio programs to make their royalties sizable too. Added to Khachaturian's, theirs make the money going to Russia annually, a six-figure sum, it was said.

Levy ascribed the popularity of the Russian composers to the "simplicity" of their works which appeals to the "masses."

"The Communist party wasn't wrong," he said, "when it called down the composers for writing music above the heads of the people. Music like that does not sell."

For example, Levy said, Prokofieff's "Holiday Poem," one of the pieces severely criticized by the central committee, was sent to Conductor Serge Koussevitsky of the Boston Symphony orchestra to be introduced to the American public.

Koussevitsky, a friend of Prokofieff's, "regretfully" returned it saying it was too complicated for general consumption.

"That's the reason," Levy explained, land and a number of other Ameriland an da number of other American composers don't go over in their own country. People want to hear music simply enough to feel."

The Russians are retaining their musical popularity despite the present anti-Communist sentiment, Levy said.

"I guess the people love and understand Russian music enough to have the sense to divorce communist art in their minds from communist politics," he said.

As for the Soviet composers' attack on Hollywood for using their music in an anti-Soviet movie, Levy thought that was "justified."

"After all," he said, "Irving Berlin wouldn't like his stuff played in a movie running down America. Why shouldn't the Rusisans have the same kind of patriotism?"

HAVERHILL, MASS.
GAZETTE

Music For You

Loss Of Serge Koussevitsky Bemoaned

The names of Koussevitsky and Boston Symphony orchestra have [illegible] that the idea of separation seems as impossible as that of removing the O from H2O. However, with the forthcoming resignation of Dr. Serge Koussevitsky that is precisely [illegible] leadership of [illegible] representa[illegible] capital [illegible] We [illegible] who [illegible] pay tribute to the artistic expert which characterizes this man of music.

Cheaper Organ

Organ enthusiasts will be interested to know that Wurlitzer (producer of those mighty theater and concert hall organs) is preparing to put on the market, an organ smaller in size, with two manuals at a price decidedly low (for organs, that is).

HARRISBURG, PA.
PATRIOT

APR 22 1948

DROPS BOSTON BATON

After 25 years as conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, 73, announces he will resign after the 1948 season.

LYNN, MASS.
TELEGRAM-NEWS

APR 23 1948

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[130]

sweek, April 19, 1948

MUSIC

Münch of Boston

Would the Friends of the Boston Symphony, requested Henry B. Cabot, president of the orchestra's trustees, please remain seated after the music; there would be an important announcement. The approximately 700 Friends (contributors to the symphony) who were present in Symphony Hall for their annual meeting on April 8 raised a collective eyebrow. After the music, they generally had tea in the Huntington Avenue foyer. However, when Serge Koussevitzky had finished conducting two Preludes by Wagner, the Friends stayed in their seats.

The announcement was that 74-year-old Koussevitzky, their adored conductor for 24 years, was going to retire at the end of the 1948-49 season. Since next year will mark his 25th anniversary with the orchestra, the Boston Symphony would celebrate 1948-49 as the Silver Jubilee Season of Serge Koussevitzky. All this was no great surprise, for rumors of his impending retirement have been going the rounds for several years.

Then came the answer to the question the music world has been asking for just as long: When Koussevitzky finally did retire, who would succeed him? Would it be Leonard Bernstein, his young protégé? Would it be Charles Münch, the silver-haired Alsatian who has taken most of the major American symphonies by storm since he began guest-conducting in this country in December 1946? Or would it be the dynamic Greek from Minneapolis, Dimitri Mitropoulos?

Münch it was. In October 1949, "le beau Charles," as the ladies in Paris used to call him, will take over as conductor of the world-famous precision instrument that is the Boston Symphony. Although Koussevitzky will continue as director of the Berkshire Music Center, Münch will conduct the popular Berkshire Festival concerts at Tanglewood, the Boston Symphony's other home in Lenox, Mass.

Sings: All signs indicate that Münch will enjoy a great success at Beacon Hill and Back Bay tea parties. His personal charm is enormous. Although his spoken English is still very much on the tentative side, his French manner more than makes up for that. How the critics will take to him remains to be seen. He sings along with the strings as loud, if not louder, than Toscanini does. He shushes for pianissimos and exhorts for fortissimos. He may use a baton; or he may leave it idle in his left hand. He waves his arms and moves so violently that his hair falls into bangs across his forehead.

Never, however, does he appear to force tone, however louder than loudest he may have the orchestra play. And purity of tone is one of the hallmarks of the Boston Symphony. Just the week before his contract was signed, most of the Boston critics roundly roasted him for the speed and bombast which he put into the Beethoven Eighth and the Schumann Fourth. But when he does Berlioz and Honegger, few can find any fault.

However controversial Münch may prove, all the Boston critics are in agreement on one most significant point: The trustees of the orchestra at least took action and, unlike New York, Chicago, and Pittsburgh, did not follow the line of least resistance and hire a series of guest conductors. The Boston Symphony is a unique instrument, and it will be Münch, and Münch alone, who will be responsible for keeping it so.

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he is fundamentally a [illegible] man, who sheds all his shyness the moment he starts conducting. Then he is absolutely inside the music and wrapped up in it.

"The combination of personal shyness and public poise is not so unusual in artists. They may be retiring away from their work, but when it comes to the natural sublimation, the natural outlet of an artist, whether writing, acting, or conducting, then the personal shyness vanishes and the communicating artist emerges."

We of Boston shall not know exactly what manner of man is Charles Munch for 18 months. But we may be certain of one thing: His administration at Symphony Hall will be lively and full of interest.

No Dots for 'U,' So Munch Settles for 'Munch'

Already there is speculation on the proper spelling and pronunciation of the name of Charles Munch, Alsace-born conductor who will succeed Serge Koussevitzky as music director of the Boston Symphony at the close of the 1948-49 season.

Since American newspapers do not have typesetting machines which will set certain letters with the Germanic umlaut (two little dots over a letter) the problem is a testy one. Munch's name should have the two little dots over the "u". Some newspapers have spelled his name Muench, which is a fair approximation and a key to the proper pronunciation.

That has been the accepted spelling until Munch made his preference known. When informed by John N. Burk, program annotator for the Boston Symphony, that American newspapers cannot print the umlaut "u" Munch said he preferred it to be spelled "Munch" and to be pronounced in the French manner.

WINONA, MINN.
REPUBLICAN HERALD
APR 24

Boston Symphony Season Will Be Concluded Tuesday

The Boston Symphony orchestra will conclude another season of broadcasts over ABC and KWNO Tuesday, at 8:30 p. m.

Serge Koussevitzky, who will be on the podium completing 24 years of service as conductor of the ensemble, has announced his retirement at the close of next season, ending one of the longest tenures in this country by a major orchestral conductor.

The season's climax program will be devoted to Beethoven's "Missa Solemnis" with the chorus combining the Harvard Glee Club and the Radcliffe Choral Society, prepared by G. Wallace Woodworth. Soloists will include Ellen Faull, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and George London, bass.

On Tuesday, May 4, ABC will broadcast the first of several programs by the Boston "Pops" orchestra with Arthur Fiedler again conducting. These will continue through June 29. On July 6 and 13, the broadcasts will come from the Esplanade on the Charles river and on July 20, the first of four broadcasts of the Berkshire Music Festival will be heard.

JACKSONVILLE, FLA.
TIMES-UNION
APR 23 1948

"Spike Jones yearns to conduct a symphony orchestra"—which seems to take care of a vacancy left in Boston by Kousevitzky. Any further questions on matters of personnel placement?

SHREVEPORT, LA.
TIMES
APR 25 1948

CLASSICAL HIT PARADE IN U. S. IS LED BY RED

Huge American Royalties Going to Composer Khachaturian

New York, April 24 (UP).—Soviet Composer Aram Khachaturian, who has headed the classical hit parade in the United States for the last 21 weeks, is receiving his huge American royalties in Rusisa, his agents said today.

Louis Levy, president of the Leeds Music corporation said Khachaturian shows "lively interest" in his sales in America which must mean that he is receiving the money Leeds sends to Russia for him.

The Khachaturian royalties are estimated as a "small fortune." Leeds declined to reveal the amount but all the recording companies have recorded his Gayne Ballet Suite and the Masquerade Suite in their entirety and they have sold in millions of copies, especially "The Sabre Dance" from "Gayne."

The radio stations have been broadcasting Khachaturian's music regularly and juke boxes have swallowed great piles of his records. Levy said he has completely outsold any American or foreign classical composer for 21 weeks.

The two other top [illegible] composers, Sergei Prokofieff and Dimitri Shostakovitch sell enough phonograph records and are played on enough radio programs to make their royalties sizable too. Added to Khachaturian's, theirs make the money going to Russia annually, a six-figure sum, it was said.

Levy ascribed the popularity of the Russian composers to the "simplicity" of their works which appeals to the "masses."

"The Communist party wasn't wrong," he said, "when it called down the composers for writing music above the heads of the people. Music like that does not sell."

For example, Levy said, Prokofieff's "Holiday Poem," one of the pieces severely criticized by the central committee, was sent to Conductor Serge Koussevitzky of the Boston Symphony orchestra to be introduced to the American public.

Koussevitzky, a friend of Prokofieff's, "regretfully" returned it saying it was too complicated for general consumption.

"That's the reason," Levy explained, land and a number of other Ameriland an da number of other American composers don't go over in their own country. People want to hear music simply enough to feel."

The Russians are retaining their musical popularity despite the present anti-Communist sentiment, Levy said.

"I guess the people love and understand Russian music enough to have the sense to divorce communist art in their minds from communist politics," he said.

As for the Soviet composers' attack on Hollywood for using their music in an anti-Soviet movie, Levy thought that was "justified."

"After all," he said, "Irving Berlin wouldn't like his stuff played in a movie running down America. Why shouldn't the Rusisans have the same kind of patriotism?"

HAVERHILL, MASS.
GAZETTE
APR 22 1948

Music For You

Loss Of Serge Koussevitsky Bemoaned

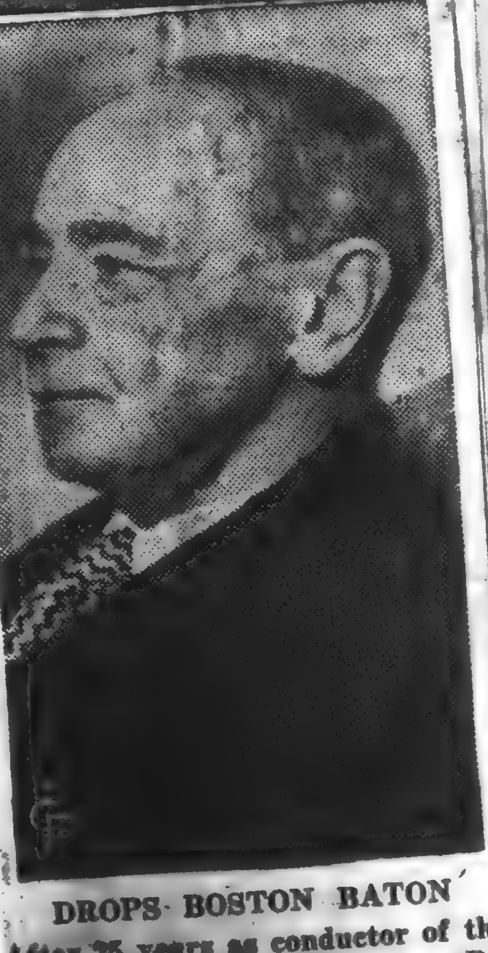
The names of Koussevitsky and Boston Symphony orchestra have been so closely allied that the idea of separation seems as impossible as that of removing the O from H2O. However, with the forthcoming resignation of Dr. Serge Koussevitsky, that is precisely what is happening.

Under the skillful leadership of Dr. Koussevitsky, the representative orchestra of our state capital has risen to great heights. We, who are musicians and we, who are lovers of music, pay tribute to the artistic expert which characterizes this man of music.

Cheaper Organ

Organ enthusiasts will be interested to know that Wurlitzer (producer of those mighty theater and concert hall organs) is preparing to put on the market, an organ smaller in size, with two manuals at a price decidedly low (for organs, that is).

HARRISBURG, PA.
PATRIOT
22 1948



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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

Records In Review

By NORMAN NAIRN

STRAVINSKY: L'Histoire du Soldat and Octet for Wind Instruments. Leonard Bernstein conducting members of the Boston Symphony Orchestra. Provocative music, both of these compositions, and both recorded at Tanglewood, Mass., during the 1947 Berkshire Music Festival.

Composed during World War 1 and performed first at Lausanne in 1918, "L' Histoire du Soldat" fulfilled the composer's ambition to set to music the ancient Russian fairy tale concerning a soldier, his violin and the devil. It has been presented in ballet form three times in this country, the last in New York in 1946.

Stravinsky's title page designates the work as intended to be "read, played and danced." The synopsis should be read in entirety before the listener turns on the music, otherwise its full conception might not be realized. In its unusual scoring the piece is set for only seven instruments, clarient, bassoon, trumpet, trombone, violin, double bass and percussion.

The Octet, scored for flute, clarinet, two bassoons, two trombones and two trumpets, is graceful and vivacious. Bernstein, who has an aptitude for contemporary music, receives from the excellent Boston performers sterling collaboration. Recording fine. (RCA Victor, five 12-inch records.)

SCHUMANN: Symphony No. 3 in E flat, Opus 97 (Rhenish). Dimitri Mitropoulos conducting the Minneapolis Symphony Orchestra. Despite the numbering, this is Schumann's last symphony, and while he indicated no programmatic intentions, it is known he sought to evoke his enthusiastic reaction to the Rhineland.

Mitropolous brings out the exuberance and joy of the work in a markedly balanced interpretation. Fine value all around, recording good. (RCA Victor, four 12-inch records.)

BROOKLYN, N. Y.
EAGLE
APR 26 1948

LETTERS
TO THE EAGLE

Defends Dr. Koussevitzky's Instructions for Late Comers

To the Editor of the Eagle:

As a subscriber to the concerts of the Boston Symphony for many years, in Boston, and of late years in New York; as well as a subscriber to many other series of top-notch musical programs, I must take exception to Mr. Ball's support of audience-rudeness.

If there is anything more annoying to those who really appreciate fine music, finely produced, than late comers interrupting the continuity of the program and climbing over them in the dark, I don't know what it is. And why top-notch performers and conductors should be asked to stand that peculiar type of rudeness is something else that is difficult to understand.

If every conductor would issue instructions such as Dr. Koussevitzky issued to late comers to last Friday's concert it is my guess that subscribers would make whatever added effort was necessary to be in their seats at a scheduled time.

BARBARA BICKFORD.

NEW YORK, N. Y.
TIMES
APR 27 1948

MAYES QUITS ORCHESTRA

First 'Cellist for Philadelphia Troupe Decides to Resign

Special to THE NEW YORK TIMES.

PHILADELPHIA, April 26—Samuel Mayes, 30-year-old first 'cellist of the Philadelphia Orchestra, has resigned and reportedly will assume a similar post with the Boston Symphony, it was announced today.

The resignation was accepted with regret by Eugene Ormandy, musical director, and the executive committee of the orchestra. "The selection of the new first 'cellist probably will not be attempted until the orchestra has completed its six-week tour," said Harl McDonald, manager.

Mr. Mayes' resignation does not become effective until after the 12,000-mile cross-country tour, with forty-one concerts scheduled between now and June.

ROCKFORD, ILL.
REGISTER
APR 27 1948

Symphony Ends Season Tonight

Koussevitsky Completes 24 Years on Podium

The ~~Boston Symphony~~ orchestra, which last week climaxed a long list of awards and commendations by receiving a coveted Peabody award for the "best in music on the air," will conclude another season of broadcasts over WROK-ABC tonight at 8:30. Serge Koussevitsky, who will be on the podium completing 24 years of service as conductor of the orchestra, has announced his retirement at the close of next season, ending one of the longest tenures in this country by a major orchestral conductor, Tonight's program will be devoted to Beethoven's "Missa Solemnis" with the chorus combing the Harvard Glee club and the Radcliffe Choral society. Soloists will include Ellen Faull, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and George London, bass.

Comedian Jimmy Durante will be Bop Hope's guest on his broadcast tonight at 9 over WMAQ-NBC.

"Beware the Woman" is the title of the Big Town dramatization on WBBM-CBS tonight at 7.

America's Town Meeting of the Air, on WROK-ABC tonight at 7:30, will discuss "Will the Third Party Bring Us Peace and Prosperity?" Participating will be Senator Glen H. Taylor (Dem., Idaho), vice presidential candidate on Henry A. Wallace's third party ticket; James Stewart Martin, chairman of the Progressive party in Maryland; Dwight MacDonald, editor and publisher of "Politica," and Columnist Dorothy Thompson. George V. Denny, Jr., will moderate.

Henry Weber will conduct the Chicago Philharmonic orchestra tonight at 8:30 over WGN. The program will include the "Water Music" suite by Handel and "Don Juan" by Strauss.

Studio One, hour-long dramatization on WBBM-CBS tonight at 9 o'clock, will star Charles Laughton in a radio version of the novel "South Riding."

The Winnebago County Cancer society will present the Rockford Radio Council broadcast over WROK this evening at 7. The program, which is titled "People Are Talking," will feature an all-star cast of the American Cancer society including John Burlend, commentator; Miss Kate Leonard, nine-year-old child; Mrs. Mildred Bettner, housewife; Reede Serle, high school student; Mrs. Edward Guagliatta, Mrs. Axel Eklund, Raymond D. Nihan, Joseph Ramsey and Dr. William [illegible] Ford.

"Do We Need a Federated World Government?" will be discussed on Your Right to Say It tonight at 9:30 over WGN.

HOUSTON, TEX.
POST
28

Munch's Houston Date Unaffected By Boston Deal

The recent appointment of Charles Munch, noted Parisian conductor, to succeed Serge Koussevitsky as director ~~of the~~ Boston Symphony orchestra will not interfere with his appearance in Houston next fall at the head of the French Orchestre National.

Mrs. Edna W. Saunders, who has booked Munch and the Orchestre National to open her season next Nov. 8, issued a statement Tuesday concerning the status of the Paris conductor, to settle confusion among her patrons.

The resignation of Koussevitzky as head of the Boston orchestra does not become effective till the close of the 1948-49 season. Munch's connection in Boston will begin in the autumn of 1949. The French conductor is thus available for an American tour next fall.

Jack Adams, Munch's New York agent, notified Mrs. Saunders by letter Tuesday that Munch will conduct in Houston and all other cities to be visited by the Orchestre National.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

BY CYRUS DURGIN

Three symphonies form the farewell program of Charles Muench as guest conductor of the Boston Symphony Orchestra. They are the "Prague" (K.504) of Mozart, the Eighth of Beethoven, and the Fourth of Robert Schumann. On each of the other programs Mr. Muench conducted here there was at least one piece of French music. Such a list—in this case exclusively German—was just what some had been waiting for: to see what the excellent French conductor would do with other than French works.

The Mozart went beautifully, with every voice sounding clear, the whole full-bodied and taken at the right pace. Mr. Muench neither overrefined Mozart nor did he coarsen him. Everything sang and everybody was happy.

With Beethoven of the graceful little Eighth Symphony, however, it was a different and a startling, perhaps dismaying, story. Dynamically speaking, this was the most inappropriate performance of this score I have heard from first-rank forces. Mr. Muench observed every expression mark, but the whole Symphony was far too loud and far too tense. As a result the texture was thick; you missed most of the detail of the inner voices, and whenever there was a little solo passage for any wind instrument it sounded strained. It seemed, too, as if Mr. Muench had rehearsed the Eighth at a slower tempo and then speeded up in performance, for many times the orchestra was scrambling to keep together.

During the Schumann D minor Symphony, orchestra and Mr. Muench were back at their usual excellence, and here you had a wondrously vital performance of a wondrously romantic score. Again, every marking of the work was meticulously observed, save for a diminuendo that began two measures late in the first movement, and a ritard where none was indicated in the finale. Some of the sudden accents for strings were too heavy, but otherwise this was admirable Schumann.

These observations are made purely as a matter of reporting, for we all know that, by and large, Mr. Muench is a conductor of skill, taste, authority, experience and polish. Perhaps, like many another, he may be carried away on occasion by his own intensity. All the same it has been rewarding to hear him and [illegible] the Boston audiences would like to hear him again. Their applause yesterday proved that beyond a doubt.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

I have always thought that Dr. Koussevitzky (when his evil genius possessed him) could get more unnecessary noise and excitement out of an orchestra than anyone around. Well, compared with Charles Muench, who is concluding a two-weeks engagement at Symphony Hall this week, Dr. Koussevitzky, in his wildest moments is mild and gentle as a lamb, a model of reticence and restraint.

This idea suggested itself last fall when Mr. Muench jazzed up the Symphony of Cesar Franck in a fashion truly extraordinary. He went to town yesterday afternoon on two pieces in which such goings-on were, if anything, less appropriate, the Eighth Symphony of Beethoven and the Fourth of Schumann. During the intermission one member of the audience queried: "Was that the Beethoven Eighth or the Battle of Waterloo?" That, however, was not the general reaction. There was long and continued applause at the end of the Beethoven and cheering and stamping when the Schumann was done.

It would seem as though Mr. Muench is sadly deficient in what is known as a sense of style, and that he has little feeling for the personality of composers. For him Franck, Beethoven and Schumann are all to be treated as a combination of Tchaikovsky and Liszt. Now, Beethoven's Eighth is a little symphony; the composer himself so referred to it. It is also playful, though not quite in the manner of Haydn. This is the playfulness of a Titan. There are strong dynamic contrasts; there are such things as that amazingly irrelevant C-sharp in the finale. There points should be made; but they should not be made with a sledgehammer.

TEL. HA 6-0830

As for the romantic Symphony of Schumann, we heard a finer and far more just performance earlier in the season from the orchestra of the Conservatory under Malcolm Holmes. That was Schumann. The composer set forth yesterday was one whom I could not identify. Even the Romanza, where a little poetry might have been expected, became a sort of wail. There was, to be sure, felicitous and arresting moments both here and in the Beethoven, but they were swallowed up in the tastelessness, the tactlessness of the whole.

To end on a pleasanter note, the concert began with an altogether admirable rendition of Mozart's "Prague" Symphony. Mr. Muench made you realize that not only does this Symphony stand next to the last three in point of time, it also comes close to them in its beauty, its dramatic fire. That one performance made the afternoon worthwhile. But why, oh why, can't Mr. Muench take things more easily?

MUSIC

Symphony Concert

The 22d concert by the Boston Sy
hony Orchestra, Serge Koussevitzky co
ucting, was given yesterday afternoon
ymphony Hall. Eleanor Steber, sopra
was the soloist. The program was as fo
ows:

Symphony No. 3 in F major, Op. 90 .... B
"Knoxville: Summer of 1915." Op. 24 .... Bar
Symphony No. 2 in D major, Op. 43 .... Sib

By ALEXANDER WILLIAMS

The only novelty on yesterday's program, sandwiched between thos massive old friends, Brahms No. 3 and Sibelius No. 2, was the firs performance anywhere of Samu Barber's setting of part of a pro poem by James Agee, "Knoxvill Summer of 1915." I remember Age very well. We were both studen in Bernard De Voto's composition class in Harvard in 1930-31, and was by far the most promising an talented member therein. I cann say with any conviction, thoug that that promise has been he fullfilled. "Improvisatory" writin or not, such phrases as "switchin their weight of aestival body" a "squared with clowns in hue amber" convey little of either meaning or imagery to me. Rather do this writing seem a vague oath allegiance to the Gertrude St banner.

Nevertheless Mr. Barber wen boldly ahead and attempted to fetter it to music. He was closest t the text when he was writing a not unconventional summer nocturne, but most of the time he merel abandoned the text in the task of composing fairly pleasant vocalise The loud shrieks on the word "mother," may have appeared to some in the audience to have threatened our favorite American institution, but in the main Mr. Barber has composed nothing in the least startling. Candidly, "Knoxville:

ymphonic Reflections of Old Customer

Bristol Devotee Has Open Mind About New Conductor

By G. Y. LOVERIDGE

NOW [illegible] the Boston Symphony Orchestra is about to [illegible] conductors again, for the [illegible] in 24 years, it may be [illegible] hear a word from a man who has seen and heard all [illegible] orchestra's nine conductors [illegible].

[illegible] George Frederic Phillips [illegible] Road, Bristol, [illegible] one year of Boston [illegible] concerts in Providence. The first conductor, George [illegible] the position from [illegible]. Mr. Phillips didn't see [illegible] Henri Rabaud, who was [illegible]. But he did [illegible] Wilhelm Gericke 1884-1889, [illegible] Arthur Nikisch, 1889-[illegible] Emil Paur, 1893-1898; Karl [illegible] 1912-1918; Max [illegible] Pierre Monteux, [illegible] and Serge Koussevitzky, [illegible] present. Mr. Phillips [illegible] a view of Charles [illegible] to follow Dr. Koussevitzky [illegible] 1949.

A "Most Remarkable Man"

[illegible] probably has few [illegible] than Mr. Phillips, [illegible] be 81 on May 24 (it was [illegible] birthday, too) but [illegible] vigorous in body, pre[illegible] and firm in opinion. He [illegible] according to his doctor, [illegible] remarkable old man in [illegible] and according to himself [illegible] reactionary in both music and [illegible].

He [illegible] to concerts in an automobile bearing R. I. plates 620, the [illegible] has held for exactly 40 years. In 54 years he worked for [illegible], Henry Lippitt & Co. and [illegible]hast-Stiles Co., and in all that time he was absent no more [illegible] months from illness. Mr. Phillips retired in 1937, too soon to benefit by Social Security and [illegible], but, as he says (see "Ruddigore"), "I'm not complaining." He and Mrs. Phillips live in a very comfortable house overlooking Narragansett Bay, across from Rocky Point. They have peace and quiet, and when they want anything different they can always come to Providence or go to New York or Boston.

"I used to work where I could see the orchestra instruments come in on the train," Mr. Phillips said. "They'd come in about 4 o'clock in the afternoon and then the Hopkins Transfer would load up and take them to Infantry Hall. In the evening we'd puff up the long stairs there. Do you remember the stairs? And then we'd follow them to the Albee Theater and then to the Metropolitan. But I've never been in Symphony Hall

A Little Pale Man

"Although I've heard all the conductors but Henschel and Rabaud, I guess I don't remember any of them particularly except Arthur Nikisch. He was a little man with very pale skin and big moustaches that curled up. He never used a baton. He had the most delicate, graceful hands. I can see them in the air now, the way he used to move them.

"He was what I'd call the passive type of conductor, not like this new man, Muench. Why, when I saw him he hopped right off the podium while he was conducting."

Mr. Phillips got out of his chair and gave a hearty hop into the air, as Mr. Meunch had done.

"I don't know whether I'll like him or not," he said, sitting down again. "I remember that in his last concert all the numbers except the last had no brass in them, except two or three French horns. Some people I talked to thought there was a little too much sameness. But in the last number the brass finished off in a blaze of glory."

Dissents on Koussevitzky

Mr. Phillips doesn't agree with the common belief that Dr. Koussevitzky is a notable maker of programs.

"Hasn't he ever heard of Wagner?" Mr. Phillips inquired. "We used to have whole evenings of Wagner. I like Brahms and Tchaikovsky, too. I don't like the modern Russians. I haven't anything against the young gentleman, but I don't care for Shostakovich. I like harmony. These dissonances may provide tone color but I don't like them. Tchaikovsky's Fifth Symphony is my favorite.

"I think Koussevitzky's idea is to be educational and bring up the people to new composers. I don't think anybody could get better results out of the orchestra than Koussevitzky. But it seems to me they play well under Burgin or anybody else. I've always admired the technical proficiency of the orchestra. Perhaps they're so proficient that they get sick and tired of Beethoven and Mozart, and want to tackle something new." He smiled. "But I'm a reactionary."

Mr. Phillips said he liked concertos and had heard "all the pianists "from the time Hofmann was in knee pants."

Recalling a recital by De Pachmann in Infantry Hall, he said: "The second part of the program was to be Chopin, which was what everybody wanted to hear him play. They weren't paying much attention to the first part, and De Pachmann sensed it. Perhaps they were whispering or rattling programs. Suddenly De Pachmann turned right round and pushed both his hands out at the audience, like this, and hissed at them. Hissed right at them. If that didn't stop them! Then he finished that part of the program. Of course they were all quiet as soon as he hit the Chopin.

"Among the violinists, I think Kreisler was one of the greatest, though he's fallen off a lot now. Nobody can touch Lily Pons as a coloratura. And when it comes to Wagner, Melchior and Traubel are quite a team. Melchior's high notes are not so good as they were, but he's a good dramatic singer. Traubel has a superb physique and voice. I lake Wagner. Parts of the love music from 'Tristan and Isolde' are wonderful."

He said that he often listens to

OCTOGENARIAN: George Frederic Phillips says audiences in Providence have changed completely.

Missed Seeing Only Two Leaders of Boston Group

radio music but that radio "dulls a number, takes the vitality out of it."

"I have a good ear and a good memory for music," he went on. "When I was a young fellow I studied piano, but I don't play now. Music is a splendid inheritance. I inherited it from my mother's side. There wasn't much music on the Phillips said. There is a lot of comfort and entertainment in music.

Recalls Music Box Incident

"I remember when I was only a boy, working as an office boy, I went into a watchmaker's to pay a bill and the watchmaker had a big music box and he played it for a customer. 'Isn't that beautiful?' he said to the customer.

"'I suppose it is to you,' the customer said. 'To me it's just so much noise.'

"I took it all in. I remembered that. I never forgot it."

Audiences in Providence, he said, have "changed completely" in recent decades.

"The families on the east side of the river have passed out of the cultural life," he commented. "They used to be the big supporters of places like the Opera House. Think of it. Providence is the second city in New England and doesn't support one first-class theater. Years ago the people in the business used to talk of Providence as 'a good 50-cent town.' I saw Edwin Booth and Modjeska in 'The Merchant of Venice' for $1.50 in the Opera House. Now prices are so high. Last month Mrs. Phillips and I heard the D'Oyly Carte company do Gilbert and Sullivan in New York, and I never heard so fine a rendition. The chorus was superb. But the tickets were $9. That brings up my New England thrift. I hate like the devil to pay that. But I hope to hear them in Boston again.

Has Clean Driving Record

Mr. Phillips also discussed his experiences with automobiles.

"My driving record has never had a mark against it," he said, "not even anything trivial. If I had to go to court for driving I'd just throw myself on the mercy of the court and he'd let me off with costs on account of my good record, I hope.

"My first car was a 16-horsepower Franklin, a small car, 90-inch wheelbase, that I bought in 1908. It cost $1850 f. o. b. Syracuse and then you had to buy top, windshield and everything else separate. Everything was extra. There were 12 dry cell batteries on the running board for ignition. The car didn't have power enough to get out of its own way. I took out the dry cells and chucked them away and got a storage battery.

"I had two Franklins, a Cadillac, a Buick, a Mora, a Marmon and a Plymouth. In the early days you took your chance on a car. If it didn't run, they just said, 'You got a lemon.' That was all the consolation you got. I imagine you never heard of the Mora. It cost $2100 before it was equipped. It had a very powerful engine—it would go right up the side of a house. But the chassis was too light and it would shake and rattle if you began to go too fast. They didn't make them for very long."

Mr. and Mrs. Phillips were preparing to drive to Providence that night in their Plymouth to see Jane Cowl in "The First Mrs. Fraser."

"At 80," Mr. Phillips said, "I certainly appreciate the fact that I can still see, hear and get up and go around."

Retiring Boston Orchestra Leader and Successor

Serge Koussevitzky

Herald Tribune—Acme

Charles Muench

Koussevitzky

(Continued from page one)

vision point to security and incredible accomplishment."

The silver jubilee season will complete a period of service almost twice as long as that of any previous conductor. Mr. Koussevitzky's predecessors were George Henschel (1881-'84), Wilhelm Gericke (1884-'89) and 1897-1906); Artur Nikisch (1889-'93); Emil Paur (1893-'97); Karl Much (1906-'08 and 1912-'18); Max Fiedler (1908-'12); Henri Rabaud (1918-'19), and Pierre Monteux (1919-'24. Mr. Koussevitzky's length of continuous service has been probably exceeded in this country only by the late rFederick Stock with the Chicago Symphony (1905-'43).

Mr. Muench comes to the position with an illustrious career to commend him. After early training on the violin with his father, Ernest Muench, and with Lucien Capet in Paris and Carl Flesch in Berlin, he was made professor of the Strassbourg Conservatory.

In 1926 he went to Leipzig, where he served as concert master in the Gewandhaus Orchestra under Wilhelm Furtwaengler. In 1932, he returned to Paris and conducted concerts of the Paris Symphony Orchestra, the Lamoureux Orchestra and the Straram Orchestra.

Mr. Muench succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra in 1938. He founded the Paris Philharmonic Orchestra in the 1930s and is its regular conductor.

He first came to the United States to conduct the Boston Symphony as a guest on Dec. 27, 1946, and first appeared in New York with the Philharmonic Symphony Orchestra on Jan. 23, 1947. He was guest conductor of both orchestras also in 1947-'48, and will be with the Philharmonic for four weeks next season.

Koussevitzky Retiring in 1949: Muench to Conduct Bostonians

By The Associated Press

BOSTON, April 8.—Dr. Serge Koussevitzky, seventy-four, Russian-born conductor of the Boston Symphony Orchestra, will retire at the end of his silver jubilee 1948-'49 season, Henry B. Cabot, president of the trustees, said tonight.

His successor will be the fifty-seven-year-old Alsatian-born conductor, Charles Muench, who has appeared several times with the Boston Symphony.

Mr. Koussevitzky's letter of resignation said his decision to resign was taken because "I feel that it will not be possible for me to continue my present strenuous obligations for the length of sixteen to eighteen weeks of our active winter season." Mr. Cabot said Mr. Koussevitzky would continue as director of the Berkshire Music Center, at Tanglewood, Lenox, Mass.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra at Symphony Hall.

Mr. Muench, at present conductor of the Paris Conservatory Orchestra and the Paris Philharmonic, will take over leadership of the Boston Symphony at the beginning of its sixty-ninth season in October, 1949. He left New York today by plane for France to complete engagements in France, Holland and Belgium.

Mr. Cabot told Mr. Koussevitzky before some 700 Friends of the orchestra, "You have given so generously of your great and courageous spirit, which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world.

"And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your

(Continued on page 19, column 4)

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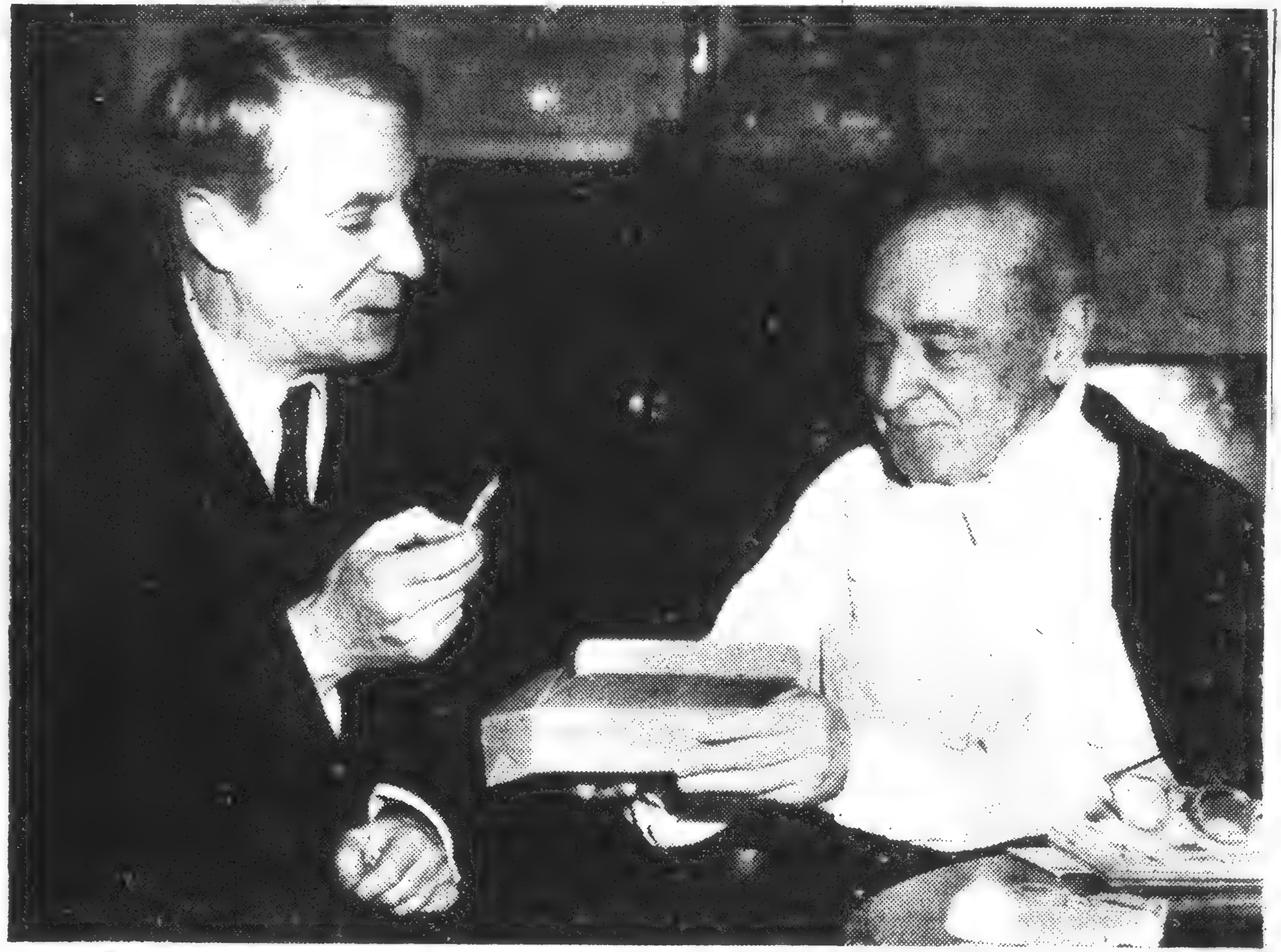
N SCIENCE MONITOR, BOSTON, FRIDAY, APRIL 9, 1948

Boston Symphony Conductors



Associated Press

Charles Münch, left, will succeed Dr. Serge Koussevitzky as conductor of the Boston Symphony Orchestra after the season of 1948-49. Here he is sharing with Dr. Koussevitzky a box of crackers in the latter's dressing room at Symphony Hall on one of the occasions when he served recently as guest conductor. Dr. Koussevitzky, shown here with his famous broadcloth cape over his shoulders, is said to consider Mr. Münch a leader capable of retaining in the orchestra the tremendous tonal qualities for which it has become famous.

Münch Chosen Conductor To Succeed Koussevitzky

Another era in the great history of the Boston Symphony Orchestra was heralded yesterday with the announcement that Charles Münch will conduct the orchestra after Dr. Serge Koussevitzky resigns the leadership at the end of the 1948-49 season.

The announcement came at the annual meeting of the Society of Friends of the Boston Symphony Orchestra, as Henry B. Cabot, President, read to Dr. Koussevitzky the letter from the Trustees of the orchestra accepting the resignation.

It was a matter of regret, Mr. Cabot said, "that the time is so near at hand for the conclusion of the most brilliant leadership and the most devoted service which the orchestra has ever enjoyed from anybody."

The prompt appointment of a successor to the famous conductor, who will have completed 25 years of service with the Boston Symphony at the end of next season, was indication of the Trustees' determination that the orchestra shall continue to have the advantages of uninterrupted leadership by a permanent conductor.

Dr. Koussevitzky's retirement was no surprise to the musical public generally, for it had been anticipated for some time that the quarter-century mark would be selected by him as an appropriate time for the step.

Mr. Münch's selection as successor was not so generally anticipated. He has conducted the orchestra as a guest on three occasions recently, and whereas he was greeted with loud and prolonged applause by the audiences, his reception by the critics was not so single-hearted. Some considered him too largely concerned with selling to the audience his own virtuosity rather than the qualities of the music. Others were lukewarm about him; still others praised him for vigor and imagination.

Mr. Münch came to the United States in 1946 and conducted the Boston Symphony Orchestra first on Dec. 27 of that year. He is a native of Strasbourg, Alsace. He founded in 1932 the Paris Philharmonic Orchestra which he has conducted ever since. He also has been conductor of the Paris Conservatory Orchestra. He returned to Europe by plane yesterday to fill engagements in France, Holland, and Belgium.

His appointment is said to meet with the hearty approval of Dr. Koussevitzky.

In the letter confirming his decision to resign, Dr. Koussevitzky also made public that he will continue to direct the Berkshire Music Center. Furthermore, he will open each Symphony season in Boston as guest conductor of the first concert as long as he wishes to do so.

Accepting the resignation, the Trustees remarked on the fact that Dr. Koussevitzky's service with the orchestra has been almost twice as lengthy as that of any other conductor in the long history of the organization.

"You have given so generously of your great and courageous spirit," said the Trustees, "which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world. And we know at Tanglewood, too (the Berkshire Music Center), you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment.

"Our heartfelt thanks and God bless you always."

The Berkshire center gives promising music students an opportunity during the summer months of studying in association with great professional musicians.

DR. KOUSSEVITZKY RETIRES

When Dr. Serge Koussevitzky steps down at the end of next season as conductor of the Boston Symphony Orchestra it will be at the age of 75 and after twenty-five years as its conductor and after five decades of music making. Those acquainted with the concerts of the Boston Symphony in its annual visits to New York and over the radio will feel more than a twinge of regret at his departure. For under his aegis the Boston has become a virtuoso ensemble of first rank and the "Boston tone" a criterion for all but two or three other orchestras in the country.

His sympathy and understanding of contemporary music has been one of the most beguiling features of his tenure. He has not only played modern compositions but by commissioning new works through the Koussevitzky Foundation has made it possible for them to come into being. His summer concerts at Tanglewood have provided excellent music in beautiful surroundings and a valuable training school for instrumentalists, conductors and composers.

It is pleasant to remember that Dr. Koussevitzky will appear as an occasional guest conductor and will still be active during the summer months at Tanglewood. And we know that his experience and counsel will be available to composers and students in the long years ahead which all those indebted to him for his music making in the past will wish him.

Nabokov Work Has Its First Performance

By L. A. Sloper

Serge Koussevitzky was warmly greeted yesterday when he returned to the stand for the eleventh program of the Boston Symphony season. He had chosen these works: Nabokov, "The Return of Pushkin," an elegy in three parts for high voice and orchestra (first performance); Debussy, "La Damoiselle Élue"; Tchaikovsky, "Letter Scene" from Eugène Onégin," and "Francesca da Rimini."

The soloists were Marina Koshetz in the Nabokov, the Debussy and the Tchaikovsky air; and Eunice Alberts for the second voice in the Debussy. The assisting chorus was the Wellesley College Choir.

* * *

Mr. Nabokov's work was composed by commission of the Koussevitzky Music Foundation and dedicated to the memory of Mme. Natalie Koussevitzky. His Lyric Symphony was played here in 1930. He has composed the ballet, "Union Pacific," and other works.

His new work is a setting of Pushkin's verses celebrating his return to the scene of his exile. Divided into an Andante, an Allegretto and a Lento assai, the composition made no particular impression. It is conventional in style, and consists, for long stretches, of chords accompanying the solo voice, and in others, of sequences of no great originality.

* * *

Miss Koshetz is the daughter of Nina Koshetz. She is the possessor of one of those voices characteristic of Russian sopranos, with pinched tones and a marked vibrato, with a tendency to depart from pitch. However, this faulty production at the start of the concert may have been due in part to nervousness incidental to her Boston debut, for in the Tchaikovsky air her voice was much more satisfactory in the middle register, though it still was unfree in the upper range and, because of the failure to place tones properly, it could be heard clearly only when the orchestra was hushed. She imparted a measure of dramatic fervor to this music, but it was impossible at any time to tell what language she was singing in.

Her performance in the Debussy was subject to the same criticisms [illegible] in the Nabokov. The contr[illegible] role in this piece was taken by Eunice Alberts, the daughter of another distinguished singer, the Boston soprano, Adèle Alberts. The daughter's voice is round, warm and full of color.

The Wellesley College Choir proved that not all the good choral singing comes out of Harvard and Radcliffe. The young women sang with good tone and expression. That they could do so, placed on the stage as they were, was a wonder, for they were crowded in between the violas and the cellos like apples in a barrel. Why they could not have been placed at the rear, as choruses have been placed before for this and other works, is hard to understand. Perhaps Dr. Koussevitzky wanted to try them out as an orchestral choir, but the arrangement was so out of visual balance, and so clumsily managed, as to nullify any possible gain in total balance.

THE NEW YORK TIMES, FRIDAY, APRIL 9, 1948.

KOUSSEVITZKY DUE TO RETIRE IN 1949

Conductor Will Then Round Out 25 Years in Boston Post—Munch Will Succeed Him

By JOHN H. FENTON

Special to THE NEW YORK TIMES.

BOSTON, April 8—Dr. Serge Koussevitzky will retire at the close of next season as conductor of the Boston Symphony Orchestra after rounding out his twenty-fifth year in that post, it was announced today.

He will be succeeded by Dr. Charles Munch, conductor of the Paris Conservatory Orchestra.

The Russian-born Dr. Koussevitzky, who will be 74 years of age in July, said he found it impossible to "continue my strenuous obligations for the length of the sixteen to eighteen weeks of our active winter season."

Dr. Koussevitzky will continue, however, as director of the Berkshire Music Center at Stockbridge, Mass. He also is expected to appear with the symphony occasionally as special guest conductor.

Announcement of Dr. Koussevitzky's retirement was made this afternoon at the annual meeting of the Society of Friends of the Boston Symphony Orchestra. It was read by Henry B. Cabot, president of the trustees.

Will Conduct 13 Concerts

During the coming season, Dr. Koussevitzky will conduct the orchestra in thirteen concerts. Guest conductors will be used in eleven. This is the same arrangement which has been followed in the present season.

Dr. Koussevitzky, a conductor in his native country, fled from the Bolsheviks in 1920. Before assuming the baton of the Boston Orchestra permanently, he had appeared in England, Germany, France and Spain.

To Boston, Dr. Koussevitzky brought his brilliant interpretation of the contemporary composers, Sibelius and Stravinsky. He has received honorary doctorates from Harvard and Brown Universities. In 1903, before he was 30, Dr. Koussevitzky was decorated by the Czar of Russsia. He was made a Knight of the French Legion of Honor in 1924.

Mr. Munch, the new conductor, was born in Strasbourg, Alsace, Sept. 26, 1891. His first teacher was his father, Ernest Munch, who was director of the Choeur Saint-Guillaume in Strasbourg. His chosen instrument was the violin, which he studied with his father and later with Lucien Capet in Paris and with Carl Flesch in Berlin.

Founded Paris Philharmonic

In 1919 Mr. Munch was made professor of the Strasbourg Conservatory and conductor of the orchestra there. He went to Leipzig in 1926 as a concert master under Wilhelm Furtwaengler.

Mr. Munch went to Paris in 1932. After conducting concerts of the Paris Symphony Orchestra and the Lamoureux and Straram Orchestras, he founded the Paris Philharmonic Orchestra, of which he since has been the regular conductor. In 1938, he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra. He still holds that post.

Mr. Munch made his first American appearance as guest conductor of the Boston Symphony Orchestra on Dec. 27, 1946. He also conducted the Boston orchestra for three weeks of the present season.

Mr. Muench left New York today for France to fulfill spring engagements as conductor in France, Holland and Belgium.

IN MUSIC POST CHANGES

Dr. Serge Koussevitzky

Dr. Charles Munch

IL 9, 1948.

CHANGES

ge Koussevitzky

Charles Munch

Muench to Succeed Koussevitzky When Conductor Retires in 1949

(Continued from First Page)

e Boston Symphony, Dr. Koussevitzky will conduct the opening concert of each symphony season after his retirement, for as many years as he wishes.

At the meeting of the Friends of the Symphony, Cabot read the letter of resignation which Dr. Koussevitzky sent to the trustees. It read in part:

"I am moved to take this decision because I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season.

"It is not without deep concern and heartache that I shall come to part with an orchestra to which I have devoted 25 years of my life and am bound by a quarter of a century of uninterrupted work and artistic achievement.

"Let me express to you my warm and heartfelt appreciation for your confidence and friendship throughout these long years, that helped to make my work a labor of love, possible only in an atmosphere of understanding and harmony."

REGRET EXPRESSED

Addressing himself directly to Dr. Koussevitzky, who had conducted a brief concert for the Friends, the president of the trustees said, "The trustees have asked me to accept your resignation and to express for all of them their regret that the time is so near at hand for the conclusion of the most brilliant leadership and the most devoted service which the orchestra has ever enjoyed from anybody.

"Your letter gives us some comfort, however, for it reaffirms the association which will continue through your position as director of the Berkshire Music Center. For our part, and we hope you will feel the same, we should like to broaden this association by anticipating that you will return to us as a very special guest in the winter season.

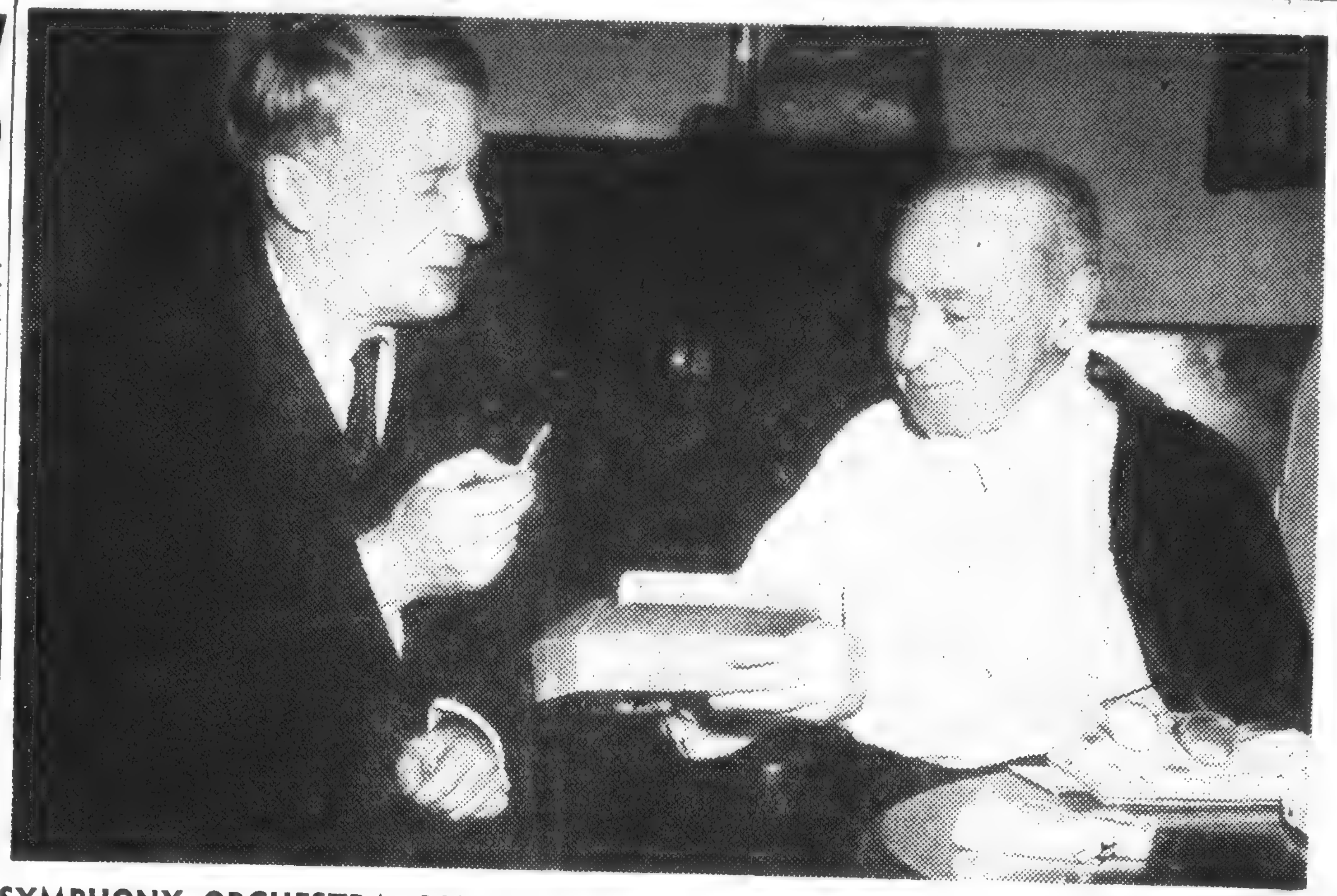
"You have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world. And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment.

"Our heartfelt thanks and God bless you always."

LONG SERVICE

Dr. Koussevitzky's silver jubilee next season will complete a period of service almost twice as long as that of any previous conductor. Previous longest was the 13 years of Wilhelm Gericke's two terms, 1884 to 1889 and 1898 to 1906.

During his 24 years as the Symphony's director, Dr. Koussevitzky has become a familiar figure in the musical life of the United States, through the orchestra's numerous tours and its weekly nationwide radio programs. His outstanding performances as conductor will be perpetuated by a long list of recordings.



SYMPHONY ORCHESTRA CONDUCTOR AND SUCCESSOR—Charles Muench (left), 56-year-old Alsatian-born conductor, is shown with Dr. Serge Koussevitzky, 74, during a visit to Boston. Muench will succeed Dr. Koussevitzky in 1949.

RKSHIRE CENTER

Koussevitzky Gets Heartfelt Tribute Here

Boston's Conductor Ends Bushnell Series Of Symphony Events

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, was presented in the final concert of the Bushnell series Tuesday night. The program [illegible]

[illegible]

Mr. Piston's Symphony.

[illegible]

syncopation and the general air of martial rat-ta-plan of the second and fourth movements suggest the contemporary Russian (if they still own him over there). Actually, Mr. Piston was probably rooting around in our own, native popular musical modes when he thought them up.

Except for certain ingratiating melodies and rhythms in the last movement, this Third is not a symphony for the concert hall loller. It is intense, complex and shrewd—and it requires concentrated listening, as well as the aural adjustment that much modern symphonic writing still demands. It is the work of an expert composer and one with things musical and emotional to say seriously and clear-eyed. Its reception last evening was not too enthusiastic, but Mr. Piston got at least a friendly if not over-interested hand from the house as he took bows on the stage with Dr. Koussevitzky.

Not Heart-to-Heart.

Mozart had been the opening fare on the program and Wagner was the closing. Dr. Koussevitzky was in a mood to make music with the most loving care, but he did not receive a similar response from the orchestra. The players must have had the Piston on their minds, for they played the "Kleine Nachtmusik" and a lot of the "Jupiter" in rather heavyhanded fashion. Dr. Koussevitzky continually had to quiet them, to shush them. The slow section of the Mozart attained a fine beauty of reading and playing, glowing under the mutes with unusual Romanticism, however. The Wagner excerpts, dramatic though they were, were roughly played in many spots.

T. H. P.

"He makes a quick study of a new piece, too. I went over the score of the Ernest Bloch concerto with him one evening at my home. Next day I took off on a concert tour, from which I returned about 12 days later. In that time Mr. Munch had learned, rehearsed and performed the piece. His memory is good, although he does not make a feature of memorizing minutely like a Toscanini or Mitropoulos.

"Personally Munch hasn't even the normal amount of egocentricity. Apart from music, I'd say he is a completely relaxed person, also completely unacademic and a man of high principle. He's thoughtful, too. Just the other night he came to my house for dinner, and he arrived with a big bunch of beautiful roses for my wife.

"Later in the evening, he told me that I ought to learn his two games of solitaire, for they can while away a good many dull hours when you are in trains on tour. One of the games is called 'Napoleon,' and I can't remember the name of the other. The one I really learned that night is more complicated than Canfield, and I can see how it could amuse you between concert stops. Munch told me he has played those games for years.

"I doubt that Mr. Munch is much of a social lion," smiled Hendl. "When he got back from an engagement in Houston, Tex., I asked him how he had spent his leisure between concerts. Do you know what he said? 'I had a fine time going every day to the zoological gardens to watch four new lion cubs.'"

2 Men Played With Munch

In the New York Philharmonic are two men who have known and played with Munch in France, Messrs. Temerson and Fortier, violinist and string bass.

"Do you remember how you told me some years ago when you came back from France, that there was a new and very talented conductor named Charles Munch?" beamed Zirato at the stocky, dark and neat-mustached Fortier.

"I do very well," smiled back the dapper bass player.

"I played for Munch in Paris," added Temerson, a man who speaks volubly whether English or French. "You know he was a very fine violinist before he became a conductor. He was concert master of the Gowandhaus Orchestra in Leipsic, some 20 years ago when Wilhelm Furtwaengler was conductor. I'l never forget, either, how when Toscanini came to conduct in Paris say about 17 years ago, Munch just for the experience, took his violin and slipped unannounced into the fiddle section and played the whole concert through while Toscanini conducted. At that time Munch already was known himself as a conductor. Munch is a deeply educated man, a fine scholar and what you would call generally cultured.

"Most of his life he devotes to music, although he has his friends and can be charmingly conversational and convivial. He knows about French antique furniture, too."

"Le Beau Charles"

It remains to be seen whether Boston will bestow an affectionate nickname upon Munch after he has taken over at Symphony Hall. If so, probably no improvement can be made over what the French call him: "Le Beau Charles."

In appearance, with his sensitive but no ascetic face (as Bostonians already know), his handsome silvery hair, slim figure and elegant manner, he indeed is "Le Beau Charles."

It remains also to be seen whether the ladies of Back Bay and Dedham, Cambridge and the North Shore, will form a special, and very feminine bloc of admirers, as did the Parisienes of the swank Faubourgs in Paris some time ago. Granted the difference of temperament between Paris and Boston, one suspects the same thing will happen.

It took a visit to New York to discover that the conductor was accompanied on his latest visit to Boston by his wife. She is said to be of a retiring disposition and with no inclination to reflect the rays of the spotlight.

It is further said her maiden name was Aubrey, that she is connected with one of the great chocolate manufacturing families of Switzerland and that she is wealthy in her own right. Mme. Munch dislikes flying and therefore sailed back to France on the Queen Mary some weeks before her husband departed from La Guardia Field Thursday evening.

Herbert F. Peyser, an editor of the periodical, Musical America, and a veteran of many years as musical journalist in Europe, furnished the little known fact that Munch was invited to conduct in St. Louis early in the war. He got as far as the Azores where some technical difficulty about passport, or the like, suddenly ended the journey. Munch returned to Paris, and carried on his work as conductor of the Paris Conservatory Orchestra, a job complicated by the fact that he had to fight the subtle machinations of the Nazis to win him over to their side.

Born in Alsace when that province was under German rule, Munch was thoroughly French, and he would have nothing to do with Third Reich collaboration. In his own way he fought the Nazis tooth and nail and emerged a winner.

Munch is a relative by marriage of Albert Schweitzer, the great Bach authority, theologian and medical missionary who has spent many years in Africa. Munch and Schweitzer both are natives of the Alsatian city of Strasbourg. Schweitzer as a young man was organist there, studied with the musical Munch family and married into it. The two men are devoted friends.

In Europe Munch has been famed for his encouragement of contemporary music. The chances are, since most of his time in the United States has been taken up by touring, that he has not had much opportunity to study the work of American composers. It is said, nevertheless, that already he has shown interest in some American scores friends have delivered to him.

Speaks Little English

At the present time there is something of a language barrier, for Munch speaks but a little English.

"He speaks the most precise and cultivated French, however," said Temerson.

The fact was corroborated by Vera Zorina, the ballet dancer turned actress, who had the spoken title role when Munch presented Honegger's "Jeanne D'Arc au Bucher" in New York last Winter.

"He was insistent about getting every accent correct when we were rehearsing," said Miss Zorina in the book-lined living room of the brownstone house in the East 60's where she and her husband, recording executive Goddard Lieberson, live.

"He was a hard taskmaster, but very pleasant to work with. I think

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Villa-Lobes' 'Madona'; Musical Highlights of 1947

By ALEXANDER WILLIAMS

Owing to exceptional tightness of space in the paper following the 10th Boston Symphony concert a considerable portion of my review of that event was of necessity cut. Unfortunately, the inscrutable powers effecting this excision eliminated any mention whatever of the first performance anywhere of Heitor Villa-Lobos' Symphonic Poem, "Madona." Hence I am taking this opportunity to congratulate Mr. de Carvalho on his skillful interpretation of a difficult score and to examine a few first impressions of it.

The composer's own comments on this Symphonic Poem seemed to me no more than pious mumbo-jumbo. Evidently they were intended as a tribute to the late Mme. Natalie Koussevitzky. "There was an indefinable expression in her features which at once inspired in me an intuitive and definite confidence, remaining as an inexplicable and enduring memory of a being possessed with rare gifts of kindness," writes Mr. Villa-Lobos. And he indicates that "Madona" is an expression of this inspiration. Considering that he received this powerful impression in his Paris days, presumably in the 1920s, and that he is the prolific author of more than a thousand works, it took him a curiously long time to realize his emotions in tone.

At any rate the poem has a good deal of aural fascination. You listen, taking in the novel and exotic sonorities, noting the strongly individual flavor of the music and the sustained atmosphere of tranquillity. It is, as an admirer observes, an unselfconscious pouring forth of sound. I only question, as with so much of Villa-Lobos whether you would greatly want to hear it again. It has a certain amount of charm, but it is also rather amorphous; and tone poems, like any musical composition, require spine and skeleton. This may be an unfair recollection of the piece, but its qualities, oddly enough with a composer of such originality, do grow dim in retrospect.

OPERA HIGHLIGHTS

And now the annual question—what stood out musically during the past year? The most significant happenings were in the operatic field. Gian-Carlo Menotti's opera, "The Medium," has been amply discussed in these columns, so there is no need to emphasize further its importance in the contemporary development of opera. Secondly, Mr. Goldovsky's production of Mozart's "Idomeneo" is still green in our memory. The performance of this extraordinary work last summer at Tanglewood and in the Opera House on Dec. 21 were outstanding events of 1947.

The establishment of the New England Opera Theater in the Opera House with a repetition of its successful "Figaro" in English is something which is a great credit to Mr. Goldovsky's sagacity and skill and to the many faithful friends who have supported the venture from the first. For the sake of the record this enterprise also produced in 1947 Menotti's "The Old Maid and the Thief" and Puccini's "The Cloak" and "Boheme." It is a coincidence to recall that by far the most successful of the Metropolitan's offerings here last year was also a spirited "Boheme", which marked the local debut of Tagliavini.

We had only one visiting orchestra in 1947, the San Francisco Symphony, which gave a pleasant concert in April. It was merely thought in some quarters that Mr. Monteux might have made a wiser selection than the Brahms First for the last half of his program. Speaking of Brahms, 1947 was his anniversary year, and Mr. Koussevitzky duly celebrated the event. Aside from the works we hear all the time anyway, there were performed the Alto Rhapsody, the Requiem and the Serenade in A major, this last, a most charming early work. The disappointment in this celebration was that we did not get the superb Double Concerto Op. 102, which was done at the Berkshire Festival in 1946 and which is the most neglected of Brahms' masterpieces.

Both new and unfamiliar music was produced by the Boston Symphony at about the usual rate. The best new works, however, were both given this autumn, Honegger's Liturgical Symphony (introduced by Mr. Muench), and Hindemith's Symphonia Serena (introduced by Mr. Burgin). Honegger's Symphony for Strings was favored by Mr. Koussevitzky during 1947, but it was actually first played by Mr. Muench at the end of 1946. Bruckner's Ninth was finally played by Mr. Walter in its original version. Mr. Bernstein offered notable revivals of Stravinsky's Sacre and Hindemith's Violin Concerto (with Ruth Posselt). Mr. Koussevitzky also served Stravinsky well by letting us hear again the Symphony of Psalms. Neither Vaughan Williams' 5th nor Rachmaninoff's 3rd Symphonies, however, would make any year specially noteworthy.

Other notable events of 1947 more or less at random, were: The performance of Beethoven's Violin Concerto by Ginette Neveu; Claudio Arrau's recital; a remarkable ballad singer, Richard Dyer-Bennet; the Harvard Symposium on Music Criticism; the Grillers' two concerts and especially their performance for the first time here of Bloch's Quartet. There were many other fine recitals; but lists are never very readable and in any case our thoughts are now forward into 1948.

Isaac Stern to Play with Symphony

The 12th pair of concerts by the Boston Symphony Orchestra in Symphony Hall will be conducted by Serge Koussevitzky next Friday afternoon and Saturday evening. Dr. Koussevitzky will then introduce the new Third Symphony by Walter Piston, which mas written by commission of the Koussevitzky Music Foundation and dedicated to the memory of Mme. Natalie Koussevitzky. The symphony was completed last summer. Prokofieff's First Violin Concerto will be performed by Isaac Stern, the young violinist, who is to make his first appearance with this orchestra. Isaac Stern, now 27, was born in San Francisco. He studied there with Naoum Blinder and in New York with Louis Persinger. It was in 1943 that he made his first appearance in Carnegie Hall.

SYMPHONY ORCHESTRA CONDUCTOR AND SUCCESSOR—Charles Muench (left), 56-year-old Alsatian-born conductor, is shown with Dr. Serge Koussevitzky, 74, during a visit to Boston. Muench will succeed Dr. Koussevitzky in 1949.

Music Lovers, Symphony Players Like Muench, Alsatian-Born Conductor Long Famed in Europe

Charles Muench, 56-year-old Alsatian-born conductor who will succeed Dr. Serge Koussevitzky at the opening of the 1949-1950 concert season, already has won enthusiastic approval from Boston music lovers who heard the current season's concerts at which he was guest conductor.

Completing two weeks of guest conducting with concerts last weekend, he was given an ovation by the critical Friday afternoon audience. The continued bursts of applause brought him back from the wings three times for acknowledgments before intermission, and another three times at the end of the program.

USES NO SCORE

A big man, six feet tall, handsome and with a shock of unruly gray hair, he conducts with vigorous gestures. He uses a baton, but frequently shifts it to his left hand to free his right for lively movement. Like several of today's younger conductors, he uses no score.

He spoke almost no English when he arrived in the United States in December, 1946. Although his English has improved to the point where—as a friend expressed it last night—"he can express himself until he gets involved, and then gives up," he addresses the musicians in French.

Members of the orchestra were delighted at the announcement of his appointment. They expressed themselves as having enjoyed his leadership, both in rehearsals and in concerts, during the one week last November and two this spring when he was guest conductor.

The Symphony conductor-elect is married. The couple have no children. It was not known last night when they planned to take up residence in Boston.

BORN IN ALSACE

Muench, who will take over the Symphony at the peak of its ability and while it is generally regarded as the world's finest orchestra, was born in Strasbourg, Alsace, Sept. 26, 1891, of a French mother and Alsatian father.

His father, Ernest Muench, who was director of the Choeur Saint-Guillaume in Strasbourg, was his first teacher. The [illegible] family includes two [illegible] of Charles who likewise have distinguished themselves musically.

The violin was Charles Muench's chosen instrument. Besides the tutorship of his father he studied with Lucien Capet in Paris and Carl Flesch in Berlin. In [illegible] he was made professor at the Strasbourg Conservatory and conductor of its orchestra.

In 1926 he went to Leipzig as concert master of the Gewandhaus Orchestra under Wilhelm Furtwangler. Six years later he transferred his activities to Paris where he conducted concerts of the Paris Symphony, Lamoureux and Straram orchestras.

He also founded the Paris Philharmonic Orchestra, of which he has since been the regular conductor. In 1938 he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, a position he likewise still holds.

His first appearance as guest conductor of the Boston Symphony Orchestra was Dec. 27, 1946, shortly after his arrival in this country

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Muench to Succeed Koussevitzky When Conductor Retires in 1949

(Continued from First Page)

Muench, conductor of the Paris Conservatory Orchestra and the Paris Philharmonic, has appeared several times as guest conductor of the Boston Symphony Orchestra, including three weeks of the present season's concerts.

He has been in America since December, 1946. During that time, he has made guest appearances with orchestras in New York, Chicago, Montreal, Cleveland, on the Pacific coast and in Texas. He left New York yesterday by plane to fulfill spring engagements in France, Holland and Belgium.

Six feet tall, he is a striking figure on the platform and critics unanimously have commented on the vigor of his gestures. During his guest conducting, he won the complete confidence and admiration of the Boston Symphony musicians. His contract with the Boston orchestra is for three years.

BERKSHIRE CENTER

Dr. Koussevitzky, although retiring as conductor of the Symphony, will continue as director of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra founded at Tanglewood in 1940. The Berkshire center fulfilled a lifelong plan of Dr. Koussevitzky for a school where talented young musicians could perform in association with the foremost professionals.

Holding a position which might [illegible] "emeritus" of the Boston Symphony, Dr. Koussevitzky will conduct the opening concert of each symphony season after his retirement, for as many years as he wishes.

At the meeting of the Friends of the Symphony, Cabot read the letter of resignation which Dr. Koussevitzky sent to the trustees. It read in part:

"I am moved to take this decision because I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active winter season.

"It is not without deep concern and heartache that I shall come to part with an orchestra to which I have devoted 25 years of my life and am bound by a quarter of a century of uninterrupted work and artistic achievement.

"Let me express to you my warm and heartfelt appreciation for your confidence and friendship throughout these long years, that helped to make my work a labor of love, possible only in an atmosphere of understanding and harmony."

REGRET EXPRESSED

Addressing himself directly to Dr. Koussevitzky, who had conducted a brief concert for the Friends, the president of the trustees said, "The trustees have asked me to accept your resignation and to express for all of them their regret that the time is so near at hand for the conclusion of the most brilliant leadership and the most devoted service which the orchestra has ever enjoyed from anybody.

"Your letter gives us some comfort, however, for it reaffirms the association which will continue through your position as director of the Berkshire Music Center. For our part, and we hope you will feel the same, we should like to broaden this association by anticipating that you will return to us as a very special guest in the winter season.

"You have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world. And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment.

"Our heartfelt thanks and God bless you always."

LONG SERVICE

Dr. Koussevitzky's silver jubilee next season will complete a period of service almost twice as long as that of any previous conductor. Previous longest was the 13 years of Wilhelm Gericke's two terms, 1884 to 1889 and 1898 to 1906.

During his 24 years as the Symphony's director, Dr. Koussevitzky has become a familiar figure in the musical life of the United States, through the orchestra's numerous tours and its weekly nationwide radio programs. His outstanding performances as conductor will be perpetuated by a long list of recordings.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

The 67th season of the Boston Symphony Orchestra ends with the Symphony Hall concerts of yesterday afternoon and tonight. It also ends amid the exaltations and tonal splendors of Brahms' First Symphony, a work which has served conductor Serge Koussevitzky as closing piece on many such occasions in the past. The program begins with the B minor Concerto Grosso, Op. 6, No. 12, by Handel, and includes the Second Suite from Prokofieff's ballet score "Romeo and Juliet."

The audience was well aware that this seasonal ending is the last but one of Serge Koussevitzky's long regime as conductor. Accordingly, they joined the orchestra in rising when he first appeared on the stage, and at the end they stood paying him noisy tribute with their handclapping and cheers. It was a bit of a wrench to realize that when we say goodby to him a year hence, he will return only occasionally as guest conductor. In the meantime, however, the sadness inevitable on that occasion may be put aside in expectation of the brilliant season we may expect to begin next Fall when Mr. Koussevitzky enters his 25th and Silver Jubilee year.

Since the Koussevitzky strings have always had their special quality of strong resonance, rich color and crystal clarity, it was fitting to show them off in the Handel Concerto Grosso. Once again they showed that satin sheen which are their glory and the despair of any string body less individually talented and collectively disciplined. The performance was admirable in respects of expression and style, although I thought the conductor took the larghetto a little too slowly.

The dramatic interpretation of Prokofieff's "Romeo and Juliet" music—a really extraordinary expression in sound of what goes on in the Shakespearean tragedy—made one wish again that some American ballet company would present the work entire. That should be a great experience. The excerpts that we know are proof that this is music by a master of orchestral writing as well as a poet of tone [illegible] of broad conception [illegible] power.

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Boston Symphony Orches

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Koussevitzky to Retire; Munch to Succeed Him

By CYRUS DURGIN

Dr. Serge Koussevitzky will retire as music director of the Boston Symphony Orchestra at the end of the season of 1948-49.

He will be succeeded by Charles Munch, the French conductor, who last week completed an engagement as guest leader of the orchestra.

This was announced yesterday by Henry B. Cabot, president of the trustees, at the annual meeting in Symphony Hall of the Society of Friends of the Boston Symphony Orchestra.

The news came as a startling climax, following a brief business session and a musical interlude in which Dr. Koussevitzky conducted the orchestra in two Wagner Preludes: those to "Lohengrin" and "Die Meistersinger."

See SYMPHONY Page 2

Symphony

Continued from the First Page

Next season will be Dr. Koussevitzky's 25th at the head of what often has been termed "the greatest orchestra in the world today," and it will have the character of a Silver Jubilee, with special features planned.

His actual retirement will follow the Berkshire Festival of 1949, which he will conduct.

The distinguished musician will then be 75. He will continue to be active director of the Berkshire Music Center at Tanglewood, and will make guest appearances with the Boston Symphony both during the main seasons here and at the Berkshire Music Festivals.

Charles Munch signed in New York on Wednesday a contract as music director, beginning in October, 1949. He flew from New York last night to fill Spring engagements in France, Holland and Belgium. Mr. Munch was born in Strasbourg, Alsace, Sept. 26, 1891, of a French mother and an Alsatian father.

THE BOSTON DAILY GLOBE—FRIDAY, APRIL 9, 1948

NEW BOSTON SYMPHONY MAESTRO BOWS IN—Charles Munch (left), new conductor, shown with Dr. Serge Koussevitsky, retiring after 25 years as director at the end of next season.

His first teacher was his father, Ernest Munch, director of the Choeur Saint-Guillaume in Strasbourg. His instrument was the violin, which he studied later with Lucien Sapet in Paris and Carl Flesch in Berlin. He was made professor at the Strasbourg Conservatory and conductor of the orchestra there in 1919. He became concert master of the Leipsic Gewandhaus Orchestra, under Wilhelm Furtwaengler, in 1926.

In 1932 he founded the Paris Philharmonic orchestra, which he has since conducted. Previously he had directed the Paris Symphony, the Lamoreaux and Straram orchestras. Since 1938, when he succeeded Philippe Gaubert, Mr. Munch also has been conductor of the Paris Conservatory orchestra.

Mr. Munch first came to the United States in 1946 and made his American debut in Boston Dec. 27. He returned to Symphony Hall last November and again in March. He has made guest appearances with other American orchestras.

Koussevitzky Holds Record

Dr. Koussevitzky has directed the Boston Symphony nearly twice longer than any other conductor in its history. The two terms of Wilhelm Gericke, who had the next longest tenure, totalled 13 years.

In his quarter century in the United States, Dr. Koussevitzky has become a commanding figure of the American musical scene, famed for his concerts here and in other cities, known to a vast radio audience across the country.

The many recordings he has made with the Boston orchestra are a preservation of the brilliance and especial quality of his art. Dr. Koussevitzky also has come to be regarded with true affection for his whole-hearted devotion in furthering modern music, notably that by American composers.

The founding of the Berkshire Music Center in 1940 was the realization of his lifelong desire to develop a school where young musicians of exceptional talent could receive the benefits of association with foremost musicians. Already the Berkshire Music Center has produced conductors, instrumentalists and singers who are making their mark.

Mr. Cabot announced the change in leadership by reading to the audience of about 700 Friends, the following letter from Dr. Koussevitsky:

"My dear Friends:

"It is a profound regret to me and a painful duty to confirm by the present letter my decision to resign as Conductor and Music Director of the Boston Symphony Orchestra following the season 1948-1949, which will also mark my 25th anniversary with our great and loved Orchestra.

"I am moved to take this decision because I feel that it will not be possible for me to continue my present strenuous obligations for the length of 16 to 18 weeks of our active Winter season.

"It is not without deep concern and heartache that I shall come to part with an orchestra to which I have devoted 25 years of my life and am bound by a quarter of a century of uninterrupted work and artistic achievement.

"I take comfort in the thought, however, that our association will not be completely severed, and as Director of the Berkshire Music Center I shall continue to serve the great educational and cultural cause, radiating from Tanglewood, thus carrying on the responsibility for a unique venture which you helped me to bring to life and which has developed to become an outstanding chapter in the history of the Boston Symphony.

"Let me express to you my warm and heartfelt appreciation for your confidence and friendship throughout these long years, that helped to make my work a labor of love, possible only in an atmosphere of understanding and harmony."

Mr. Cabot replied as follows:

"Dear Dr. Koussevitsky:

"Last Wednesday at the trustees' meeting you presented a letter to the board resigning as conductor and music director of the Boston Symphony Orchestra following the season of 1948-1949, which will mark the 25th anniversay of your leadership with you—may I say, our—orhestra. That meeting was adjourned until today and the trustees have asked me to accept your resignation and to express for all of them their regret that the time is so near at hand for the conclusion of the most brilliant leadership and the most devoted service which the orchestra has ever enjoyed from anybody.

"Your letter gives us some comfort, however, for it re-affirms the association which will continue through your position as director of the Berkshire Music Center. For our part, and we hope you will feel the same, we should like to broaden this association by anticipating that you will return to us as a very special guest in the Winter season.

"You have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world. And we know at Tanglewood, too, you have lighted a torch that will shine on through troublesome or peaceful times, and by your vision point to security and incredible accomplishment.

"Our heartfelt thanks and God bless you always."

During the business meeting, at which Oliver Wolcott was unanicously re-elected chairman of the Society of Friends, the present financial prospects of the orchestra were discussed. For the current year, $156,000 in subscriptions has been pledged by the Friends, of whom there are 324 new members.

The weekly radio broadcasts now have 21 cooperative sponsors through the country, and although broadcasting receipts are said to be about $7000 less than the previous season, the loss is expected to be made up by royalties from increased sales of recordings. General expenses, however, have gone up.

Following the business meeting and concert, tea was served in the upper Huntington av. foyer.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

For the final program of this, his 24th and next-to-the-last season as conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky has judiciously combined the old, the not-so-old and the relatively new. As heard yesterday, this program put the orchestra through its best paces, Handel's Concerto Grosso in B minor, the twelfth and last of the set that he wrote in just over a month in the fall of 1739, originally brought to our attention by Dr. Koussevitzky himself, again set forth the glories of the Boston strings. To be sure, the conductor was over-deliberate with the broad and beautiful Larghetto, but we are used to that. Making slow movements a bit too slow is one of his specialties.

At the opposite tonal extreme was the Second Suite from Prokofieff's ballet, "Romeo and Juliet." When the composer introduced the suite to us 10 years ago, at a concert of his own music, he played all seven numbers. Dr. Koussevitzky has got it down to four (which he has recorded) and no doubt they are the cream of the crop. I wouldn't remember, though I do recall that now-omitted Dance of the West Indian Slave Girls was very striking.

Anyway, the four numbers made such an agreeable impression yesterday that one longed for more of the same sort. This ballet is satirical and has little to do with Shakespeare. Indeed, the note of irony in Prokofieff's music is one of its happiest features. It is also deft and brilliant, superbly orchestrated, and for pure delight would be hard to equal in its particular sphere. The performance yesterday represented orchestral virtuosity of the highest sort.

For years Dr. Koussevitzky ended every season with the First Symphony of Brahms. For a while he replaced that work with the Ninth of Beethoven. Yesterday the Brahms was back in its honored position. Koussevitzky's eloquence with it, though sometimes a bit un-Brahmsian, is as familiar as the music itself.

This has been an interesting season and general comment upon it will appear on the music page tomorrow. Mention will not then be made of the fact, however, that at the regular concerts 40 composers were down for 73 numbers, not the largest total we have had by any means, due to the presence of many works of more than average length. Of these 40, seven were native-born Americans. Last year there were but three. Three others on the present list, Hindemith, Schoenberg and Stravinsky, are now American citizens, and there are two Brazilians. So the Western Hemisphere didn't fare so badly—composers and 16 works.

MUSIC

Symphony Concert

The 24th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Concerto Grosso for strings in B minor		Handel
"Romeo and Juliet" 2d Suite	Op. 64	Prokofieff
Symphony No. 1 in C minor	Op. 68	Brahms

By ALEXANDER WILLIAMS

The final concert of the Boston Symphony season is always an event tinged with melancholy. Except when the weather is unseasonably warm there seems no good reason why the concerts should stop. So Dr. Koussevitzky takes the curse off the occassion, or, in another sense, adds to our burden of regret, by offering a resplendent performance of Brahms First Symphony. It is certainly his favorite for this role of winding up the season. This year, in fact, we have heard all four of the Brahms Symphonies, which is almost too much of a good thing in so far as variety of program-making is concerned. If at all costs we must have so much Brahms, why not the Double Concerto, one of his greatest symphonic works?

The one near-novelty of the program was Prokofieff's Second Suite from "Romeo and Juliet," though it may be familiar to many of us from the orchestra's recording of it. Dr. Koussevitzky evidently thinks that the entire Suite is overlong. It was a bit too long on the program which Prokofieff himself conducted here in 1938, but would it not have fitted well at yesterday's concert? At any rate we were not given the chance to find out. The most impressive section is the finale, "Romeo at Juliet's Grave," which is serious music of passionate intensity. The opening makes superb use of contrasted fortissimi and pianissimi, and the two middle sections are ballet music of great distinction.

One of Prokofieffs chief attributes is his extraordinarily musical sense of humor. It asserts itself again and again throughout his works, with many a sly twist harmonically or melodically and all manner of ingeniously contrived tricks. It would seem advisable to ignore Shakespeare in listening to this Suite. The music speaks for itself, and any references to Shakespeares characters are, as the novelists always apologize, purely coincidental.

Dr. Koussevitzky rather exaggerated the allargando conclusions in the Handel Suite, but otherwise the strings sounded superbly in it. All afternoon, as a matter of fact, we heard glowing orchestral sound and playing. It was a fitting end to the season. Some general remarks on the Symphony season will be found in the Sunday Herald, where there is more space to discuss the various aspects thereof.

Juilliard Concert

Koussevitzky Conducts Third in Student Aid Series

By Francis D. Perkins

JULLIARD ORCHESTRA AND CHORUS, Serge Koussevitzky, guest conductor, concert yesterday afternoon in Carnegie Hall. The program:

Overture to "Egmont" .... Beethoven
Symphony No. 9, in D minor .... Beethoven
Soloists: Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor; Harry Wayne, basso.

For the third and last concert of its Carnegie Hall series for the benefit of its Student Aid Fund, the Juilliard School of Music enlisted the services of an eminent guest conductor, Serge Koussevitzky, who directed memorable performances of two works of Beethoven, the "Egmont" overture and the Ninth Symphony. Except for the Boston Symphony Orchestra's musical director, all of the more than 300 participants were Juilliard students. Apart, however, from a sense of youthful and intent enthusiasm, there was nothing to suggest that this was a student performance.

The prevailing quality of the orchestral playing and the choral singing spoke well not only for the leadership and inspiration provided by the conductor, but also for the preparation that must have preceded the final rehearsals. The instrumental standard which marked yesterday afternoon's concert was one to be expected of a first class major symphony orchestra, while this noteworthy professional standard was not accompanied by an impression of routine. On Dr. Koussevitzky's part, the concert suggested that he enjoys working with student musicians; this impression had also been given by the festival which he presented with his Berkshire Music Center students in 1942.

The members of the orchestra, judging by yesterday's program, are accomplished instrumentalists; there were no apparent weak spots in the ensemble's various sections. An occasional preponderance in the strings in proportion to the woodwinds, which was noticeable in the symphony, could be attributed to the seating of the musicians on a necessarily crowded stage. The lyricism of the tone of the violins and the artistry of this section's phrasing was one feature of the concert; another was the exceptional vitality and exuberance that characterized the triumphant close of the "Egmont" overture. The performance as a whole told of eager devotion, pervasive vitality and an inherent freshness in the interpretation of the music. Both works are among the perennial masterpieces of symphonic literature; both are familiar, but the performance impressed its hearers with the quality of the music rather than reminding them of its familiarity.

The singing of the chorus, trained by Robert Shaw, deserved the highest praise in all respects, including quality and balance of tone and conveyance of the emotions of the music and of Schiller's text, which was sung in the original German. The tone was clear, full and firm, giving no hint of the difficulties of the vocal in the finale of the Ninth Symphony; the choral music was presented with memorable momentum and expressiveness.

The quartet of soloists compared very favorably with other groups that have sung in the Ninth Symphony here in recent years even if yesterday, as in all or nearly all of the performances this reviewer has heard in the last thirty years, it did not entirely disguise the difficulties of its assignment. Miss Moll's voice seemed to be of unusual caliber, in brightness and firmness of tone and effectiveness at high altitudes; it needed more evenness of phrasing. Mr. Druary sang his principal solo with a pleasing, if slightly tense quality of tone; Mr. Wayne's introductory solo, while needing slightly more firmness, had a well phrased and musical presentation. Mr. Shaw shared in the applause bestowed upon the conductor, singers and instrumentalists by a large audience.

THE HARTFORD TIMES. WEDNESDAY,

'Goodbye Koussevitzky' In Hartford Applause

By CARL E. LINDSTROM

It was less than a week ago that Dr. Serge Koussevitzky's forthcoming retirement was announced. If he conducts a limited number of concerts next season, no one knows yet whether any of these will be in this city and doubtless many people in Bushnell Hall last night thought they might be listening to his last Hartford performance.

There was an ovation when he first appeared. The man, who has always been warmly received here, was applauded with unusual heartiness after every number.

The sentiments of his admirers must have been apparent to him, for Koussevitzky, who is a sensitive artist, began his program with an urbanity customary to those pleased moments when he produces his best Mozart and he quickly ran an artistic temperature which culminated in as lush and plangent a Wagner as his sonorous Boston Symphony is capable of.

From the Little Night Music to the Lohengrin Prelude and the Meistersinger Overture, it was a typical Koussevitzky program (and who wanted anything else?) because the middle of it was given over to a contemporary American score and a Boston one at that, Walter Piston's new Third Symphony.

* * *

WITHOUT KOUSSEVITZKY what are we going to do about today's music? Not much probably, because there isn't a single one of our visiting maestros who has courage enough to get very far away from Tschaikowsky and Brahms and Debussy. They would play Raff and Delibes if that were what they thought the customers wanted.

It would be inadequate and sentimental to talk about Koussevitzky's retirement unless proper notice were taken of his evangelical bias in favor of living composers, particularly if they live in this country. He brought us Shostakovich and Hindemith when nobody asked him to, but he insisted upon Copland and Schuman and Harris.

Last night I changed my mind about Piston. Up to now he has been, for me, very professorial and efficient and uninteresting. I had the feeling that he didn't want you to know what his music was about, just as his own notes in last night's program seemed intended to be as uninformative as possible.

* * *

BUT HIS THIRD Symphony is more than mere technique. He did not seem to be preoccupied with design, although the climax in each movement was magnificently managed.

Possibly this Piston symphony has a program, but since it isn't vouchsafed to us, the meaning is anybody's guess, particularly anybody who was moved by it even if he happens to be a critic. The march-like finale is a hint; so is the dialectic scherzo.

Certainly the slow movement is subjective, and there is tone painting which is sometimes impressionistic, sometimes atmospheric. No self-respecting composer is going to supply a scenario and say that he is depicting a camp meeting or a clambake or a lynching, but Mr. Piston's symphony struck me as being about people, and for people. I cannot imagine people not asking to hear it a second time and a third because there is a mesmeric undertone which argues: This has a good deal to do with you.

It really leads one to wonder what difference there is between Mozart and Piston, between Piston and Wagner, except dates and styles? Yes, this perhaps: Composers do not work miracles; they don't try to do so. They are content to make patterns or to report what they have observed. Miracles don't happen today. And they didn't in Wagner's day, except that Wagner was the kind of genius who made them happen.

There is no other word but miracle to describe the Lohengrin Prelude. From the standpoint of architecture, it was a matchless crescendo, but that is not enough. It was not real; it was from another world altogether that Koussevitzky took it. For many, this must have been the peak of the program; perhaps for Koussevitzky. It set him aglow.

This concert had everything—the aristocratic Jupiter Symphony, the excitement of a modern work superbly done, the brilliance of the over-familiar but never-to-do-be-denied Meistersinger Prelude.

It had the seal, the hallmark of Koussevitzky.

Esplanade's Twentieth

The Fourth of July, 1929, meant more than a day of firecrackers and frolic at the height of a stock market boom. It was the day that a young Boston Symphony Orchestra member, Arthur Fiedler, carried out the courage of his convictions in the first Esplanade Concert that broadened Boston's outdoor musical life from a silver cornet band to symphonies in a shell. From the start, through boom times and depression, the melodic and beautiful summer evenings have been a public service and a public privilege, with small contributions from thousands providing the support.

Next month the concerts begin their 20th season, no longer an experiment. The conductor still is Arthur Fiedler. The first wooden shell of 1929 is only a memory as is the larger, steel plate structure that served from 1934 to 1940. Eight years ago, on July 2, the present and permanent granite Hatch Memorial Shell was dedicated to Boston's lovers of good music of whom 20,000 will gather on the green in a single evening and 250,000 will throng to the Esplanade lawn over the season.

As the audience has grown in size and enthusiasm, so has the orchestra nearly doubled from its 46 musicians of the first five years and its repertoire expanded from mere attraction to the educational delight of the listeners. Symphonies now are old friends, rather than curiosities, with admirable balance of popular repertory. The growth of the music has not dwarfed the setting of informality and charm. Its success is a tribute to practical genius that feared neither the unknown nor financial uncertainty. Anything less than the concerts' continuance would be unthinkable.

Herald

CINCINNATI, O.
ENQUIRER
MAY 1 - 1948

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Johnson To Conduct In Week Of Concerts Of Boston Symphony

Thor Johnson, Cincinnati Symphony Orchestra Conductor, accepted an invitation yesterday to be guest conductor of the Boston Symphony Orchestra at four concerts in Boston the week of January 17, 1949.

In recognition of the honor accorded to the young Cincinnati conductor, J. M. O'Kane, Orchestra Manager, is making plans to obtain a guest conductor for local concerts Johnson was scheduled to direct here January 22 and 23.

Last night Johnson conducted the first concert of the May Festival at Ann Arbor.

ROANOKE, VA.
TIMES
[illegible] 1948

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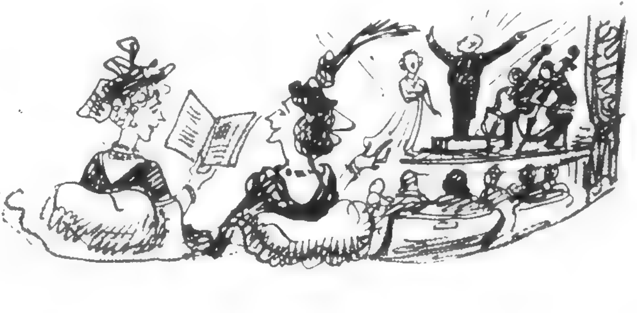
Book of the Month Club News
NEW YORK, N. Y.
MAY - 1948

NOWADAYS Brooklyn's reputation has become so much a matter of accent and a ball team, that we're glad to repeat a bit of ultra refinement overheard at a concert at the Brooklyn Academy of Music. Five times a season the Boston orchestra plays there, and on this occasion Koussevitsky was introducing a new singer—a young girl with a beautiful voice. It was the opportunity of a lifetime. The girl was making



her debut with the best orchestra and with one of the most renowned conductors in the country. And she made good. After her songs the applause was deafening. She came out for call after call. Kousevitsky shook her hand and the men of the orchestra tapped their stands with enthusiasm. It was at this point that the little woman in the third row was heard to say: "Such a lovely girl! Isn't it too bad she has to earn her living!"

MUSKOGEE, OKLA.
PHOENIX
MAY

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Symphony Hall loses its austere surroundings and, with seats removed and replaced by tables at which cooling refreshments are served provides an ideal setting for enpoyment of lighter musical fare.

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HERALD

STRAVINSKY: L'HISTOIRE DU SOLDAT, OCTET FOR WIND INSTRUMENTS - Last summer in the Concert Theater at Tanglewood, the Boston Symphony's summer capital in Lenox, Mass., young Leonard Bernstein (whom many had guessed would succeed Serge Koussevitzky instead of Charles Munch) conducted two works Igor Stravinsky had composed for small groups, "The Soldier's Tale," a setting for a fairy tale about a soldier, violin and the devil, played by seven instruments, and Octet for Wind Instruments. The former, which usually employs a narrator in concert hall performance but does not here, is a complex work in the style of a suite in which each of the seven participants is treated as a solo instrument; some of it is difficult to take, but it is first-class as a technical feat. The octet is easier to listen to and superbly played, in spite of its [illegible], by the excellent Bostonians. The recording is so good that we congratulate Red Seal [illegible] the men who did the [illegible] Gilbert and [illegible]

ERIE, PA.
DISPATCH-HERALD-SUN
[illegible] 1948

To Retire

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Juilliard Concert

Koussevitzky Conducts Third in Student Aid Series

By Francis D. Perkins

JUILLIARD ORCHESTRA AND CHORUS, Serge Koussevitzky, guest conductor, concert yesterday afternoon in Carnegie Hall. The program:
Overture to "Egmont" .... Beethoven
Symphony No. 9, in D minor .... Beethoven
Soloists: Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor; Harry Wayne, basso.

For the third and last concert of its Carnegie Hall series for the benefit of its Student Aid Fund, the Juilliard School of Music enlisted the services of an eminent guest conductor, Serge Koussevitzky, who directed memorable performances of two works of Beethoven, the "Egmont" overture and the Ninth Symphony. Except for the Boston Symphony Orchestra's musical director, all of the more than 300 participants were Juilliard students. Apart, however, from a sense of youthful and intent enthusiasm, there was nothing to suggest that this was a student performance.

The prevailing quality of the orchestral playing and the choral singing spoke well not only for the leadership and inspiration provided by the conductor, but also for the preparation that must have preceded the final rehearsals. The instrumental standard which marked yesterday afternoon's concert was one to be expected of a first class major symphony orchestra, while this noteworthy professional standard was not accompanied by an impression of routine. On Dr. Koussevitzky's part, the concert suggested that he enjoys working with student musicians; this impression had also been given by the festival which he presented with his Berkshire Music Center students in 1942.

The members of the orchestra, judging by yesterday's program, are accomplished instrumentalists; there were no apparent weak spots in the ensemble's various sections. An occasional preponderance in the strings in proportion to the woodwinds, which was noticeable in the symphony, could be attributed to the seating of the musicians on a necessarily crowded stage. The lyricism of the tone of the violins and the artistry of this section's phrasing was one feature of the concert; another was the exceptional vitality and exuberance that characterized the triumphant close of the "Egmont" overture. The performance as a whole told of eager devotion, pervasive vitality and an inherent freshness in the interpretation of the music. Both works are among the perennial masterpieces of symphonic literature; both are familiar, but the performance impressed its hearers with the quality of the music rather than reminding them of its familiarity.

The singing of the chorus, trained by Robert Shaw, deserved the highest praise in all respects, including quality and balance of tone and conveyance of the emotions of the music and of Schiller's text, which was sung in the original German. The tone was clear, full and firm, giving no hint of the difficulties of the vocal in the finale of the Ninth Symphony; the choral music was presented with memorable momentum and expressiveness.

The quartet of soloists compared very favorably with other groups that have sung in the Ninth Symphony here in recent years even if yesterday, as in all or nearly all of the performances this reviewer has heard in the last thirty years, it did not entirely disguise the difficulties of its assignment. Miss Moll's voice seemed to be of unusual caliber, in brightness and firmness of tone and effectiveness at high altitudes; it needed more evenness of phrasing. Mr. Druary sang his principal solo with a pleasing, if slightly tense quality of tone; Mr. Wayne's introductory solo, while needing slightly more firmness, had a well phrased and musical presentation. Mr. Shaw shared in the applause bestowed upon the conductor, singers and instrumentalists by a large audience.

THE HARTFORD TIMES. WEDNESDAY,

'Goodbye Koussevitzky' In Hartford Applause

By CARL E. LINDSTROM

It was less than a week ago that Dr. Serge Koussevitzky's forthcoming retirement was announced. If he conducts a limited number of concerts next season, no one knows yet whether any of these will be in this city and doubtless many people in Bushnell Hall last night thought they might be listening to his last Hartford performance.

There was an ovation when he first appeared. The man, who has always been warmly received here, was applauded with unusual heartiness after every number.

The sentiments of his admirers must have been apparent to him, for Koussevitzky, who is a sensitive artist, began his program with an urbanity customary to those pleased moments when he produces his best Mozart and he quickly ran an artistic temperature which culminated in as lush and plangent a Wagner as his sonorous Boston Symphony is capable of.

From the Little Night Music to the Lohengrin Prelude and the Meistersinger Overture, it was a typical Koussevitzky program (and who wanted anything else?) because the middle of it was given over to a contemporary American score and a Boston one at that, Walter Piston's new Third Symphony.

* * *

WITHOUT KOUSSEVITZKY what are we going to do about today's music? Not much probably, because there isn't a single one of our visiting maestros who has courage enough to get very far away from Tschaikowsky and Brahms and Debussy. They would play Raff and Delibes if that were what they thought the customers wanted.

It would be inadequate and sentimental to talk about Koussevitzky's retirement unless proper notice were taken of his evangelical bias in favor of living composers, particularly if they live in this country. He brought us Shostakovich and Hindemith when nobody asked him to, but he insisted upon Copland and Schuman and Harris.

Last night I changed my mind about Piston. Up to now he has been, for me, very professorial and efficient and uninteresting. I had the feeling that he didn't want you to know what his music was about, just as his own notes in last night's program seemed intended to be as uninformative as possible.

* * *

BUT HIS THIRD Symphony is more than mere technique. He did not seem to be preoccupied with design, although the climax in each movement was magnificently managed.

Possibly this Piston symphony has a program, but since it isn't vouchsafed to us, the meaning is anybody's guess, particularly anybody who was moved by it even if he happens to be a critic. The march-like finale is a hint; so is the dialectic scherzo.

Certainly the slow movement is subjective, and there is tone painting which is sometimes impressionistic, sometimes atmospheric. No self-respecting composer is going to supply a scenario and say that he is depicting a camp meeting or a clambake or a lynching, but Mr. Piston's symphony struck me as being about people, and for people. I cannot imagine people not asking to hear it a second time and a third because there is a mesmeric undertone which argues: This has a good deal to do with you.

It really leads one to wonder what difference there is between Mozart and Piston, between Piston and Wagner, except dates and styles? Yes, this perhaps: Composers do not work miracles; they don't try to do so. They are content to make patterns or to report what they have observed. Miracles don't happen today. And they didn't in Wagner's day, except that Wagner was the kind of genius who made them happen.

There is no other word but miracle to describe the Lohengrin Prelude. From the standpoint of architecture, it was a matchless crescendo, but that is not enough. It was not real; it was from another world altogether that Koussevitzky took it. For many, this must have been the peak of the program; perhaps for Koussevitzky. It set him aglow.

This concert had everything—the aristocratic Jupiter Symphony, the excitement of a modern work superbly done, the brilliance of the over-familiar but never-to-do-be-denied Meistersinger Prelude.

It had the seal, the hallmark of Koussevitzky.

Esplanade's Twentieth

The Fourth of July, 1929, meant more than a day of firecrackers and frolic at the height of a stock market boom. It was the day that a young Boston Symphony Orchestra member, Arthur Fiedler, carried out the courage of his convictions in the first Esplanade Concert that broadened Boston's outdoor musical life from a silver cornet band to symphonies in a shell. From the start, through boom times and depression, the melodic and beautiful summer evenings have been a public service and a public privilege, with small contributions from thousands providing the support.

Next month the concerts begin their 20th season, no longer an experiment. The conductor still is Arthur Fiedler. The first wooden shell of 1929 is only a memory as is the larger, steel plate structure that served from 1934 to 1940. Eight years ago, on July 2, the present and permanent granite Hatch Memorial Shell was dedicated to Boston's lovers of good music of whom 20,000 will gather on the green in a single evening and 250,000 will throng to the Esplanade lawn over the season.

As the audience has grown in size and enthusiasm, so has the orchestra nearly doubled from its 46 musicians of the first five years and its repertoire expanded from mere attraction to the educational delight of the listeners. Symphonies now are old friends, rather than curiosities, with admirable balance of popular repertory. The growth of the music has not dwarfed the setting of informality and charm. Its success is a tribute to practical genius that feared neither the unknown nor financial uncertainty. Anything less than the concerts' continuance would be unthinkable.

CINCINNATI, O.
ENQUIRER
MAY 1 - 1948

mission were promised by Miller.

Johnson To Conduct In Week Of Concerts Of Boston Symphony

Thor Johnson, Cincinnati Symphony Orchestra Conductor, accepted an invitation yesterday to be guest conductor of the Boston Symphony Orchestra at four concerts in Boston the week of January 17, 1949.

In recognition of the honor accorded to the young Cincinnati conductor, J. M. O'Kane, Orchestra Manager, is making plans to obtain a guest conductor for local concerts Johnson was scheduled to direct here January 22 and 23.

Last night Johnson conducted the first concert of the May Festival at Ann Arbor.

ROANOKE, VA.
TIMES
MAY 2 - 1948

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ERIE, PA.
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MAY 2 - 1948

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NEW YORK, N. Y.
TIMES
MAY

RECORDS: BEST SELLERS AND MUSICAL TASTE

By HOWARD TAUBMAN

BEST-SELLING figures are not necessarily an indication of merit, but they provide a revealing clue to the tastes of a large segment of the public. This is particularly [illegible] case of records which, [illegible] reach into homes [illegible] concert and [illegible].

The three major companies—[illegible] Columbia and Decca—have [illegible] best sellers for the past year [illegible] and any one interested in musical trends in this [illegible] might do well to study and analyze them.

[illegible] best-selling "red seal" [illegible] 1947 in the order of their popularity were:

Tchaikovsky's Nutcracker Suite, played by the Philadelphia Orchestra under the direction of Eugene Ormandy.

Tchaikovsky's Piano Concerto No. 1, in B flat minor. (The work itself ranks second, but the demand at Victor is divided between two performances: one by Vladimir Horowitz and the NBC Symphony under Arturo Toscanini's leadership and the other by Artur Rubinstein and the Minneapolis Symphony Orchestra with Dimitri Mitropoulos conducting.)

Beethoven's "Moonlight" Sonata, performed by Horowitz. (This work was always a prime favorite among record purchasers, particularly in the performance by Ignace Jan Paderewski.)

Beethoven's Fifth Symphony, played by Toscanini and the NBC Symphony Orchestra.

Rimsky-Korsakoff's Scheherazade Suite, with Pierre Monteux conducting the San Francisco Symphony Orchestra.

Rachmaninoff's Piano Concerto No. 2, in C minor. (Here again there are two Victor recordings which, together, have achieved best-selling rating for the work: one by Sergei Rachmaninoff and the Philadelphia Orchestra conducted by Ormandy and the other by Rubinstein and the NBC Symphony conducted by Vladimir Golschmann.)

Offenbach's Gaité Parisienne, played by the Boston "Pops" Orchestra under Arthur Fiedler's direction.

Tchaikovsky's Violin Concerto, with Jascha Heifetz and the London Philharmonic led by John Barbirolli.

Ravel's Bolero, with Serge Koussevitzky and the Boston Symphony Orchestra.

Gershwin's Rhapsody in Blue, with José and Amparo Iturbi (in their two-piano version) sharing honors with a recording by Jesús Maria Sanromá and the Boston "Pops" under Fiedler.

Now consider Columbia's best-selling "masterworks" albums for 1947 in the order of their popularity. (Columbia has supplied us only with its ranking five):

Rhapsody in Blue, with Oscar Levant, the Philadelphia Orchestra and Ormandy.

Strauss Waltzes, with André Kostelanetz and his orchestra.

Khatchaturian's Gayne Suite (this is the thing with the immensely popular Sabre Dance), played by the New York Philharmonic-Symphony under Efrem Kurtz.

Nutcracker Suite, with the New York Philharmonic under Artur Rodzinski.

Hansel and Gretel, in the Metropolitan Opera performance with Risë Stevens and Nadine Conner and Max Rudolf conducting.

Decca depends largely on foreign-made recordings in this field and sells these at higher prices than the other companies. It does not reach comparable sales figures on some items in its list of serious music. Its first ten, however, are also symptomatic:

Stravinsky's Petruchka, with Ernest Ansermet conducting.

Khatchaturian's Piano Concerto, with Moura Lympany as pianist.

Delibes' Sylvia Ballet Music.

Tchaikovsky's Swan Lake Ballet.

Mozart's Piano Concerto No. 15 (K. 450), with Kathleen Long as soloist.

Ravel's Bolero, with Charles Munch conducting.

Britten's Peter Grimes Suite. (This recording by the Concertgebouw Orchestra of Amsterdam under the direction of Eduard van Beinum was released only a few weeks ago and it has climbed into the list of best sellers).

Saint-Saëns' Piano Concerto No. 2, with Miss Lympany as soloist.

Franck's Symphonic Variations, with Eileen Joyce as pianist and Munch conducting.

Schubert's Unfinished Symphony, with Anatol Fistoulari conducting.

Albums, of course, are not the only measure of popular taste. The single disks and the demand for them have something to tell us.

Columbia's five leading singles in 1947 were:

Bach-Gounod's Ave Maria, with Kostelanetz and his orchestra.

Malotte's The Lord's Prayer, with Nelson Eddy.

Liszt's Hungarian Rhapsody No. 2, with Ormandy and the Philadelphia.

Villa-Lobos' Bachianas Brasileiras No. 5, with Bidu Sayao.

Selections from La Bohème, with Richard Tauber conducting the London Symphony Orchestra.

Victor's top ten among the "red seal" singles in 1947 were:

Chopin's Polonaise in A flat, Op. 53, with Iturbi.

Debussy's Clair de lune, with Iturbi.

Addinsell's Warsaw Concerto, with Fiedler and Boston "Pops."

Cade's Jalousie, with Fiedler and Boston "Pops."

Liszt's Liebestraum, with Iturbi.

Strauss' Blue Danube Waltz, with Leopold Stokowski and the Philadelphia.

Calloway's The Whiffenpoof Song, with Robert Merrill and Russ Case and his orchestra.

Waldteufel's Skaters Waltz, with Toscanini and NBC Symphony.

Harmati's Bluebird of Happiness with Jan Peerce.

Liszt's Hungarian Rhapsody No. 2, with Alexander Brailowsky.

As you glance over all these best sellers you discover that they encompass relatively few of the towering masterpieces of musical literature. The great public demand—and this has held true for many years in the record field—continues to be for works that have come to be designated as semi-classical, an awkward descriptive term but one that has an unmistakable meaning for the trade and the public.

The serious student of public taste may conclude that the best sellers prove that no progress is being made, but such a conclusion may be superficial. The salient fact is that records have been selling in increasingly huge numbers in recent years, and this means that they have been reaching a new public.

The new collector may start with the so-called semi-classics but experience has shown that he goes on, more often than not, to bigger and better things. The impressive sales figures compiled by recordings of fine scores, which may not reach the top ten but which sell nevertheless in large quantities, bear this out.

Public taste may be developing slowly, but it is developing, and it is growing on a massive front. The size of the audience is a factor not to be dismissed lightly.

REVIEWS

Omphale's Shining Wheel by Saint-Saëns, not one of the war-horses of the single-disk repertory is done elegantly by Sir Thomas Beecham and the Royal Philharmonic Orchestra (Victor).

Weber's **Oberon Orchestra** is played brilliantly by the Boston Symphony under Koussevitzky (Victor), and his **Freischuetz Overture** gets a sumptuous reading from the Philadelphia led by Eugene Ormandy (Columbia). Neither work, however, has been neglected in the past.

Mr. Ormandy and the Philadelphians also offer Weber's **Invitation to the Dance** (Columbia), arranger not identified. Could it be Mr. Ormandy?

Leopold Stokowski and "his Symphony Orchestra," as it is billed without further detailing, play **Enesco's Rumanian Rhapsody in A, Op. 11, No. 1** (Victor).

Day Photographers, St. Louis

Vladimir Golschmann, conductor of recording of Rachmaninoff's Piano Concerto No. 2, on the best-selling list for 1947.

DALLAS, TEXAS
NEWS
MAY 1948

DIAL SUGGESTIONS

Boston 'Pops' To Start 1948 Series

By FAIRFAX NISBET

Two debaters from North Texas State College, Denton, will appear on a radio broadcast of "We, the People" (8 p.m. over KRLD). After defeating the University of Florida in finals of the 34-team meet, the NTSC team received the Sigurd F. Larmon trophy as the national champion college debaters of the second annual National Invitation Debate Tournament at West Point Saturday.

ARTHUR FIELDER

Team members are David Cotton of Sherman and Keith Parks of Belleville, Ark.

◆

One of the surest ways for the radio fan to know that winter is definitely gone, and summer is right here at us, is when the summer replacement shows start making their air appearances.

Some shows vary the summer replacement diet, but others have a regular warm weather standby. One of the latter is the Boston Symphony broadcast, the music lovers' delight during the winter.

The radio listener gets the same treatment as Boston Symphony audiences. The summer show, Boston "Pops" concert, is just as much of an institution in the land of the bean, the cod fish, the Lowells, the Cabots and Lodges as the Boston Symphony.

Tuesday the Boston "Pops" will be heard in its first 1948 broadcast (WFAA-570, and WFAA-FM, at 8:30 p.m.) with Arthur Fiedler, who has been the summer season conductor for lo these many seasons, on the podium.

The initial program, in the customary lighter vein, will include "Knightsbridge" March, Overture to "The Gypsy Baron," "Masquerade" Suite; Waltzes from "The Count of Luxemburg," and excerpts from "Finian's Rainbow," "Allegro," "Brigadoon" and "High Button Shoes."

◆

GUESTS: Janet Blair, movie actress, will be the visiting celebrity of Bob Hope's show (WFAA-WBAP-820, at 9 p.m.). . . . Irving Berlin will make the first of two appearances this week Tuesday on the "Supper Club" (WFAA-WBAP-820, at 6 p.m.).

◆

DISCUSSION FORUM: "Should the United Nations Be Revised With or Without Russia?" will be the topic of debate when the broadcast of "America's Town Meeting of the Air" is heard Tuesday (WFAA-570, at 7:30 p.m.) from the Henry Clay High School auditorium in Lexington, Ky. A. H. Feller, general counsel and director of the legal department of the U.N., and Rep. Jacob K. Javits (Rep.) of New York, who is a member of the House foreign affairs committee, will argue the negative position, Rep. Estes Kefauver (Dem.) of Tennessee a member of the House judiciary committee and special committee on small business, and Ely Culbertson, chairman of the Citizens Committee for United Nations Reform, will support proposals to revise the United Nations.

◆

MUSIC: Margaret Ann Luecke, pianist and composer from Texas State College for Women, Denton, will be guest artist featured on Tuesday's "Cadenza" program (WFAA-570, and WFAA-FM, at 7 p.m.). Her program will include her own composition Fantasy in D Minor, in addition to Capriccio, Opus 116, No. 3, by Brahms, Danse by Debussy, and Prelude, No. 3, by Gershwin.

CINCINNATI, OHIO
TIMES-STAR
MAY 3 - 1948

Johnson to Lead Boston Symphony

Thor Johnson, Cincinnati Symphony Orchestra conductor, will appear as guest conductor of the Boston Symphony Orchestra during the week of Jan. 17-23. Johnson, who is currently filling an engagement as guest conductor at the Ann Arbor (Mich.) May Festival, has been invited by Dr. Serge Koussevitsky, musical director of the Boston orchestra, to conduct four concerts.

The Cincinnati Symphony Orchestra concerts on Jan. 21 and 22, with Zino Francescatti as violin soloist, will be presented under the baton of a guest conductor whose name will be announced later, according to J. M. O'Kane, manager.

O'Kane expressed the pleasure of the orchestra management and directors at the news of Johnson's Boston engagement, which he termed "well-merited recognition" of the Cincinnati conductor's ability.

[138]

STAGE—SCREEN

MATTER OF MUSIC

Surveying Symphony's 67th Season---With Praise and Blame Where Needed

BY WARREN STOREY SMITH

In surveying the Boston Symphony's 67th season, which ended last evening, it is difficult not to think in terms of a year from now: to consider Dr. Koussevitzky's great work with and for the orchestra as accomplished, and to speculate upon Mr. Muench who, after a month's acquaintance all-told, is still pretty much an unknown quantity, as to what he will play and how he will play it. That, with a chief conductor, will be a novel experience for us. No doubt, he has his pet pieces, and they are probably different from Dr. Koussevitzky's. Someone should remind him that we don't really need to hear the four Symphonies of Brahms and the Second and Fifth of Sibelius every season.

The most brilliant performance of the period now under consideration came, not from Dr. Koussevitzky or his appointed successor, but from Leonard Bernstein. I refer, of course, to his revival, after 30 years, of the Second or "Resurrection" Symphony of Mahler. The composer deserves some of the credit for the work's sensational success with two audiences, but he owed much to Mr. Bernstein, as did we all, for his able marshalling of orchestra, chorus and soloists, his inspired interpretation. It is the general feeling that Mr. Bernstein, for all his remarkable gifts, is still too young to be in supreme command of one of the major American orchestras. But give him time. He has the goods, and we didn't have to import him.

A Choral Season

This was very much a choral season. Besides the Mahler, we had Stravinsky's "Oedipus Rex," with the Harvard Glee Club; Dubussy's "The Blessed Damozel," with the Wellesley College Choir; and, from Mr. Muench with the Cecilia Society, Debussy's "Martyrdom of St. Sebastian." This last performance was a fine one, but the piece itself hardly deserves the emphasis that has been placed upon it hereabouts. As well as appearing in the Mahler Symphony, the Harvard-Radcliffe Chorus participated in Beethoven's "Missa Solemnis," given last Tuesday evening in aid of the orchestra's pension fund.

Most important of the many new pieces were Hindemith's "Symphonia Serena" and Ives' "Three places in New England" (both from Mr. Burgin) and the Fourth Symphony of Malipiero. Mr. Muench offered the "Symphonie Liturgique" of Honegger, which proved impressive in spots and missed fire elsewhere. He introduced a pleasant suite from the "Dardanus" of old Rameau, otherwise, in his three pairs of concerts he stuck to repertory pieces. It is a pity that we did not get his remarkable version of Berlioz's "Fantastique," but heard it instead from Eleazar de Carvalho in a performance of no more than routine excellence. That young man from Brazil, like Mr. Bernstein, another Koussevitzky pupil and protege, has ability but is hardly what the Boston Symphony should be getting in the way of a guest conductor when men like Walter, Mitropoulos, Szell and Reiner are available. Mr. Carvalho presented in the way of novelties, old and new, the curious Chamber Symphony of Schoenberg, for 15 instruments, out of place at a Symphony concert, an academic "Prologue and Fugue" by Guarnieri, and the appealing "Madonna" of Villa-Lobos.

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PEORIA, ILL.
JOURNAL TRANSCRIPT
MAY 5 1948

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CALL BULLETIN
MAY 4 1948

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VENTURA, CALIF.
STAR-FREE PRESS
MAY 8 1948

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N. ADAMS, MASS.
TRANSCRIPT
MAY 8

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SPRINGFIELD, MASS.
NEWS
MAY [illegible] 194

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SALT LAKE CITY, U
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HERALD TRIBUNE
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NEW YORKER
NEW YORK CITY
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TIMES-UNION
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Serge Koussevitzky (right) receives from Robert E. Simon Jr., president of National Music League, the league's 1947-48 award for his "unstinting efforts" to aid young Americans in bringing their talents to public notice, during ceremonies at league's annual dinner at Town Hall Club in New York yesterday. The conductor also received facsimile of original score of Wagner's "Die Meistersinger." (Acme Telephoto.)

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A-8 Post May 2

STAGE—SCREEN

MATTER OF MUSIC

Surveying Symphony's 67th Season--- With Praise and Blame Where Needed

BY WARREN STOREY SMITH

In surveying the Boston Symphony's 67th season, which ended last evening, it is difficult not to think in terms of a year from now: to consider Dr. Koussevitzky's great work with and for the orchestra as accomplished, and to speculate upon Mr. Muench who, after a month's acquaintance all-told, is still pretty much an unknown quantity, as to what he will play and how he will play it. That, with a chief conductor, will be a novel experience for us. No doubt, he has his pet pieces, and they are probably different from Dr. Koussevitzky's. Someone should remind him that we don't really need to hear the four Symphonies of Brahms and the Second and Fifth of Sibelius every season.

The most brilliant performance of the period now under consideration came, not from Dr. Koussevitzky or his appointed successor, but from Leonard Bernstein. I refer, of course, to his revival, after 30 years, of the Second or "Resurrection" Symphony of Mahler. The composer deserves some of the credit for the work's sensational success with two audiences, but he owed much to Mr. Bernstein, as did we all, for his able marshalling of orchestra, chorus and soloists, his inspired interpretation. It is the general feeling that Mr. Bernstein, for all his remarkable gifts, is still too young to be in supreme command of one of the major American orchestras. But give him time. He has the goods, and we didn't have to import him.

A Choral Season

This was very much a choral season. Besides the Mahler, we had Stravinsky's "Oedipus Rex," with the Harvard Glee Club; Dubussy's "The Blessed Damozel," with the Wellesley College Choir; and, from Mr. Muench with the Cecilia Society, Debussy's "Martyrdom of St. Sebastian." This last performance was a fine one, but the piece itself hardly deserves the emphasis that has been placed upon it hereabouts. As well as appearing in the Mahler Symphony, the Harvard-Radcliffe Chorus participated in Beethoven's "Missa Solemnis," given last Tuesday evening in aid of the orchestra's pension fund.

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CALL BULLETIN
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STAR-FREE PRESS
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SALT LAKE CITY
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NEW YORK CITY
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TIMES

MAY 8 - 1948

OUSSEVITZKY URG MUSICIANS' SUBS

Serge Koussevitzky, re nductor of the Boston hony, spoke a word for G ent subsidy of musician ght. The occasion was th onal Music League's tenth ersary dinner at the Tow lub, where he was name conductor who has done m oung American musicians. "This organization is jus oung artists need," he said cannot understand why th rnment of a democratic c does not do this work." H spoke of the difficulty of se truly gifted new musicians, ng that few people remem names of performers no mere brilliance only fifty ago.

Dr. Koussevitzky was p ed with a handwritten c the Overture to Wagner "Meistersinger" as his aw Robert E. Simon, the president. Silver plaque given to George E. Sloan man of the board of the M tan Opera Association, re ing the Opera Auditions of and by Seymour Siegel, dir Station WNYC, for the ra gram and station which h most in their fields fo American musicians.

The awards were based poll of 500 music editors newspapers. The ceremo broadcast over WNYC.

SALT LAKE CITY, UTAH
DESERET NEWS

Kousevitszky Wins Honor as Top Conductor

NEW YORK—Acclaimed by [illegible] music critics as the [illegible] who during 1947-48 [illegible] the outstanding [illegible] young American musicians, Dr. Serge Koussevitzky, [illegible] of the Boston Symphony Orchestra, last night was honored with the National Music League's 1947-48 award at a dinner at the Town Hall Club.

THE DINNER WAS GIVEN in celebration of the Tenth Anniversary of the National Music League, America's only non-profit, co-operative concert bureau, which has launched such musicians as Rise Stevens and Carroll Glenn.

The dean of America's conductors was chosen by a poll of music editors of more than 500 daily newspapers for encouraging young American composers, singers and instrumentalists by giving many of them their first oppurtunity to present their work and talents to the public.

At the same time awards were presented to the "Metropolitan Opera Auditions of the Air" radio program and WNYC, New York City's municipally-owned station.

THE METROPOLITAN AUDITIONS award was received by Judge E. M. Martin, vice-president of Farnsworth Television and Radio Corp. of Indianapolis, Ind., sponsors of the program, and George Sloane, chairman of the board of the Metropolitan Opera Company.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 8

Koussevitzky Is Honored for His Aid to Young

Wins Award for Service to New Musicians, Given by National Music League

The National Music League [illegible] a dinner last night at the Town Hall Club to celebrate the [illegible] anniversary of its reorganization [illegible] named Serge Koussevitzky, [illegible] of the Boston Symphony Orchestra as the conductor [illegible] contributed "the most [illegible] service to young American musicians" during the [illegible] season. This award was made [illegible] a poll of the music [illegible] of more than 500 daily newspapers. Dr. Koussevitzky, [illegible] briefly in thanks, re[illegible] a facsimile of Richard [illegible] autograph score of "Die [illegible]."

The League also announced [illegible] exceptional services for American musicians to New York City's municipal radio station WNYC and to the Metropolitan Auditions of the Air radio program. The silver plaques representing these awards were accepted by Seymour N. Siegel, [illegible] of WNYC on behalf of [illegible] William O'Dwyer; Edwin [illegible] vice-president of the [illegible] Television and Radio Corporation of Indianapolis, [illegible] sponsors the opera auditions program, and George A. [illegible] chairman of the Metropolitan Opera Association's board of [illegible].

The Metropolitan Auditions [illegible] radio program [illegible] done the most for young American musicians" was also based on a national poll of newspaper music editors. The WNY[illegible] award for [illegible] outstanding c[illegible] to young American m[illegible] to launch their careers [illegible] world's music metropolis" [illegible] on a poll of the city's mu[illegible]

Robert E. Simon, presiden[illegible] [illegible] The ot[illegible] Dr. Koussevitzky [illegible] Mr. Martin, Mr. Sloan and M[illegible] [illegible] League.

In [illegible] League has made a [illegible] contribution to the [illegible] of music in America [illegible] The musician's [illegible] has depended in large measure upon his [illegible] ability to obtain financial backing during the difficult early years. Lacking such resources, many of them have been obliged to give up the fight, which has been a pity because our nation is today one of the most musical in the world and abounds in young people of really fine talent."

CLEVELAND, OHIO
PLAIN DEALER

MAY 9 - 1948

By Stewart Matter

RECORD collectors long have been awaiting truly satisfactory recording of the Beethoven "Symphony No. 9, the Choral," but there have been none that fulfill the overwhelming demands of the score. Nor does the new recording by Koussevitzky and the Boston Symphony come any nearer than the others.

We were given to understand that Toscanini was to have recorded it following the electrifying performance he gave of it some months back, but it seems a conductor cannot always perpetuate his best works. Koussevitzky in this recording seems to be so occupied with sheer ensemble perfection that he loses sight of the profound philosophic and esthetic core which binds this work together. One marvels at the technical attainment of the orchestra, for the playing is in itself super-perfection, to such an extent that emotion finds no resting place. The chorus directed by Robert Shaw likewise is so precise that that good fellowship of which Schiller so joyously sings has no welcome.

Of the other versions that by Weingartner is dated mechanically but from an interpretative point it still holds a warm spot in my heart. Here we had an inspired Beethoven scholar, a superlative group of musicians and soloists of the highest calibre. The Ormandy version suffers in much the same manner as the new Koussevitzky, with the chorus and soloists not in rapport with the sense of the thing. If one wants to glory in utter perfection of orchestral playing, either the Koussevitzky or Ormandy will be the answer. But there is something over and beyond the printed score which Beethoven intended. Toscanini's performance had everything, perfection and inspiration, but it seems that the public again is forced to wait. Victor set 1190.

CHICAGO, ILL.
TRIBUNE

MAY 9 - 1948

on the Aisle

by Claudia Cassidy

Considering the campaign waged against Artur Rodzinski, you might have expected him to get all the worst of it, but I am not so sure it turned out quite that way. He left Chicago a far more popular man than when he arrived, and, what is more important, a far greater musician.

The Chicago Symphony orchestra, we had been told, was about to mutiny if left under his direction. Yet it played for him as it had seldom played before. When he left, his stock of photografs had reached rock bottom and some 50 players had them as autografed treasures. Some of them helped remove his name plate from the dressing room door, others waited for the photograf in the foyer, which is in safe keeping just in case it goes up in that foyer again. If this was mutiny you would not have recognized it, least of all from Sydney Baker, the brilliant young first trumpet, who had just been dismissed over Rodzinski's written protest.

• • •

I don't think Mr. Baker was more than 17 when he was given that post by Frederick Stock. He had such a joyous, soaring tone some of us called him "The Golden Cockerel" from the Rimsky-Korsakoff score. He went to war and I heard him playing first trumpet in the orchestra of "Winged Victory." Whatever he did, he was in uniform and it wasn't symphonic music. He came back to a conductor who constantly had the brass blowing itself hoarse. He lost some of his skill. But under Rodzinski he was making a brilliant comeback. Mr. Rodzinski's protesting letter, dated April 24, states that Mr. Baker "within the last few months has improved in a most incredible way and is steadily becoming an outstanding artist on his instrument." He asked "that this grave injustice be corrected and the action of dismissal be rescinded immediately." Mr. Baker was not reinstated.

This whole situation has been a labyrinth thru which you feel your way with care. For example, it was being spread about town that Serge Koussevitzky had stated he would not return to Chicago while Rodzinski was here. How this could be reconciled with Koussevitzky's outspoken interview in Rodzinski's favor (no other conductor has been so imperiously courageous) I couldn't tell you, but the story was being industriously peddled just the same. Asked by telegraf to confirm or deny this, Koussevitzky instantly replied: "Learn with amazement and concern rumors that I will not come to Chicago while Rodzinski is there. These rumors are not true. I strongly protest."

• • •

As you undoubtedly know, Rodzinski made official reply to the charges against him just before he left Chicago at the end of the orchestra's season. Perhaps you would like to read the statement, which follows:

"Au revoir, Chicago! To my music you have responded with inspiring warmth. Only a very small group within the Orchestral association remain deaf.

"On Jan. 13 I was arbitrarily cashiered without a hearing or notice. Defamatory and false statements were published about me. I was charged with feigning illness to avoid taking the podium -- in truth I conducted when in great physical pain, against the advice of my physicians. I was charged with the responsibility for the orchestral deficit -- in truth I had nothing to do with expenditures. I was charged with repeating the Tuesday and Thursday-Friday concerts against the wishes of the trustees -- in truth this was suggested by the president and manager so that the development of the orchestra would be faster.

"I know that those who care about the truth can not believe the vile and fantastic whisperings and canards which have been maliciously and secretly spread.

"I have asked, time after time, for a hearing before the whole association, most recently on April 17; but, contrary to the American way, no hearing has ever been afforded me.

"Efforts have been made to stir up a mutiny in the orchestra. But I, who have built several orchestras and conducted many, have found these musicians fully sensitive to my every indication. They have been superb. Together we have given Chicago our best in music.

"Despite these injustices, I have felt in Chicago entire harmony pervading audience and orchestra. Action taken in the name of the Orchestral association forces me to leave Chicago, but my concerts here mean everything to me and I shall be happy only when I can return to complete the job for which I came -- to make Chicago a foremost music center."

• • •

Under questioning at the interview, some interesting things came out. One, just comical, that when "Tristan and Isolde" was being prepared the manager of the orchestra asked whether in the first act the chorus was on or off stage. Rodzinski, twinkling, said if they were offstage swimming around Tristan's ship he hoped they had bathing suits. Two others were not comical at all.

One was Rodzinski's statement, condensed here, that when officials of the Chicago Symphony approached him in December, 1946, he was negotiating a three year renewal of contract with the New York Philharmonic. When he decided, after much pressure, to come to Chicago, it was on the promise that the commitment would be kept secret until he made his arrangements with the Philharmonic. He was then, says the statement, offered a long term contract in Chicago, but took the traditional handshake instead. Just 10 days later he was notified that negotiations for New York were off since he had committed himself to Chicago. Arthur Judson, New York Philharmonic manager, says the statement, had been in Chicago and had been given the news by Edward L. Ryerson, president of the Orchestral association.

The third statement speaks for itself. Toward the season's end Mr. Rodzinski went to Mr. Ryerson with this proposition. He asked for 10 weeks as guest conductor at reduced salary and offered to give Mr. Ryerson an undated letter of resignation to be used should things go wrong. He asked that at the closing concerts the two go on the stage of Orchestra hall, tell the public they had reached an understanding, and try again. He was told, "Don't be too hopeful."

But the people of Chicago have not lost hope.

NEW YORK, N. Y.
TIMES

MAY 9 - 1948

GUEST CONDUCTOR WITH YOUNG JUILLIARD MUSICIANS

Eileen Darby (Graphic House)

Serge Koussevitzky prepares for this afternoon's performance of Beethoven's Ninth with school orchestra and chorus.

THE HARTFORD TIMES. WEDNESDAY,

'Goodbye Koussevitzky' In Hartford Applause

By CARL E. LINDSTROM

It was less than a week ago that Dr. Serge Koussevitzky's forthcoming retirement was announced. If he conducts a limited number of concerts next season, no one knows yet whether any of these will be in this city and doubtless many people in Bushnell Hall last night thought they might be listening to his last Hartford performance.

There was an ovation when he first appeared. The man, who has always been warmly received here, was applauded with unusual heartiness after every number.

The sentiments of his admirers must have been apparent to him, for Koussevitzky, who is a sensitive artist, began his program with an urbanity customary to those pleased moments when he produces his best Mozart and he quickly ran an artistic temperature which culminated in as lush and plangent a Wagner as his sonorous Boston Symphony is capable of.

From the Little Night Music to the Lohengrin Prelude and the Meistersinger Overture, it was a typical Koussevitzky program (and who wanted anything else?) because the middle of it was given over to a contemporary American score and a Boston one at that, Walter Piston's new Third Symphony.

* * *

WITHOUT KOUSSEVITZKY what are we going to do about today's music? Not much probably, because there isn't a single one of our visiting maestros who has courage enough to get very far away from Tschaikowsky and Brahms and Debussy. They would play Raff and Delibes if that were what they thought the customers wanted.

It would be inadequate and sentimental to talk about Koussevitzky's retirement unless proper notice were taken of his evangelical bias in favor of living composers, particularly if they live in this country. He brought us Shostakovich and Hindemith when nobody asked him to, but he insisted upon Copland and Schuman and Harris.

Last night I changed my mind about Piston. Up to now he has been, for me, very professorial and efficient and uninteresting. I had the feeling that he didn't want you to know what his music was about, just as his own notes in last night's program seemed intended to be as uninformative as possible.

* * *

BUT HIS THIRD Symphony is more than mere technique. He did not seem to be preoccupied with design, although the climax in each movement was magnificently managed.

Possibly this Piston symphony has a program, but since it isn't vouchsafed to us, the meaning is anybody's guess, particularly anybody who was moved by it even if he happens to be a critic. The march-like finale is a hint; so is the dialectic scherzo.

Certainly the slow movement is subjective, and there is tone painting which is sometimes impressionistic, sometimes atmospheric. No self-respecting composer is going to supply a scenario and say that he is depicting a camp meeting or a clambake or a lynching, but Mr. Piston's symphony struck me as being about people, and for people. I cannot imagine people not asking to hear it a second time and a third because there is a mesmeric undertone which argues: This has a good deal to do with you.

It really leads one to wonder what difference there is between Mozart and Piston, between Piston and Wagner, except dates and styles? Yes, this perhaps: Composers do not work miracles; they don't try to do so. They are content to make patterns or to report what they have observed. Miracles don't happen today. And they didn't in Wagner's day, except that Wagner was the kind of genius who made them happen.

There is no other word but miracle to describe the Lohengrin Prelude. From the standpoint of architecture, it was a matchless crescendo, but that is not enough. It was not real; it was from another world altogether that Koussevitzky took it. For many, this must have been the peak of the program; perhaps for Koussevitzky. It set him aglow.

This concert had everything—the aristocratic Jupiter Symphony, the excitement of a modern work superbly done, the brilliance of the over-familiar but never-to-do-be-denied Meistersinger Prelude.

It had the seal, the hallmark of Koussevitzky.

NEW YORK, N. Y.
WORLD-TELEGRAM

MAY 10 1948

Juilliard-Boston Symphony Concert.

With Serge Koussevitzky conducting, the Juilliard School of Music Orchestra and Chorus, and soloists Mariquita Moll, soprano; Margaret Roggero, contralto; Joahn Druary, tenor, and Harry Wayne, bass, presented a well-balanced and often dramatically effective performance of the Beethoven Ninth Symphony. The program, which opened with the same composer's "Egmont" Overture, was the last of three given in aid of the Student Aid Fund of the Juilliard School of Music. A large audience attended.

NEW YORK, N. Y.
POST

MAY 9 - 1948

Juilliard Concert

The Juilliard School of Music will present the Juilliard Chorus and Orchestra in Carnegie Hall Sunday afternoon, with Serge Koussevitzky as guest conductor in a performance of Beethoven's Ninth Symphony. Soloists will be Mariquita Moll, soprano, Margaret Roggero, contralto, John Druary, tenor, and Harry Wayne, bass. Mozart's Symphony No. 39, in E-flat Major, will open the concert.

HUDSON, N. Y.
DAILY STAR

MAY 10 1948

SERGE KOUSSEVITZKY HONORED IN NEW YORK

NEW YORK, May 9—Acclaimed by then ation's music critics as the conductor who during 1947-48 contributed "the most outstanding service to young American musicians," Dr. Serge Koussevitzky, director of the Berkshire Music Center and conductor of the Boston Symphony Orchestra, Friday night was honored with the National Music League's award at a dinner at the Town Hall Club.

Dr. Koussevitzky was chosen by a poll of music editors of more than 500 daily newspapers for encouraging young American composers, singers and instrumentalists by giving many of them their first opportunity to present their work and talents to the public.

NEW YORK, N. Y.
POST

MAY 10 1948

Music...

Koussevitzky Conducts Juilliard Orchestra

By HARRIET JOHNSON

With a chorus of almost 250 voices, and an orchestra with a personnel of over 100, the Juilliard School of Music gave a concert yesterday afternoon in Carnegie Hall that in its vigor seemed "to shake the tree of life itself," (thanks to Edwin Arlington Robinson for the latter phrase.) Serge Koussevitzky, no less reserved or impressive than he is with his own orchestral Bostonians, functioned as guest conductor and directed a performance of Beethoven's Ninth Symphony which, in addition to its other virtues, blazed with the energy of youth and culminated in an extraordinary rendition of the final choral movement.

Dr. Koussevitzky received ovations at the opening and closing of the concert from the sold-out, demonstrative audience. They also applauded young Robert Shaw who had trained the exciting chorus and took a bow at the concert's conclusion. The event was the final one in a series of three given this season for the benefit of the school's student aid fund.

"Those kids work much harder than the usual professional orchestra," said a listener at the conclusion of the opening Beethoven "Egmont" overture. It was obvious that the players were doing their utmost to carry out the wishes of their eminent guest maestro and, considering the circumstances, they achieved an excellent result. When the performance began, there was evidence of tension. the accents were overridden and the string quality was not of the best. but on other counts the standard of execution was admirable. And it was very interesting to see how, as the performance progressed, the various sections of the orchestra, though no less consecrated, were more relaxed and produced a more beautiful and inspiring sound.

Dr. Koussevitzky conducted with superb skill, demanding the utmost in precision and dynamics from these young people, and yet adjusting tempos so that the whole was a model of clarity without losing any of the communicative excitement which characterized the entire afternoon's proceedings.

It is no exaggeration to say that the finale, with its great but usually unsingable chorus, set to a text taken from Schiller's "Ode to Joy," was thrilling in its impact. The indications of the score had been obeyed to the letter, down to the last "staccato," and the cumulative effect of the big group was of spontaneous soaring unhindered by the instrumental texture of Beethoven's vocal writing. Of the 250 members, approximately half were instrumental students and half voice "majors." The vibrant quality and responsiveness of their singing, however, were worthy of a full group of professional singers. Maybe some of those winds or strings have undiscovered, hidden gold in their vocal cords! The four soloists Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor ,and Harry Wayne, bass, were all musically competent and Miss Moll disclosed a lyric voice of exceptional power and quality which could easily cope with the work's fiendish soprano tessitura.

It was a performance that, like a giant mill wheel, gained momentum as it continued. and never lessened an inch in dramatic breathlessness until the final note had struck.

NEW YORK, N. Y.
JOURNAL AMERICAN
MAY 10 1948

Koussevitzky At Carnegie

By **MILES KASTENDIECK**

Koussevitzky proved his greatness anew in Carnegie Hall yesterday afternoon.

Having been cited by the National Music League on Friday as the conductor who had done most in stimulating our awareness of young American musicians, he showed what the Julliard Orchestra and Chorus could do with Beethoven's Ninth Symphony when properly inspired.

This was a concert made exciting by the response of youth to great leadership. The orchestra has never sounded better, and its intent following of the conductor's wishes was a tribute to both itself and him The crispness and the nuance of the playing were notable instances of hearty cooperation. The young musicians had definitely come under his spell.

The performance also served to underline the growth of Koussevitzky's interpretation of Beethoven.

Some of it is open to question as in the tempo of the slow movement and the virtuosity in finale pages of the last. But he has attained a clarity of insight which was singularly emphasized yesterday in the transparency and the coloring of the playing.

Chorus and soloists responded as did the orchestra. Mariquita Moll met the demands of the soprano part well, if somewhat over-brilliantly. Margaret Roggero, ontralto; John Druary, tenor, and Harry Wayne, bass, complete a satisfactory quartet.

The program opened with Beethoven's overture to "Edgmont."

Spanish Dancers

Rosario and Antonio have come into their own. Their exhibition of Spanish dancing at the Adelphi Theatre last night was the finest in their career. For sheer brilliance, Antonio must be reckoned one of the most exciting dancers before the public today.

They can still improve artistically, although Antonio has crossed the threshold into art. Their company, too, is the best they have yet assembled.

There was a breathless incisiveness to Antonio's footwork. He imparted plenty of virtuosity and passion in his dancing.

What was more important, was the emergence of personality in the various numbers. The audience found the performance increasingly engaging as the evening progressed.

NEW YORK, N. Y.
HERALD TRIBUNE
MAY 10 1948

Juilliard Concert

Koussevitzky Conducts Third in Student Aid Series

By Francis D. Perkins

JULLIARD ORCHESTRA AND CHORUS, Serge Koussevitzky, guest conductor, concert yesterday afternoon in Carnegie Hall. The program:

Overture to "Egmont"...............Beethoven
Symphony No 9, in D minor........Beethoven
Soloists: Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor; Harry Wayne, basso.

For the third and last concert of its Carnegie Hall series for the benefit of its Student Aid Fund, the Juilliard School of Music enlisted the services of an eminent guest conductor, Serge Koussevitzky, who directed memorable performances of two works of Beethoven, the "Egmont" overture and the Ninth Symphony. Except for the Boston Symphony Orchestra's musical director, all of the more than 300 participants were Juilliard students. Apart, however, from a sense of youthful and intent enthusiasm, there was nothing to suggest that this was a student performance.

The prevailing quality of the orchestral playing and the choral singing spoke well not only for the leadership and inspiration provided by the conductor, but also for the preparation that must have preceded the final rehearsals. The instrumental standard which marked yesterday afternoon's concert was one to be expected of a first class major symphony orchestra, while this noteworthy professional standard was not accompanied by an impression of routine. On Dr. Koussevitzky's part, the concert suggested that he enjoys working with student musicians; this impression had also been given by the festival which he presented with his Berkshire Music Center students in 1942.

The members of the orchestra, judging by yesterday's program, are accomplished instrumentalists; there were no apparent weak spots in the ensemble's various sections. An occasional preponderance in the strings in proportion to the woodwinds, which was noticeable in the symphony, could be attributed to the seating of the musicians on a necessarily crowded stage. The lyricism of the tone of the violins and the artistry of this section's phrasing was one feature of the concert; another was the exceptional vitality and exuberance that characterized the triumphant close of the "Egmont" overture. The performance as a whole told of eager devotion, pervasive vitality and an inherent freshness in the interpretation of the music. Both works are among the perennial masterpieces of symphonic literature; both are familiar, but the performance impressed its hearers with the quality of the music rather than reminding them of its familiarity.

The singing of the chorus, trained by Robert Shaw, deserved the highest praise in all respects, including quality and balance of tone and conveyance of the emotions of the music and of Schiller's text, which was sung in the original German. The tone was clear, full and firm, giving no hint of the difficulties of the vocal in the finale of the Ninth Symphony; the choral music was presented with memorable momentum and expressiveness.

The quartet of soloists compared very favorably with other groups that have sung in the Ninth Symphony here in recent years even if yesterday, as in all or nearly all of the performances this reviewer has heard in the last thirty years, it did not entirely disguise the difficulties of its assignment. Miss Moll's voice seemed to be of unusual caliber, in brightness and firmness of tone and effectiveness at high altitudes; it needed more evenness of phrasing. Mr. Druary sang his principal solo with a pleasing, if slightly tense quality of tone; Mr. Wayne's introductory solo, while needing slightly more firmness, had a well phrased and musical presentation. Mr. Shaw shared in the applause bestowed upon the conductor, singers and instrumentalists by a large audience.

NEW YORK, N. Y.
SUN
MAY 10 1948

The Music Makers

By **IRVING KOLODIN**

Koussevitzky Conducts Juilliard Players.

The main purpose of Serge Koussevitzky's appearance as conductor of the Juilliard Orchestra and Chorus in Carnegie Hall yesterday afternoon was accomplished to a thunder of cheers at the end of Beethoven's "Choral" Symphony. The players had been challenged to an exacting standard of performance and proved they could accomplish it; the singers of the chorus and solo quartet were in no way indulged by Koussevitzky's demands of pace or accent, physical or emotional expression. In fact few recent sopranos have sung this music as well as Mariquita Moll, whose big open voice dominated the entire ensemble when it was her turn to extend herself.

IRVING KOLODIN

Considered objectively, however, as a Koussevitzky supervised performance of Beethoven's Ninth Symphony, there were other less affirmative things to be said. It was hard to comprehend, for example, why a chorus of more than 200 voices should be utilized, so that in more than a few points in the finale the orchestra was scarcely audible. This unbalance was repeated in the orchestra itself through the use of a large string section producing waves of tone that were no favor to the wind players, especially the oboes, flutes and clarinets.

The accent on mass in the composition of the ensemble was reflected in the style of the performance itself, which was rather dry tonally, meticulous to the point of fussiness. Those familiar with Koussevitzky's conception of this work could recognize all its familiar characteristics, leaving no doubt of the faithful execution by the students. The power of so many young voices shouting Beethoven's marching phrases could not fail to stir the listener, but it was more by the impact of the sound than by an expression of meaning. John Druary was the excellent tenor, Harry Wayne an able bass, lighter in sound than is customary. The contralto has little exposed singing in this score, so that the report on Margaret Roggero must be noncommital.

An audience that crowded the hall added a substantial sum to the Student Aid Fund of the Juilliard School. The afternoon began with a hard-driven performance of Beethoven's "Egmont" overture.

Anne Katz Heard In Debut Recital

The waning weeks of the music season are memorable for at least one gifted singer. Anne Katz is her name. She made her debut yesterday afternoon in Town Hall, described as a contralto, though mezzo-soprano or even dramatic soprano might be an apter designation. Her program did not allow an idea about the complete potentialities of her voice, since it was composed almost exclusively of slow songs. How Miss Katz would fare in music calling for rapidity of attack is anybody's guess, but in a Handel group, two of the Brahms "Vier Ernste Gesaenge," and songs by Schubert and Mendelssohn, she displayed a voice of beautiful quality. It had amplitude, color and warmth. The middle and high registers were especially appealing; in the lower one she was forced to make obvious preparation.

Interpretively, Miss Katz is an intelligent artist who has yet to become familiar with minutiae of phrasing and inflection. At present she is a little inflexible in rhythm and somewhat rigid in conception; and she often lets her voice do what her mind should. Since the voice itself is of a rather overwhelming nature, one was not inclined to quibble; more experience should provide the needed subtlety in phrasing and dynamics. There were several novelties on the program—three uninteresting Hebrew songs by Meyer Posner, Abraham Schwadron and Lazar Weiner; a deeply-felt "Lamentation of David" by Herbert Fromm; and two workmanlike and well constructed songs ("Swan" and "The Harp") by Marion Bauer. Erich Itor-Kahn was the accompanist.

H. C. S.

INFORMATION OBSCURED

NEW YORK, N. Y.
TIMES

MAY 10 194

STUDENT UNITS LED BY KOUSSEVITZKY

Juilliard Chorus and Orchestra Present Beethoven's Ninth in Carnegie Hall

By OLIN DOWNES

A gallant adventure and in the sum of it a noble accomplishment was the performance yesterday afternoon in Carnegie Hall of Beethoven's Ninth Symphony, by Serge Koussevitzky and the chorus and orchestra of the Juilliard School. The concert was given in aid of the Juilliard Students' Fund, and for the education benefit of the Juilliard Students' Fund, and for the educational benefit of the students who, thanks to Koussevitzky's generosity, had the opportunity of rehearsing and performing under his guidance.

The plan worked. The performance of the symphony, polish of detail aside, was one of the most stirring that we remember. The performers brought to the sovereign conception of the leader their degree of training, of musical perceptiveness and responsiveness of spirit. What Koussevitzky accomplished in the circumstances was thrilling to observe. As only a great artist, and a veteran of wisdom and experience may know, he understood how to release and inspire, how to shape and control the youthful energies and expressive forces at his command.

He knew what to ask for, and not insist upon. He went to the core of the music, and saw to it that its essential message and not merely its technical problems was comprehended by the executants. He kindled the imagination as well as the enthusiasm of those who obeyed him. And it seemed, also, that he himself felt challenged and inspired.

Good Material in Group

The orchestra is still a students' orchestra, with good material, but not fused in tone or style, and not, obviously, routined and accustomed in the repertory as the established orchestras of our civic centers. The essential thing, one presumes, was simplicity and clarity of outline, and afterward [illegible] fell into place, while musical natures took their course.

The proclamation of the opening theme which leaps from the orchestra like a bolt from Jove struck the keynote of a memorable reading. Its articulation, so rugged, simple and spacious, was a thing to remember. It contrasts notably in the retrospect of the mysterious announcement of the choral theme, which has seldom sounded so significant and premonitory, in the finale.

But, of course, the jagged heroic theme is only the half of the necessary material of the opening movement. The companion element, furnished by the lyrical theme and sob-themes, is the other essential of this part of the work. These lyrical themes were sung with as much intensity and pathos as the heroic theme was given energy and profile by their side. The great climax over the rolling drums was unforgettable; its corollary was the tragical coda. The scherzo, the dance of the stars and planets, was more yeasty and less finished, but it had cosmic spirit. Rarely has the slow movement so held its melodic line and absorbed the listener by its mystical tenderness as it did on this occasion.

Most of Chorus Experienced

The finale, technically so difficult, interpretively a problem even more formidable, was a triumph. The chorus stood at Dr. Koussevitzky's command. Precision and a fine elan characterized it, and exciting and cohesive part of the grand structure.

Then there was a surprisingly capable solo quartet; the baritone, Harry Wayne, who made his initial pronouncement with excellent understanding and clearness of enunciation; the fine sonority of John Druary's exultant tenor in the march variation; the highly competent singing of Mariquita Moll and Margaret Roggero, making a group that performed with exceptional security and grasp of their parts.

These singers may have been placed too far forward for the best balances in the score, but how good it was to hear the quartet passages clearly and authoritatively treated, and not as a difficult and dangerous operation which must be gotten through as quickly and cautiously as possible. The quartet was now an integral part of the score—voices, also, of Beethoven, absorbed in his dream—heaven only knows how impossible—of human brotherhood and a greater future for mankind. The finale was yesterday the capstone of the symphony, and not an incongruous experiment at the end of the score.

The Ninth Symphony was prefaced by the "Egmont" overture, played with similar effect, in a similar spirit. The sentence of Edgar Lee Masters sticks in one's mind: "Genius is wisdom and youth." Youth and talent were present in evident numbers on the stage. Wisdom, and youth too, were to be felt in the person and spirit of Koussevitzky, the veteran master and artist, who had completed one of the high achievements of his career.

NEW YORK, N. Y.
WORLD-TELEGRAM

MAY 10 1948

Stravinsky's 'L'Histoire du Soldat' Appears in First Modern Waxin

Collector interest is bound to center around new recording releases. Many a record library was started because a passerby saw in a music store window that a favorite artist of his had just recorded a piece of music also to his taste. New releases of the past few days include some interesting sets.

Igor Stravinsky's **"L'Histoire du Soldat"** has been in the record catalogs before, but now we have the first modern recording. Leonard Bernstein, the just-resigned conductor of the New York City Symphony, presides over a small group of Boston Symphony Orchestra musicians. Seven musicians only are required for the work which was played for records last fall at the Boston Orchestra's Berkshire estate, Tanglewood. In addition to the **"Soldier's Tale,"** Victor has included the **"Octet for Wind Instruments"** in the same album to make a king-size offering of Stravinsky chamber music.

We would not go so far as to claim that this is a set for every home which owns a phonograph. Chamber music does not have too wide an audience. Mr. Stravinsky's chamber music is even harder than most to grasp.

Intricate Music.

It is recommended that no one except hardened chamber-music-of-the-moderns listeners try to take both works in the present album at one sitting. The music is complex, intricate stuff and requires listening with the brain as well as the ear. Some chamber music, such as the Borodin **"String Quartet No. 2,"** makes easy melodic listening. Mr. Stravinsky camps on the other side of the river. His stuff is definitely for the initiate. Those who are well seasoned to Mr. Stravinsky's idiom are undoubtedly already in raptures about this new set.

Much more fundamental in a good record library is the Mendelssohn violin concerto. This lovely and appealing work is hand tailored for the bow of a good romantic violinist with a lush singing tone. Mischa Elman is just the man. In a new Victor release, Mr. Elman takes on the Mendelssohn concerto and breezes home an easy winner over technical obstacles of the piece. Desire Defauw leads the Chicago Symphony Orchestra in the accompaniment, which dates the recording a few months back. Be that as it may, the Mendelssohn concerto is a candidate for almost every musical home and this recording of it will fill the bill nicely.

For Grownups, Too.

Efrem Kurtz has been doing well lately with the music of the contemporary Russian composers. His recording of the **"Gayne Suite"** started Mr. Khatchaturian off in this country. Now that we have learned to spell this one, Mr. Kurtz is back with Kabalevsy.

The music on this occasion is **"The Comedians,"** a suite drawn from what originally was music for a play. The score was written for children, but like **"Peter and the Wolf"** it has found an adult audience, too. In this new Columbia set Mr. Kurtz leads the New York Philharmonic in a performance which reveals the music to be a first cousin to Mr. Khatchaturian's current output. It is appropriately slick, nice and jingly and nowhere intended to be particularly serious. Taken as strictly lightweight stuff, it is amusing and should find an audience. The recording part of the set has been well handled.

For sheer orchestral sound on records, Sir Thomas Beecham has entered an outstanding candidate. The veteran British conductor is once more before his orchestra, this time the Royal Philharmonic Orchestra, to perform the music of his countryman Frederick Delius. Recording in England, Sir Thomas has given to records his reading of **"Brigg Fair."** There are some mighty orchestral passages in this score with which the engineers had a field day. Now available in this country as a Victor release, **"Brigg Fair"** is another demonstration by Sir Thomas that the music of Delius was meant to be listened to. A better recording of this work would be hard to imagine.

Once more we have a new version of the Tchaikovsky **"Symphony No. 4."** This work has been done on disks so often we have lost count of the total number of editions. We can think of six offhand. Now Mr. Ormandy has had a go at it with the Philadelphia Orchestra, for Columbia.

Competent Reading.

Why we keep getting this same score time after time is a question which only the recording repertoire directors can answer. The Philadelphia Orchestra does a fine sounding job of this standard favorite, as would be expected from this ensemble. The performance is not the most thrilling
which could be imagined, but
a good, competent one and
bly a fair match for Mr. S
ski's competing set with the
Orchestra on Victor.

Mis Maryla Jonas, the
pianist, continues her car
Columbia records with a per
ance of Robert Schu
"Scenes of Childhood." This
little suite which contains
near immortal "Traumerei
fragment which received a co
erable boost in popularity
recent motion picture. Miss J
plays acceptably well an
been accorded respectable re
ing. Welcome as this set
with no lack of respect to
Jonas, we would have prefe
domestic release of the G
Columbia version by Walter
seking. In this sort of m
Gieseking an probably outpla
other living pianist. Since
Gieseking's records apparen
not to be had, Miss Jonas
recommended as a very rea
second choice.

WASHINGTON, D. C.
TIMES HERALD

MAY 11 1948

Serge Honored

NEW YORK, May 10 (NY News)—Serge Koussevitzky, retiring conductor of the Boston Symphony orchestra, received an award based upon a poll of about 500 music editors, as the conductor who has done the most for young American musicians.

NEW YOR
PM

MAY 11

Hague

Dr. Kou
With J

An audience which
negie Hall Sunday af
an extraordinarily in
formance of Beeth
Symphony by the
chorus of the
Juilliard School
of Music under
the direction of
Serge Koussevitzky. One
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Koussevitzky working
with his own
Boston orchestra
and professional
soloists and chorister
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At the conclusion
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NEW YORK, N. Y.
PM
MAY 11 1948

—Hague—

Dr. Koussevitzky Scores With Juilliard Musicians

PM Reviews
THE JUILLIARD ORCHESTRA AND CHORUS, Serge Koussevitzky, guest conductor; soloists, Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor; Harry Wayne, bass; Sunday afternoon at Carnegie Hall.
Overture to *Egmont*______Beethoven
Symphony No. 9 in D minor____Beethoven

Hague

An audience which packed Carnegie Hall Sunday afternoon heard an extraordinarily impressive performance of Beethoven's Ninth Symphony by the orchestra and chorus of the Juilliard School of Music under the direction of Serge Koussevitzky. One would expect such a performance from Dr. Koussevitzky working with his own Boston orchestra and professional soloists and choristers, but that he was able to achieve not unfavorably comparable results with student forces and a few days of rehearsals is indeed something to marvel at. Not only does it greatly enlarge one's admiration for Dr. Koussevitzky's conductorial genius; it also discloses that there is an abundance of youthful musical talent available at Juilliard and reflects high credit on the school's training methods.

• • •

Under the spell of Dr. Koussevitzky's magnetic leadership, the student orchestra played with uncommon precision and spirit. What few imperfections in execution and roughnesses of tone there were, were more than compensated for by the underlying vitality and expressiveness of the playing. Of the purely orchestral movements, the first was set forth with notable breadth and power; the second had the requisite verve and brightness of sound, and the third flowed along mellifluously and affectingly, the overall tone of the strings being especially clear and sweet. In the choral finale, the setting of Schiller's *Ode to Joy*, the singing of the huge chorus was rhythmically clean and vigorous, and dramatic in its impact, and the quartet of student soloists outdid in accuracy of intonation and in general vocal effectiveness many a professional foursome heard hereabouts in recent seasons.

* * *

At the conclusion of the performance there was a prolonged ovation for Dr. Koussevitzky, who shared his bows with Robert Shaw, in recognition of Shaw's part in training the chorus. The concert was the last of three Carnegie Hall events sponsored this season by the Juilliard School, the proceeds of which are donated to the school's Student Aid Fund. —ROBERT A. HAGUE

SUMTER, S. C.
ITEM
MAY 11 1948

Serge Kousevitzky Honored At Banquet

New York—Acclaimed by the nation's music critics as the conductor who during 1947-48 contributed "the most outstanding service to young American musicians," Dr. Serge Koussevitzky, conductor of the Boston symphony orchestra, last night was honored with the National Music league's 1947-48 award at a dinner at the Town Hall club.

The dinner was given in celebration of the Tenth Anniversary of the National Music league, America's only non-profit, cooperative concert bureau, which has launched such musicians as Rise Stevens and Carroll Glenn.

The dean of America's conductors was chosen by a poll of music editors of more than 500 daily newspapers for encouraging young American composers, singers and instrumentalists by giving many of them their first opportunity to present their work and talents to the public.

At the same time awards were presented to the "Metropolitan Opera Auditions of the Air" radio program and WNYC, New York's municipally-owned station.

The Metropolitan Auditions award was received by Judge E. M. Martin, vice-president of Farnsworth Television and Radio Corp. of Indianapolis, Ind., sponsors of the program, and George Sloane, chairman of the board of the Metropolitan Opera company.

The award was granted on the basis of a poll of music editors of 500 daily newspapers as to the "radio program that had done the most for young American musicians."

WNYC's award was for "giving outstanding opportunities to young American musicians to launch their careers in the world's metropolis."

OREGON CITY, ORE.
ENTERPRISE
MAY 16 1948

Koussevitzky To Leave Boston Symphony

Serge Koussevitzky upon the completion of twenty five years as conductor of the Boston Symphony Orchestra at the close of the 1948-49 season will resign his post. Boston feels keenly his going but a commanding figure in the world of music has been chosen to succeed him in Charles Munch, director of the Paris Philharmonic which he founded, and of the Paris Conservatory Orchestra, who has met with what the Boston newspapers call "tremendous success" during his two seasons in America.

Koussevitzky, it should be recalled, brought the Boston Symphony into great artistic leadership among orchestras from a quite low estate into which it fell after the first world war and his emminence as a conductor was enduring during the quarter of a century, not alone because of the fine and exacting leadership he gave it but because of a stability of personal character. There were no outbreaks of passion, nor glorification of human weaknesses that had to be excused in the admiration of his work as is too, too often the case with some other eminent musicians and actors—and every good conductor must, it seems, have something of the actor. He pioneered much new good music while maintaining the highest orchestral standards and while a stern disciplinarian of players he succeeded in holding an esprit de corps in his organization that gave the orchestra great stability and vigor to go with its artistic superiority. The Boston Symphony in the popular and particular minds of music followers had notable eminence during his reign. He outlived long ago the few eccentricities and extremes that marked his early years and in their place brought stature to his role and true pride in him to Boston.

Koussevitzky will continue to direct the historic Berkshire Music Center and Festival and will occasionally return to Boston as Guest Conductor to the delight of those in the Boston following who may for a while, as is their privilege be restless under the galloping tempo of Mr. Munch and the Parisian flavor of his interpretations.

CHICAGO, ILL.
TRIBUNE
[illegible]

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In a poll taken among music editors of more than 500 newspapers by the National Music league, Serge Koussevitzky has been acclaimed as the conductor who during 1947-48 contributed "the most outstanding service to young American musicians."

• • •

Herbert Owen Reed, author of "A Workbook in the Fundamentals of Music," and Nicolai Berezowsky, composer, have been awarded Guggenheim fellowships for 1948.

• • •

NEW YORK, N. Y.
PM

MAY 16 1948

Hague

Listening to Discs . . .

Two by Stravinsky

Igor Stravinsky's *L'Histoire du Soldat* (*The Soldier's Tale*) has been released by RCA Victor in an album which also contains his Octet for Wind Instruments. Both pieces are beautifully played by members of the Boston Symphony Orchestra under the sensitive and perceptive direction of Leonard Bernstein. The recordings, made last Summer in the acoustically felicitous Theater-Concert Hall at Tanglewood, are also first-rate from a mechanical standpoint. (Victor DM 1197, five 12-inch discs, $7.25.)

Hague

Composed in 1918 for a stage work based on the ancient Russian tale of the soldier and his violin and the devil, the score of *Soldat* calls for only seven instruments—clarinet, bassoon, trumpet, trombone, violin, double bass and percussion. Each part demands a high degree of virtuosity of the performer—a demand which is admirably met in the present performance. And it is a tuneful, picturesque, witty and sardonic score—music of concise elegance, lean and economical yet uncommonly expressive in its simplicity, that is wonderful fun to listen to.

Equally irresistable is the Octet, which dates from 1923 and marks Stravinsky's turning to the creation of absolute music in the classical style. Graceful, cheerful, bright-humored and mercurial-rhythmed, it touches lightly on a diversity of moods; and there is an effortless brilliance about the writing for the various wind instruments, individually and together, that is as miraculous as it is enthralling.

Tune-Detective Note: That ubiquitos *Sabre Dance* of Khachaturian's would seem to be an enlargement, or rather, a sort of mortification, of a playful little theme which occurs in the opening *Soldier's March* of Stravinsky's *Soldat*.

Other Recent Sets

Bach: MAGNIFICAT IN D, *Robert Shaw conducting the RCA Victor Chorale and Orchestra; Susanne Freil, soprano; Blanche Thebom, mezzo-soprano; Ernice Lawrence, tenor; Paul Matthen, bass* (Victor DM 1182, five 10-inch discs, $6). Bach's dramatic setting of the Virgin Mary's hymn of praise from St. Luke I, 46-55. The singing of Mr. Shaw's choristers is impressive and the soloists do well enough. Recording, satisfactory.

Beethoven: SYMPHONY NO. 4, *Cleveland Orchestra under George Szell* (Columbia MM 705, four 12-inch discs, $6). A good, straightforward performance of Beethoven's sunny and lyrical Fourth. Superior to the previously available recordings of this work.

Beethoven: SYMPHONY NO. 9 ("CHORAL"), *Boston Symphony under Serge Koussevitzky; with the Berkshire Festival Chorus, Robert Shaw, director; and Frances Yeend, soprano; David Lloyd, tenor; Eunice Alberts, contralto; James Pease, bass* (Victor DM 1190, eight 12-inch discs, $11). This is not the first-rate waxing of the Ninth you have been waiting for. Mechanically, the recording is disappointingly inferior: surfaces are poor, and both instrumental and vocal sounds are muddy and distorted in many places. Nor does Dr. Koussevitzky's interpretation inspire any bravoes. Only in the choral finale does the performance come near to measuring up to the magnificence of the music.

* * *

Brahms: QUARTET NO. 3, in B-flat major, Op. 67, *Guilet String Quartet* (Vox 208, four 12-inch discs, $6). One of Brahms' most ingratiating and polished chamber works, performed *con amore* by one of the finest quartets of our time. The beautifully balanced ensemble of the Messrs. Guilet, Gorodetsky, Brieff and Laporte bring to this music notable brightness of tone, warmth of feeling and refinement of style. The quality of the recording itself is a bit uneven, but on the whole is better than the general run of Vox releases.

Brahms: SONATA NO. 3, in D minor, Op. 108, *Isaac Stern, violin, and Alexander Zakin, piano* (Columbia MM 730, three 12-inch discs, $4.75). Mr. Zakin's none too felicitous piano tone tends to overbalance Mr. Stern's more expressive violin in the climaxes. A lovely piece, though, and for the most part brilliantly set forth. Recording, fair.

Britten: FOUR SEA INTERLUDES AND PASSACAGLIA FROM "PETER GRIMES," *Concertgebouw Orchestra of Amsterdam under Eduard van Beinum* (Decca EDA 50, three 12-inch FFRR discs, $7.35). First recordings to be released here of the orchestral interludes from the Benjamin Britten opera which this year had its first presentation at the Met. The highly evocative *Dawn, Sunday Morning, Moonlight* and *Storm* music, and the dramatic and affecting *Passacaglia*—the center-piece of the whole opera, which bridges the two scenes of Act II—are expertly and vividly performed. Excellent recording: the instrumental sounds are reproduced with remarkable clarity and fidelity.

* * *

Bruch: SCOTTISH FANTASY, Op. 46, *Jascha Heifetz, violin, and the RCA Victor Symphony under William Steinberg, with Stanley Chaloupka, harp* (Victor DV 11, three 12-inch vinylite discs, $7.35; also on regular discs, DM 1183, $4.75). Charming, colorful, lushly romantic, if essentially second-rate, music based on Scottish folk tunes, so affectionately and adroitly performed by Mr. Heifetz and his collaborators that it should delight even the most fastidious listeners. Unfortunately, the recording is not as distinguished as the performance, and there are some crackling surface noises on the set I have.

Ravel: PIANO CONCERTO FOR THE LEFT HAN[illegible] *Robert Casadesus and the [illegible]ladelphia Orchestra under Eugene Ormandy* (Columbia MX 288, two 12-inch discs, $3.50). A welcome waxing of the arresting tour de force of jazz rhythm and romantic sentiment which Ravel originally wrote for the one-armed Austrian pianist Paul Wittgenstein. Mr. Casadesus' left hand pulls off all the miracles

MORE

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAY 19 1948

Name Confusion In Sight for New BSO Conductor

Charles Muench, director of the Paris Conservatoire Orchestra, rarely has been bothered by mistaken identity. And in taking over the baton of Serge Koussevitzky before the Boston Symphony he would not anticipate trouble of that sort, invading the realm of the Lowells, Cabots and O'Sullivans. But when he starts next spring, he will find another man also bearing the un-New Englandish name of Muench already occupying Boston's civic spotlight. For C. (also for Charles) Lawrence Muench, president of the Hood Rubber Company, has been named president of the Boston Chamber of Commerce, on a platform whose major plank is the clean-up of civic administration by adoption of a city-manager form of government. The two men were not related.

Incidentally, the extreme singularity of the Koussevitzky name, on the other hand, some years ago impelled Serge's nephew, who also is in the music business, to decapitate his own name to avoid confusion with the older master. The nephew is Fabien Sevitsky, director of the Indianapolis Symphony.

NEW YORK, N. Y.
TIMES

MAY 28 1948

PISTON WINS AWARD

Horblit $1,000 Prize Presented to Composer for Symphony

BOSTON, May 27 (AP)—Prof. Walter Piston of Harvard today received the Boston Symphony Orchestra's $1,000 Horblit Award for 1948 for his Third Symphony, which won the Pulitzer Prize.

The award, established last year by Mark M. Horblit of Boston, is intended to recognize outstanding symphonic compositions by residents of the United States.

The selection committee consists of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra; A. Tillman Merritt, head of the Harvard College Music Department, and Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra.

The new symphony will be presented by Dr. Koussevitzky at the Berkshire Music Festival at Tanglewood on July 31.

CINCINNATI, O.
POST

MAY 18 1948

Music: An Abundance Of Charles Muenches

BY ELEANOR BELL

Now it turns out there will be two Charles Muenches in Boston when Le Beau Charles, our Charles, the one who guest-conducted our Cincinnati Symphony, takes over the Boston Symphony Orchestra in 1949. It seems impossible, doesn't it?

HARTFORD, CONN.
TIMES

Lindstrom Urges Tolerant Judging

The duty of a small-city music critic is to create a healthy climate for music in his area of influence, to discourage centralization by his encouragement of local composers, schools and other musical activities—and always to remember the kind of criterion he can afford to have in a small city.

Carl E. Lindstrom, music critic and managing editor of The Hartford Times, told the New England Music Critics Symposium today that there should be more than one inflexible yardstick with which to measure musical efforts. He said a great orchestra, for instance, should be measured by one yardstick and a local musical group or artist by another, more tolerant, yardstick.

* * *

IS THERE a kind of criticism which tends to produce less music, to discourage performers and more importantly to discourage audiences?" he asked. "If there is that kind of criticism, and I believe there is, I'm going to quarrel with it."

Mr. Lindstrom, who is also chairman of the Symposium and Music Festival here today and tomorrow, spoke on "Music Centralization as Viewed from the Small City." He deplored the siphoning of small-city talent by the large musical centers such as New York. He said the retention of local talent in their own regions was one of the primary functions of the music critic.

Citing Hartford as an example, the local critic cited several instances of Hartford players and musicians now engaged with orchestras in distant cities.

"You see what has happened to us," he said. "These people were trained in Hartord, but they are unable to make careers here because we have no symphony orchestra. There we have *one* phase of centralization—the trend away from the smaller city to the large one.

"The more acute phase, however, is that which attracts talent to only the very largest cities like New York, Chicago and a center such as Hollywood—the tragedy here being that ever so many of these people are completely submerged in the over-supply of first-rate talent."

* * *

THE SPEAKER pointed out that Hartford had had its own orchestra at various times in the past. From around the turn of the century to about 1920, the Hartford Philharmonic was supported mainly by a single benefactor. When this orchestra passed out of existence, and attempt to establish another one failed. With WPA, he said, we had a federally subsidized group which was broken up at the onset of the war.

"These previous attempts have brought on a spirit of defeatism as regards a symphony orchestra in this town," he asserted, "and we now have no symphony orchestras except those which exist on a scholastic basis in the Hartt School of Music and the Hartford School of Music."

Mr. Lindstrom urged fellow critics to pass judgment on a Boston Symphony concert as the performance of a master orchestra of which perfection is expected. On the other hand, he said, the performance of a baccalaureate pianist should be treated as a debut, pure and simple.

* * *

"THINGS MUST be judged for what they are," he insisted. "And if the music critic is going to apply the New York criterion to every budding violinist, there's going to be an awful lot of bud-nipping on the small-city musical level—and it won't be long before you have no grass roots culture at all."

The speaker said that if it weren't the business of a critic to create a healthy climate for music, he was not only wasting his time, "but he becomes a harmful influence, and the valuable space his stuff takes up in the paper were better devoted to another comic strip."

Mr. Lindstrom also believed another plain duty of the music critic was the encouragement of the contemporary composer—first of all the composer in his own region.

"The resistance on the part of the public to new music, strange music—and in music the new is always strange—is terrific," he reminded his audience. "There are times when it seems to be an immovable object. Actually this resistance can be worn down as the steady dripping wears away the stone. And perhaps my comparison is a little too extravagant because I sometimes wonder whether the public isn't more willing to be led than we sometimes think."

He believed the living composer hadn't come out very well in daily newspaper criticism because of the critic's inclination to "play safe."

"It seems to me that the critic's function with regard to the living composer is to prepare the mind of the public, if possible, for what is about to be produced," he added. "That's a big enough job to keep any of us busy."

CINCINNATI, O.
ENQUIRER
MAY 23 1948

American Premiere Planned For Opera By Prokofieff

NEW YORK, May 22—(UP)—The American premiere of "The Duenna," an opera by the Russian composer Serge Prokofieff, will be given by the Lemonade Opera in New York on June 1.

The work is based on the play of Richard Brinsley Sheridan and has a libretto in English, translated from the Russian by Jean Karsavina. It will be given 13 performances during the company's season of four weeks. The other operas in its repertoire are "Don Giovanni," "La Serva Padrona" and "Hansel and Gretel."

This new company, which takes its name from the lemonade served to patrons, is a refreshing experiment in American presentation of opera. The performances are given in the small Greenwich Mews Playhouse in Greenwich Village. The company also has had one tour and will undertake another. It has expanded somewhat from its original idea, which was "to provide a showcase for young talented artists to reach the public, at the same time presenting this public with stimulating opera in English in an intimate lyric theater."

* * *

ONE of the pleasant surprises of the New York music season as it drew to its close was the presentation of Beethoven's Ninth Symphony by the Juillard School of Music. It was given in Carnegie Hall to a capacity audience which contributed handsomely to the students' fund of the school.

The performers were all students of Juillard. There was a full symphony orchestra, a chorus of 250 trained by Robert Shaw, and the usual soloists. The conductor was Serge Koussevitzky, who agreed to serve in the interests of stimulating the aspiring young musicians under this charge for the occasion.

The result was astounding. Schiller's "Ode To Joy," as conceived by Beethoven in extremely difficult music, was not only fresh and inspiring but done with musicianship which on many occasions has not even been approached by seasoned professionals. Among the four soloists, Mariquita Moll and John Druary had the trying soprano and tenor roles. Both are sure to be heard from in the professional field and possibly in a big way.

NEW YORK, N. Y.
TIMES
MAY 24 1948

ALFRED HOLY

Special to THE NEW YORK TIMES.

BOSTON, May 23—Word has been received here of the death in Vienna, on May 8 of Alfred Holy, first harpist of the Boston Symphony Orchestra from 1913 to 1928. He was composer of many works for the harp. His age was 82.

News of the death was contained in a letter received today by Elford Caughey, second harpist of the Boston Symphony.

Mr. Holy was born in Portugal of Czech parents. His father, director of the music conservatory at Oporto, trained his son in music. The son played in the Vienna Philharmonic until he was brought to Boston by Dr. Karl Muck, then conductor of the Boston Symphony.

Surviving are his widow and two sons, all of Vienna.

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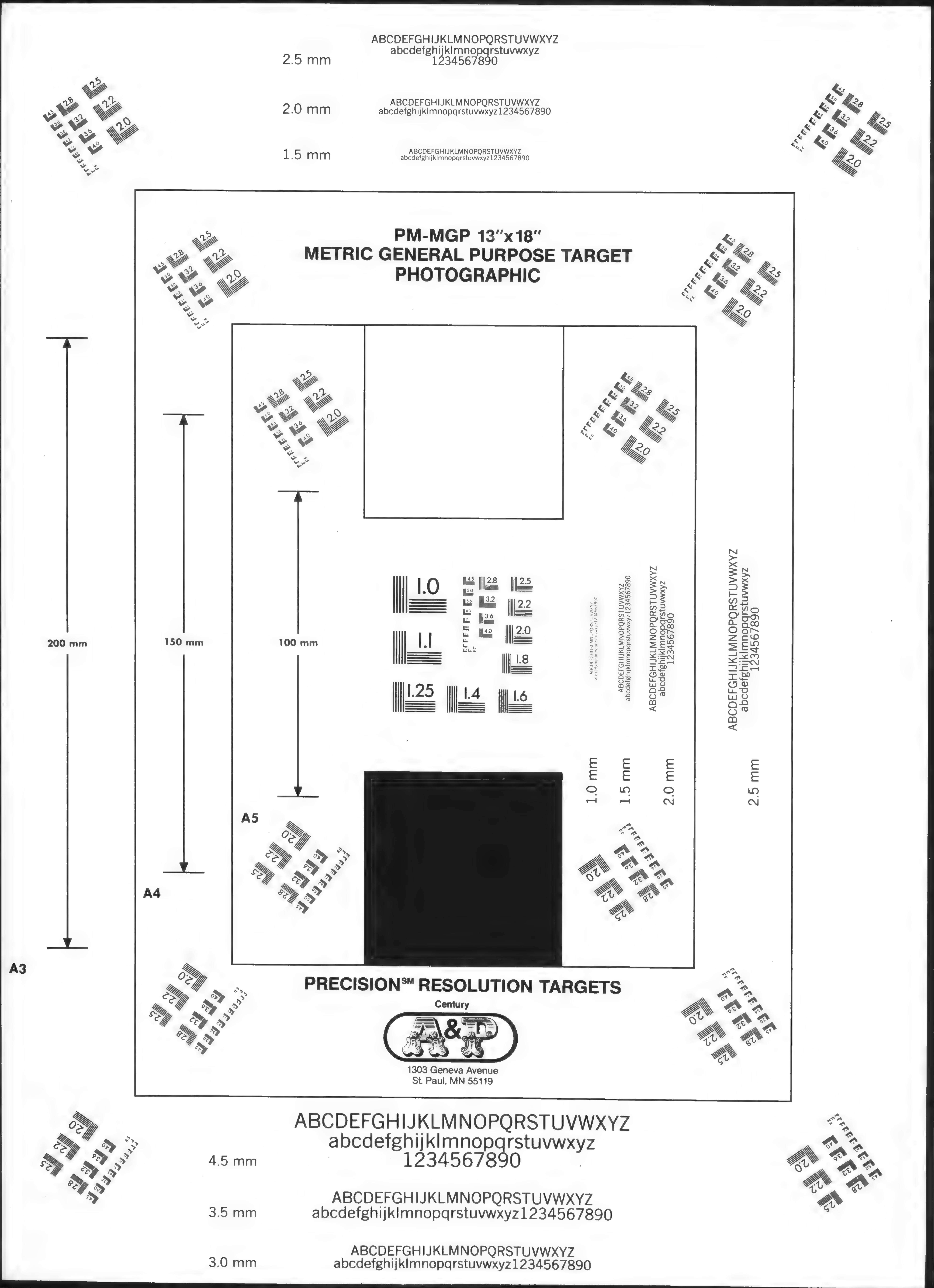

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TIMES
MAY

Pulitzer Prizes Go to 'Streetcar' And Michener's Stories of Pacific

By FRANK S. ADAMS

The 1948 Pulitzer Prize for the best original American play was awarded yesterday to "A Streetcar Named Desire," by Tennessee Williams. The award for the most distinguished fiction in book form went to "Tales of the South Pacific" by James A. Michener.

Dr. Frank D. Fackenthal, acting president of Columbia University, announced fourteen awards in the fields of journalism, letters and music. It was the thirty-first year of the Pulitzer Prizes, which are awarded annually by the trustees of Columbia University on recommendation of the Advisory Board of the Graduate School of Journalism.

Dr. Fackenthal himself received from the Advisory Board, meeting for the last time before his forthcoming retirement as acting president of Columbia on June 7, a scroll in recognition of his long services in connection with the development of the Pulitzer Prizes. The scroll assured him of "the Pulitzer Prize of our friendship in perpetuity."

The gold medal awarded annually "for the most disinterested and meritorious public service rendered by an American newspaper during the year," went to The St. Louis Post-Dispatch for its coverage of the mine disaster at Centralia, Ill., and its subsequent campaign for reforms in mine safety laws.

Four prizes were awarded for reporting. George E. Goodwin of The Atlanta Journal, won the prize for local reporting, for an exposé of vote frauds. Two awards were made in the field of national reporting, to Bert Andrews of The New York Herald Tribune, and Nat S. Finney of The Minneapolis Tribune. Paul W. Ward of The Baltimore Sun won the prize for reporting international affairs.

Virginius Dabney of The Richmond (Va.) Times-Dispatch won the prize for distinguished editorial writing; Reuben L. (Rube) Goldberg of The New York Sun received the similar award for a distinguished cartoon, and Frank Cushing of The Boston Traveler was named the winner of the $500 prize for the best news photograph.

The prizes in letters included awards to "Across the Wide Missouri," by Bernard DeVoto, in the field of American history; to "Forgotten First Citizen: John Bigelow," by Margaret Clapp, in the field of biography, and to "The Age of Anxiety," by W. H. Auden, in poetry.

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Piston Wins Music Prize

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Each of the individual prizes carries an award of $500. The gold medal for The St. Louis Post-Dispatch is valued at the same amount.

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The Advisory Board re-elected three of its members to serve terms lasting until 1952. They were Sevellon Brown of The Providence (R. I.) Journal-Bulletin; Kent Cooper of The Associated Press, and William R. Mathews of The Arizona Daily Star of Tucson, Ariz.

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2 National Affairs Awards

Mr. Andrews received one of the two awards for reporting on national affairs for his stories on the State Department's loyalty inquiry, the first of which appeared in The New York Herald Tribune on Nov. 1. They told in detail of the way in which an unnamed State Department employe had been dismissed as a bad security risk, without having had an opportunity to defend himself.

The award to Mr. Finney was for a series of articles charging the Truman Administration with planning to put the ordinary affairs of Federal civilian agencies under a system of censorship. His first story on this subject appeared in The Minneapolis Tribune Oct. 19.

Mr. Ward won the prize for international reporting for a series of stories on daily life in the Soviet Union, for which he conducted research while he was in Moscow for the meeting of the Council of Foreign Ministers early in 1947. After his return to this country he wrote a series of nineteen articles that appeared in The Baltimore Sun between April 30 and May 18, 1947.

The award of the prize for editorial writing to Mr. Dabney was made on the basis of his entire volume of work during 1947. The terms of this award provide that the test of excellence shall be "clearness of style, moral purpose, sound reasoning and power to influence public opinion in what the writer conceives to be the right direction."

Mr. Goldberg, veteran cartoonist of the New York Sun, won the prize for cartoons for a drawing that appeared in that newspaper on July 22. It showed a huge atom [illegible] and [illegible] d De [illegible]

Picture of Fight with Police

The [illegible] was [illegible] Mr. [illegible] a picture [illegible] Boy Gunman at Bay," which appeared in The Boston Traveler of June 23, 1947. It showed a youthful gunman who was engaged in a pistol fight with the police, holding a school boy in front of him as a shield. Mr. Cushing heard of the battle over a police radio while on another assignment in the vicinity, and took the picture before the police overpowered the thug.

The victory of "A Streetcar Named Desire" marked the second time that the Pulitzer Prize and the New York Drama Critics Award have gone to the same play. The only other time was in 1940, when William Saroyan's "The Time of Your Life," received both awards. Mr. Saroyan rejected the Pulitzer prize, but Columbia informed him that the award would remain in the Pulitzer records, notwithstanding his attitude.

Mr. Michener's book is not a novel, but a collection of short stories. It was published by the Macmillan Company. Mr. DeVoto's prize-winning history was published by Houghton Miflin Company; the prize-winning biography by Margaret Clapp was published by Little Brown & Co., and Mr. Auden's volume of verse was published by Random House.

A musical version of "Tales of the South Pacific" is being prepared by the well-known collaboration of Richard Rodgers and Oscar Hammerstein 2d. They also will present the show in the fall in conjunction with Leland Hayward and Joshua Logan.

Sketches of Those Added by Columbia to the Roll of Pulitzer Prize Winners

Sketches of the winners of the Pulitzer awards follow:

THE RECIPIENTS OF 1948 PULITZER PRIZES AND TWO OF THE WINNING WORKS

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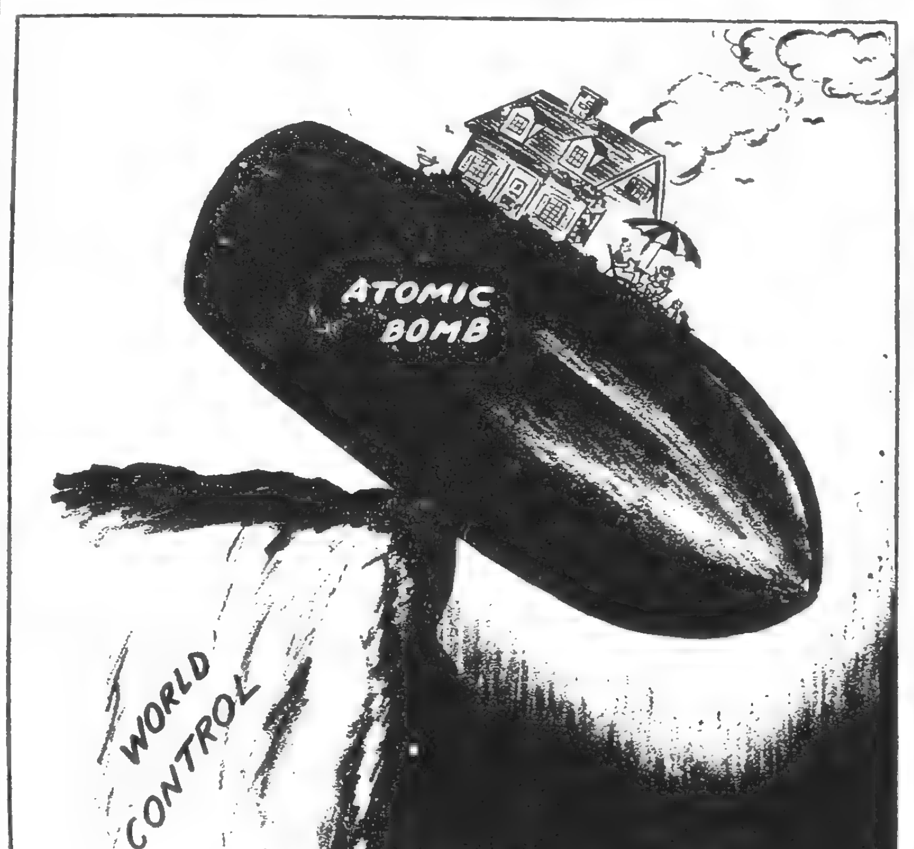
Local Reporting

Nat S. Finney
National Reporting

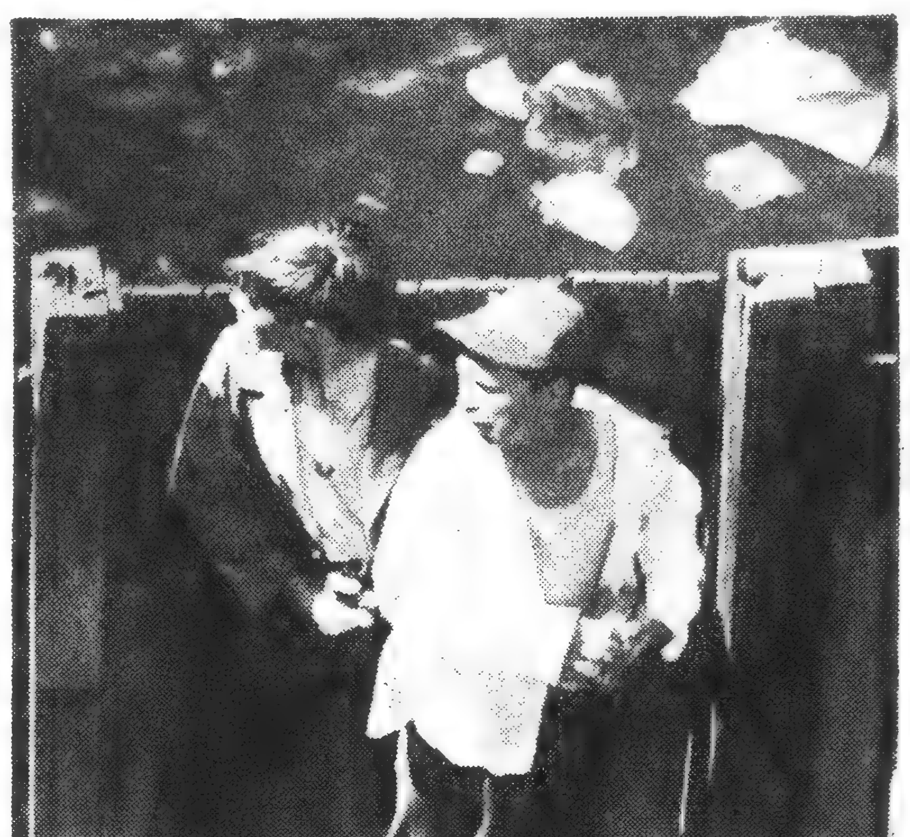
Bert Andrews
National Reporting

Paul W. Ward
International Reporting

Virginius Dabney
Editorial Writing



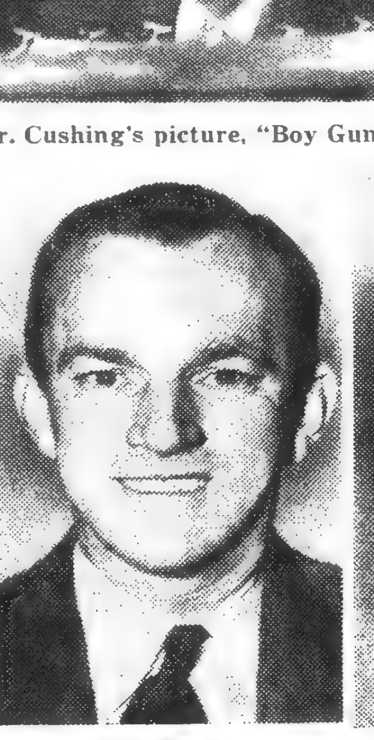
Rube Goldberg's cartoon, "Peace Today"


Mr. Cushing's picture, "Boy Gunman at Bay"

Reuben L. Goldberg
Cartoon

James A. Michener
Fiction

Tennessee Williams
Play


Frank Cushing
Photography

W. H. Auden
Poetry

Walter Piston
Music

Margaret Clapp
Biography

Bernard DeVoto
History

Tennessee Williams

Tennessee Williams was born Thomas Lanier Williams in Columbus, Miss., in 1914. He abandoned his given name when he felt he had "compromised" it by the imperfection of his early writing, and he took Tennessee as a gesture to his pioneer ancestors in that state. His first play to reach Broadway, "The Glass Menagerie," won the New York Drama Critics Circle Prize in 1945.

Five years earlier his "Battle of Angels" had failed in a Boston tryout. In the interval, Mr. Williams worked as a waiter, an elevator operator, a movie usher and at other odd jobs to stay alive while continuing to write. He got a job writing scripts for the movies but it lasted only six months.

After the success of "The Glass Menagerie," he obtained a production for "You Touched Me," a play he had written earlier in collaboration with Donald Windham. This play failed, and Mr. Williams' next entry on Broadway was "A Streetcar Named Desire."

Before "Streetcar" was produced, another Williams play, "Summer and Smoke," received its first production in the Dallas (Tex.) Theatre '47 last summer under Margo Jones' direction. Miss Jones will put the play on here next season. At present Mr. Williams is continuing to write while on a visit to Italy.

James A. Michener

James A. Michener served in some capacity or other on forty-nine islands in the Pacific from Australia to Tarawa. Joining the Navy as an apprentice seaman, he presently found himself atoll-hopping as a trouble shooter in aviation maintenance. The manuscript of "Tales of the South Pacific" was almost completed when he received his appointment as senior historical officer for the area from New Guinea to Tahiti.

His volume of wartime stories was admittedly his first attempt at popular writing. Questioned about his previous publications, he recently replied cryptically that they were "professional educational books, with lots of footnotes." For some years he has been an editor in the educational department of Macmillan Company, book publishers.

Born in New York in 1907, Mr. Michener's interest in people and places has carried him to the far corners of the world. A graduate of Swarthmore College, he received scholarships to study in Europe and later sailed the Mediterranean as an able-bodied seaman in the British merchant navy.

His home is in New York. He now is at work on a novel entitled "The Homeward Journey," concerning the emotional and intellectual development of a young man during the Twenties and Thirties.

Bernard A. DeVoto

Bernard Augustine DeVoto is one of the most versatile figures in contemporary American literature. He is also one of the most prolific. From light fiction to authoritative social history, he has published an average of one book a year for the last twenty-four years. He also has edited several other volumes, too, and written hundreds of articles and essays

He has probably gained his largest audiences as a historian of America's expansion to the West. It was in this role that he published "The Year of Decision: 1846," a best-seller four years ago; and then his prize-winning "Across the Wide Missouri" last fall. This deals with the decline of American fur trade early in the Nineteenth Century.

Mr. DeVoto has carried on a virtually separate career as "John August." Under this pen name, he has written several novels and dozens of "slick" magazine stories, which he says have paid for the time he spends in study and serious work.

A former instructor at Northwestern University and at Harvard, Mr. DeVoto contributes a monthly article to Harper's Magazine. Although a native of Utah, he has lived in Cambridge, Mass., for almost a quarter of a century.

Margaret Clapp

Miss Margaret Clapp, whose "Forgotten First Citizen: John Bigelow" won this year's biography award, is an assistant professor of history at Brooklyn College.

The volume is her first published work. Undertaken at the suggestion of Prof. Allan Nevins at Columbia University, with whom she was taking graduate study, it brought her a Doctorate of Philosophy a year before it was published last summer.

Miss Clapp had previously traveled through much of the United States while teaching at several schools, including New Jersey College for Women. In the war years she did special research for the British Broadcasting Corporation.

A native of East Orange, N. J., which is still her permanent home, Miss Clapp was graduated from Wellesley College in 1930. She received her Master's Degree from Columbia seven years later.

Now engaged in teaching courses in American history covering the periods from 1876 to the outbreak of the First World War and also the contemporary era, she said last evening that he was "looking about at various subjects" for a second book, but "nothing is definite yet."

W. H. Auden

Wystan Hugh Auden, who won the Pulitzer Prize for Poetry with "The Age of Anxiety: A Baroque Eclogue," is considered by many to have had, except for T. S. Eliot, the greatest influence on the modern generation of poets.

An American citizen since 1946, Mr. Auden was born in England in 1907. Educated at Gresham's School, Holt, and at Christ Church, Oxford, he first attracted attention in the early thirties when with Stephen Spender and C. Day Lewis he joined the cult of those bent on rebelling against their own heritage.

When he arrived in the United States last year, Mr. Spender said of his long-time friend that he was "the most successful intellectual poet since Alexander Pope." Arthur Koestler declared recently that "he has unquestioned genius."

Mr. Auden was honored in England with the King's Gold Medal in 1937 in recognition of his meritorious work as a young poet. He received an award of merit from the American Academy of Arts and Letters and the National Institute of Arts and Letters in 1945.

Mr. Auden is the author of "Poems" (1930); "The Ascent of F6" (1937), and "The Double Man" (1941). With Christopher Isherwood he collaborated on "Journey to a War" (1939), and "On the Frontier" (1939).

Walter Piston

Walter Piston has ranked as one of America's outstanding composers for many years. His music in all forms has been admired for its craftsmanship and has been played throughout the world, including performances by the Philharmonic-Symphony and the Washington National and Boston Symphonies.

He was born in Rockland, Me., in 1894 and is of Italian descent. In 1924 he received his B.A. from Harvard, where he is now Professor of Music. He studied composition with Nadia Boulanger in Paris, and has held the Guggenheim and John Knowles Paine fellowships.

The Third Symphony was commissioned by the Koussevitzky Music Foundation. Other commissions were awarded by the League of Composers (Quintet for Flute and String Quartet); the Elizabeth Sprague Coolidge Foundation (Partita for Violin, Viola and Organ); the International Society for Contemporary Music (Divertimento for Nine Instruments); the Alice M. Ditson Fund (Second Symphony); the Columbia Broadcasting System and the Dallas Symphony Orchestra.

He has also been active in the League of Composers, the Paderewski Fund for the Encouragement of American Composers and the Lili Boulanger Memorial Fund. He is the author of "Principles of Harmonic Analysis," "Harmony" and "Counterpoint."

Virginius Dabney

Virginius Dabney has been editor of The Richmond Times-Dispatch for twelve years. Born at University, Va., on Feb. 8, 1901, he received a B. A. degree from the University of Virginia in 1920, and an M. A. degree in 1921.

After teaching French for a short time at the Episcopal High School in Richmond, Mr. Dabney served as a reporter on The Richmond News Leader from 1922 until 1928. In the latter year he joined the editorial staff of The Times-Dispatch, becoming chief editorial writer in 1934 and editor in 1936.

Mr. Dabney is a member of the board of directors of the Council for Democracy; the board of trustees of the Institute of Early American History and Culture; the board of directors of the Southern Regional Council and the Richmond Library Board.

He won the Lee Editorial Award of the Virginia Press Association and the Lee School of Journalism of Washington and Lee University for "distinguished editorial writing during the year 1937." He is married and has three children.

For many years the Richmond editor contributed regular articles on southern affairs to THE NEW YORK TIMES. He is the author of "Liberalism in the South" and "Below the Potomac." Last month he was re-elected as a director of the American Society of Newspaper Editors.

Rube Goldberg

In his forty-four-year career as an artist, the versatile Rube Goldberg, political cartoonist for The New York Sun, has won wide notice, especially for the amazing appliances that decorated his inventive drawings. He joined The Sun more than ten years ago.

The seed of those "inventions" was planted when he studied mining engineering at the University of Southern California, which gave him a B. S. degree in 1904.

Reuben Lucius Goldberg was born in San Francisco on July 4, 1883, a son of Max and Hannah Goldberg. At the age of 12 he studied art from a sign painter for a year and a half. "The sign painter fell off a scaffold and the lessons ended," Rube explained.

He was a cartoonist on The San Francisco Chronicle in 1904-05, then with The Bulletin there until 1907, when he began cartooning and sports writing for The New York Evening Mail. His lampooning was featured in more than 200 newspapers, but he never drew a continuity and finally, in 1936, he gave up comic strips.

His political cartooning, which started as a three-a-week proposition, is distributed by the Bell Syndicate.

He was married in 1916 to the former Irma Seaman. They have two sons, Thomas George, 29, a painter, and George W. George, 28, a Hollywood scenario writer. The Goldbergs live at 88 Central Park West and have a summer home near Northport, L. I.

George E. Goodwin

George E. Goodwin, who is a native of Atlanta, Ga., has been a reporter and feature writer on The Atlanta Georgian, The Charleston News and Courier, The Washington Times-Herald and The Miami Daily News. He joined the staff of The Atlanta Journal in the latter part of 1945. He is 30 years old.

Mr. Goodwin received his early education in the public schools of Atlanta and was graduated from Washington and Lee University in 1939. In World War II he served as a naval officer for three years. He was overseas for twenty months, serving as intelligence officer for motor torpedo boat squadrons.

He is a deacon in the Presbyterian Church and a Sunday school teacher. He is also a member of Delta Tau Delta social fraternity and of Sigma Delta Chi, professional journalism fraternity.

Bert Andrews

Award of a Pulitzer prize to Bert Andrews, chief of The New York Herald Tribune's Washington Bureau, marks the third time this year Mr. Andrews has been honored for distinguished reporting from the nation's capital.

He won the Pulitzer prize for his articles reporting the State Department's practices in dismissing its employes for security reasons.

On Feb. 12, for his reporting of the same story, he received the Heywood Broun Memorial Award, sponsored by the American Newspaper Guild. He had received the Heywood Broun award in 1945. On March 24 he won the Newspaper Guild of New York's Front Page Award for "distinguished Washington correspondence."

Mr. Andrews was born in Colorado Springs, Col. After three years at Stanford University, he joined The Sacramento Star, in California, in 1924. Before he joined The New York Herald Tribune in 1937, excepting for a five-month stint with the Paris (France) Herald, Mr. Andrews had worked successively for The San Diego Sun, The Chicago Herald-Examiner, The Detroit Times and The New York American. He has been his newspaper's chief Washington correspondent since 1941.

Mr. Andrews is married and the father of two children.

Nat S. Finney

A series of stories describing Government proposals to impose a form of peacetime censorship on Government facts and utterances won a Pulitzer award for Nat S. Finney of The Minneapolis Tribune's Washington Bureau. The same stories earlier had won for him the Raymond Clapper 1947 Award for "outstanding Washington reporting."

He was born in Stewartville, Minn., on Oct. 10, 1903, and received a B. A. degree from the University of Minnesota in 1927.

Mr. Finney began his newspaper career in 1925, when he became a cub reporter on The Minneapolis Star. From 1929 to 1930 he was with the publishing house of Harcourt, Brace & Co., and from 1930 to 1933 he was editor of a building trade publication.

In 1933 he returned to The Minneapolis Star as a reporter. Subsequently he was picture editor, city editor and feature editor of The Minneapolis Star Journal. In 1941, he joined the Washington Bureau of The Minneapolis Tribune.

Mr. Finney covered the 1946 Bikini atomic bomb tests, and, in 1947, wrote a series of articles from England on that country's post-war problems.

Paul W. Ward

Paul W. Ward, a member of the staff of The Baltimore Sun since 1930, has been a frequent writer on the problems of world peace in the last three years. He covered the Moscow conference of the Council of Foreign Ministers, the Dumbarton Oaks Conference of 1944, the San Francisco peace conference of 1945 and the meeting of Council of Foreign Ministers in Paris in the summer of 1946 and its later meeting of the Council in New York that November.

Mr. Ward is 42 years old and a native of Ohio. He joined the staff of The Baltimore Sun after serving for several years on the staff of The New Bedford Standard. He was transferred to The Sun's Washington Bureau after three years and in 1937 he was sent to London to take charge of The Sun's bureau there. He was in London at the outbreak of World War II.

He returned to this country in 1940. Since then, he has been serving on The Sun's Washington Bureau and most of his work has dealt with State Department news and developments in this nation's foreign relations.

Frank Cushing

Frank Cushing, photographer for The Boston Traveler who won a Pulitzer Prize for his news picture of a boy gunman and his hostage, could win only second place among his Boston colleagues in their 1947 annual contest, he grinningly recalled yesterday.

Mr. Cushing, who is 32 years of age, has been an employe of the Boston Herald-Traveler Corporation sixteen years. He began as a messenger boy in the dispatch department.

He spent three and a half years in the Army Air Force as an aerial photographer. On one of his fifty missions over North Africa and Italy, however, he took over a machine gun and brought down a German fighter plane.

He was on another assignment, involving a $5,000 restaurant hold-up, when he heard a radio call for police cars to go to Roxbury, where a 15-year-old boy had held up a store. He offered rides to the scene to photographers from two other Boston papers but they declined.

Mr. Cushing made his picture from the second floor of a near-by house, by crawling out on the roof of an ell. The picture shows the boy gunman holding a revolver against another boy and daring the police to come and get him. They eventually did.

Mr. Cushing's picture was printed in 500 newspapers. It also won for him a first prize in a 1947 contest of the New England members and managing editors of The Associated Press.

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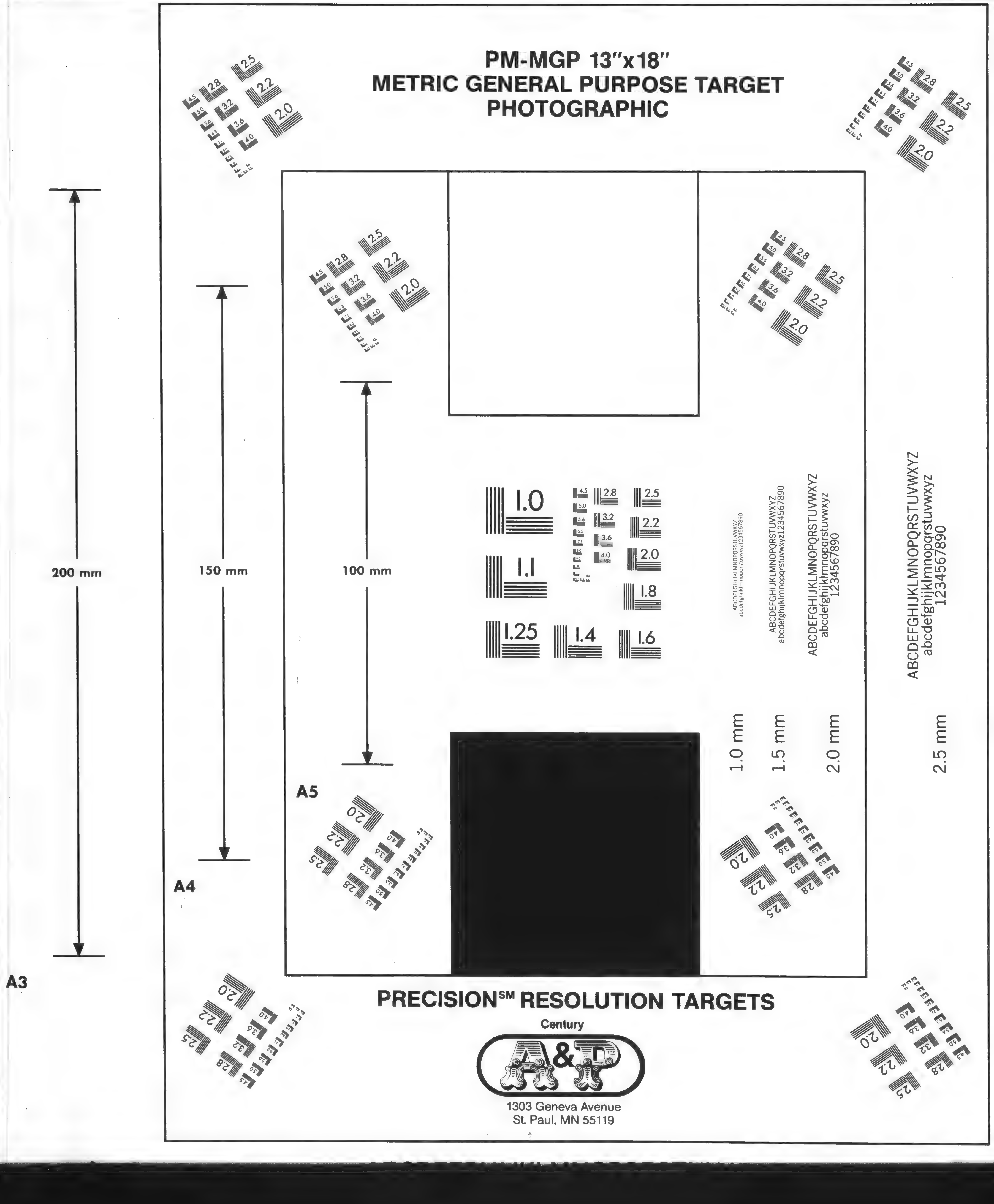
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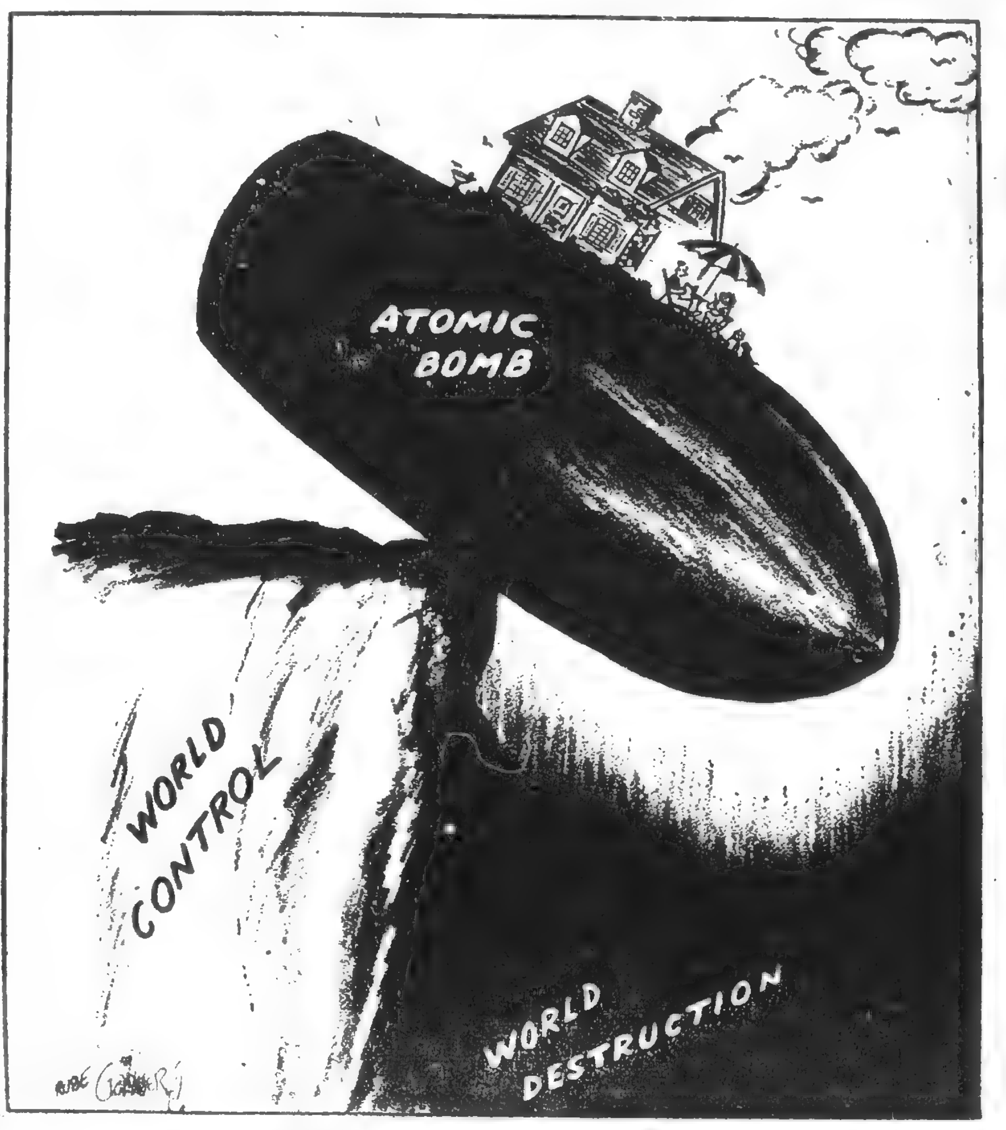
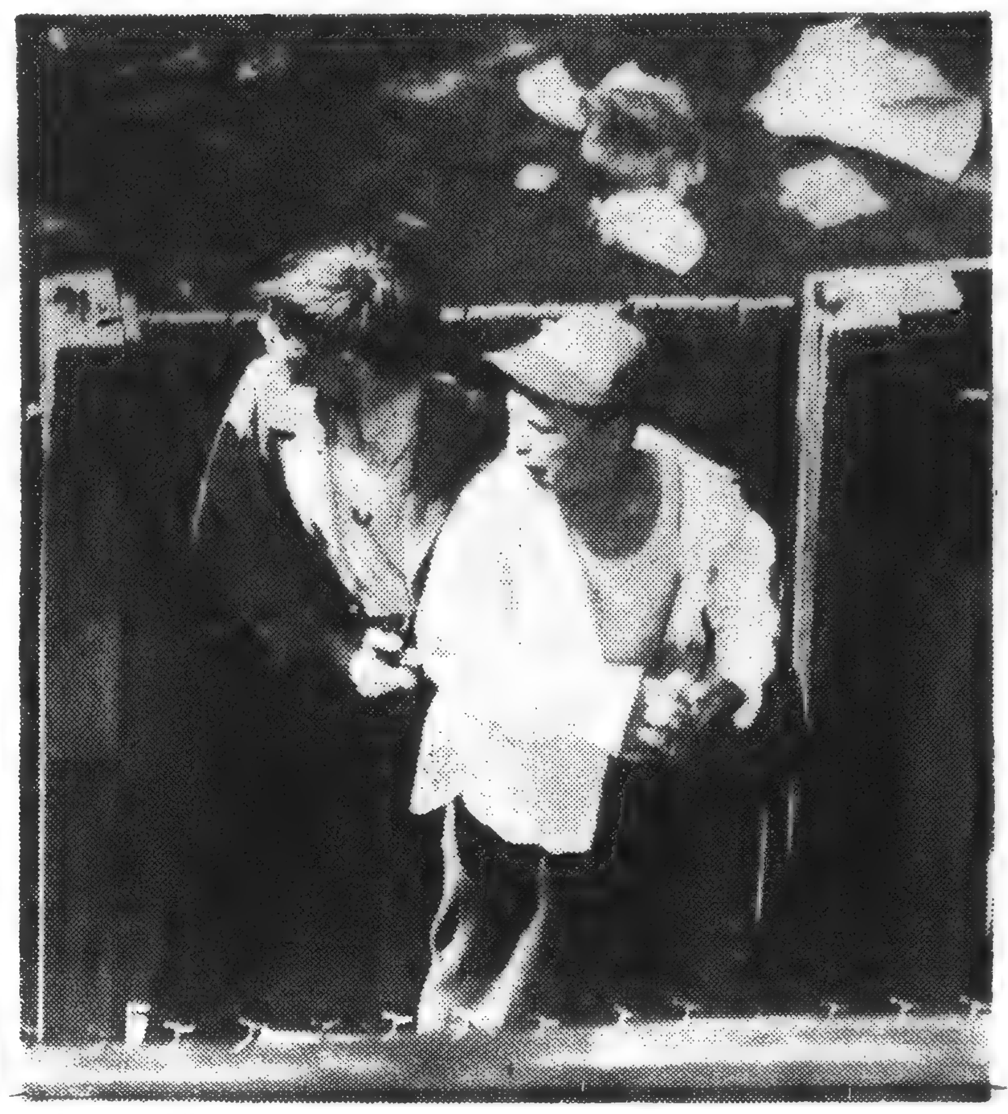


Rube Goldberg's cartoon. "Peace Today"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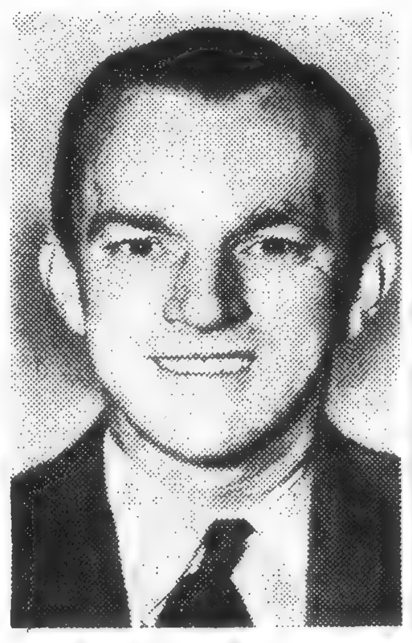
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Tennessee Williams was born Thomas Lanier Williams in Columbus, Miss., in 1914. He abandoned his given name when he felt he had "compromised" it by the imperfection of his early writing, and he took Tennessee as a gesture to his pioneer ancestors in that state. His first play to reach Broadway, "The Glass Menagerie," won the New York Drama Critics Circle Prize in 1945.

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After the success of "The Glass Menagerie," he obtained a production for "You Touched Me," a play he had written earlier in collaboration with Donald Windham. This play failed, and Mr. Williams' next entry on Broadway was "A Streetcar Named Desire."

Before "Streetcar" was produced, another Williams play, "Summer and Smoke," received its first production in the Dallas (Tex.) Theatre '47 last summer under Margo Jones' direction. Miss Jones will put the play on here next season. At present Mr. Williams is continuing to write while on a visit to Italy.

James A. Michener

James A. Michener served in some capacity or other on forty-nine islands in the Pacific from Australia to Tarawa. Joining the Navy as an apprentice seaman, he presently found himself atoll-hopping as a trouble shooter in aviation maintenance. The manuscript of "Tales of the South Pacific" was almost completed when he received his appointment as senior historical officer for the area from New Guinea to Tahiti.

His volume of wartime stories was admittedly his first attempt at popular writing. Questioned about his previous publications, he recently replied cryptically that they were "professional educational books, with lots of footnotes." For some years he has been an editor in the educational department of Macmillan Company, book publishers.

Born in New York in 1907, Mr. Michener's interest in people and places has carried him to the far corners of the world. A graduate of Swarthmore College, he received scholarships to study in Europe and later sailed the Mediterranean as an able-bodied seaman in the British merchant navy.

His home is in New York. He now is at work on a novel entitled "The Homeward Journey," concerning the emotional and intellectual development of a young man during the Twenties and Thirties.

Bernard A. DeVoto

Bernard Augustine DeVoto is one of the most versatile figures in contemporary American literature. He is also one of the most prolific. From light fiction to authoritative social history, he has published an average of one book a year for the last twenty-four years. He also has edited several other volumes, too, and written hundreds of articles and essays

He has probably gained his largest audiences as a historian of America's expansion to the West. It was in this role that he published "The Year of Decision: 1846," a best-seller four years ago; and then his prize-winning "Across the Wide Missouri" last fall. This deals with the decline of American fur trade early in the Nineteenth Century.

Mr. DeVoto has carried on a virtually separate career as "John

phy award, is an assistant professor of history at Brooklyn College.

The volume is her first published work. Undertaken at the suggestion of Prof. Allan Nevins at Columbia University, with whom she was taking graduate study, it brought her a Doctorate of Philosophy a year before it was published last summer.

Miss Clapp had previously traveled through much of the United States while teaching at several schools, including New Jersey College for Women. In the war years she did special research for the British Broadcasting Corporation.

A native of East Orange, N. J., which is still her permanent home, Miss Clapp was graduated from Wellesley College in 1930. She received her Master's Degree from Columbia seven years later.

posers for many years. His music in all forms has been admired for its craftsmanship and has been played throughout the world, including performances by the Philharmonic-Symphony and the Washington National and Boston Symphonies.

He was born in Rockland, Me., in 1894 and is of Italian descent. In 1924 he received his B.A. from Harvard, where he is now Professor of Music. He studied composition with Nadia Boulanger in Paris, and has held the Guggenheim and John Knowles Paine fellowships.

The Third Symphony was commissioned by the Koussevitzky Music Foundation. Other commis-

Virginius Dabney

Virginius Dabney has been editor of The Richmond Times-Dispatch for twelve years. Born at University, Va., on Feb. 8, 1901, he received a B. A. degree from the University of Virginia in 1920, and an M. A. degree in 1921.

After teaching French for a short time at the Episcopal High School in Richmond, Mr. Dabney served as a reporter on The Richmond News Leader from 1922 until 1928. In the latter year he joined the editorial staff of The Times-Dispatch, becoming chief editorial writer in 1934 and editor in 1936.

Mr. Dabney is a member of the board of directors of the Council for Democracy; the board of trustees of the Institute of Early American History and Culture; the board of directors of the Southern Regional Council and the Richmond Library Board.

He won the Lee Editorial Award of the Virginia Press Association and the Lee School of Journalism of Washington and Lee University for "distinguished editorial writing during the year 1937." He is married and has three children.

For many years the Richmond editor contributed regular articles on southern affairs to THE NEW YORK TIMES. He is the author of "Liberalism in the South" and "Below the Potomac." Last month he was re-elected as a director of the American Society of Newspaper Editors.

Rube Goldberg

In his forty-four-year career as an artist, the versatile Rube Goldberg, political cartoonist for The New York Sun, has won wide notice, especially for the amazing appliances that decorated his inventive drawings. He joined The Sun more than ten years ago.

The seed of those "inventions" was planted when he studied mining engineering at the University of Southern California, which gave him a B. S. degree in 1904.

Reuben Lucius Goldberg was born in San Francisco on July 4, 1883, a son of Max and Hannah Goldberg. At the age of 12 he studied art from a sign painter for a year and a half. "The sign painter fell off a scaffold and the lessons ended," Rube explained.

He was a cartoonist on The San Francisco Chronicle in 1904-05, then with The Bulletin there until 1907, when he began cartooning and sports writing for The New York Evening Mail. His lampooning was featured in more than 200 newspapers, but he never drew a continuity and finally, in 1936, he gave up comic strips.

His political cartooning, which started as a three-a-week proposition, is distributed by the Bell Syndicate.

He was married in 1916 to the former Irma Seaman. They have two sons, Thomas George, 29, a painter, and George W. George, 28, a Hollywood scenario writer. The Goldbergs live at 88 Central Park West and have a summer home near Northport, L. I.

George E. Goodwin

George E. Goodwin, who is a native of Atlanta, Ga., has been a reporter and feature writer on The Atlanta Georgian, The Charleston News and Courier, The Washington Times-Herald and The Miami Daily News. He joined the staff of The Atlanta Journal in the latter part of 1945. He is 30 years old.

Mr. Goodwin received his early education in the public schools of Atlanta and was graduated from Washington and Lee University in 1939. In World War II he served as a naval officer for three years. He was overseas for twenty months, serving as intelligence officer for motor torpedo boat squadrons.

He is a deacon in the Presbyterian Church and a Sunday school teacher. He is also a member of Delta Tau Delta social fraternity and of Sigma Delta Chi, professional journalism fraternity.

Bert Andrews

Award of a Pulitzer prize to Bert

Award for "distinguished Washington correspondence."

Mr. Andrews was born in Colorado Springs, Col. After three years at Stanford University, he joined The Sacramento Star, in California, in 1924. Before he joined The New York Herald Tribune in 1937, excepting for a five-month stint with the Paris (France) Herald, Mr. Andrews had worked successively for The San Diego Sun, The Chicago Herald-Examiner, The Detroit Times and The New York American. He has been his newspaper's chief Washington correspondent since 1941.

Mr. Andrews is married and the father of two children.

Nat S. Finney

A series of stories describing Government proposals to impose a form of peacetime censorship on Government facts and utterances won a Pulitzer award for Nat S. Finney of The Minneapolis Tribune's Washington Bureau. The same stories earlier had won for him the Raymond Clapper 1947 Award for "outstanding Washington reporting."

He was born in Stewartville, Minn., on Oct. 10, 1903, and received a B. A. degree from the University of Minnesota in 1927.

Mr. Finney began his newspaper career in 1925, when he became a cub reporter on The Minneapolis Star. From 1929 to 1930 he was with the publishing house of Harcourt, Brace & Co., and from 1930 to 1933 he was editor of a building trade publication.

In 1933 he returned to The Minneapolis Star as a reporter. Subsequently he was picture editor, city editor and feature editor of The Minneapolis Star Journal. In 1941, he joined the Washington Bureau of The Minneapolis Tribune.

Mr. Finney covered the 1946 Bikini atomic bomb tests, and, in 1947, wrote a series of articles from England on that country's post-war problems.

Paul W. Ward

Paul W. Ward, a member of the staff of The Baltimore Sun since 1930, has been a frequent writer on the problems of world peace in the last three years. He covered the Moscow conference of the Council of Foreign Ministers, the Dumbarton Oaks Conference of 1944, the San Francisco peace conference of 1945 and the meeting of Council of Foreign Ministers in Paris in the summer of 1946 and its later meeting of the Council in New York that November.

Mr. Ward is 42 years old and a native of Ohio. He joined the staff of The Baltimore Sun after serving for several years on the staff of The New Bedford Standard. He was transferred to The Sun's Washington Bureau after three years and in 1937 he was sent to London to take charge of The Sun's bureau there. He was in London at the outbreak of World War II.

He returned to this country in 1940. Since then, he has been serving on The Sun's Washington Bureau and most of his work has dealt with State Department news and developments in this nation's foreign relations.

Frank Cushing

Frank Cushing, photographer for The Boston Traveler who won a Pulitzer Prize for his news picture of a boy gunman and his hostage, could win only second place among his Boston colleagues in their 1947 annual contest, he grinningly recalled yesterday.

Mr. Cushing, who is 32 years of age, has been an employe of the Boston Herald-Traveler Corporation sixteen years. He began as a messenger boy in the dispatch department.

He spent three and a half years in the Army Air Force as an aerial photographer. On one of his fifty missions over North Africa and Italy, however, he took over a machine gun and brought down a German fighter plane.

He was on another assignment, involving a $5,000 restaurant hold-up, when he heard a radio call for

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Academy of Design, with which the Society of American Artists has been merged, was awarded to Philip Anthony Moose of 139 West Ninety-fifth Street.

In accordance with their custom in recent years, the trustees deferred the awards of the three traveling scholarships for graduates of the School of Journalism until the completion of the academic year. These scholarships have a value of $1,500 each and are conferred upon the three highest ranking students in the class.

The Advisory Board re-elected three of its members to serve terms lasting until 1952. They were Sevellon Brown of The Providence (R. I.) Journal-Bulletin; Kent Cooper of The Associated Press, and William R. Mathews of The Arizona Daily Star of Tucson, Ariz.

The other members of the Advisory Board are Robert Choate, The Boston Herald; Gardner Cowles, The Des Moines (Ia.) Register and Tribune; Palmer Hoyt, The Denver Post; Frank R. Kent, The Baltimore Sun; John S. Knight, Knight Newspapers, Inc.; Arthur Krock, THE NEW YORK TIMES; Stuart H. Perry, The Adrian (Mich.) Telegram; Harold S. Pollard, The New York World-Telegram, and Joseph Pulitzer, The St. Louis Post-Dispatch.

Newspaper's Campaign Through

The award to The St. Louis Post-Dispatch was the result of a long campaign begun by that newspaper after the mine disaster at Centralia, Ill., which cost 111 lives on March 25, 1947. The newspaper assigned a staff of seven reporters to investigate the many ramifications of the situation, in the minefield, in Springfield, the Illinois State capital, and in the Bureau of Mines in Washington.

As a result of their news stories and the editorials and cartoons with which The Post-Dispatch followed up their efforts, the Illinois Legislature enacted two laws strengthening mine inspections; the Centralia Coal Company, operator of the mine, was indicted and fined $1,000 after it had pleaded nolo contendere, and the director of the Illinois Mines and Minerals Department resigned. He was later indicted and is awaiting trial.

Mr. Goodwin, a 30-year-old former naval officer, won the prize for local reporting by an extensive investigation of vote frauds in Telfair County, Georgia, at the general election on Nov. 5, 1946. He spent several weeks investigating the frauds before writing his stories, which appeared in The Atlanta Journal beginning March 2, 1947.

2 National Affairs Awards

Mr. Andrews received one of the two awards for reporting on national affairs for his stories on the State Department's loyalty inquiry, the first of which appeared in The New York Herald Tribune on Nov. 1. They told in detail of the way in which an unnamed State Department employe had been dismissed as a bad security risk, without having had an opportunity to defend himself.

The award to Mr. Finney was for a series of articles charging the Truman Administration with planning to put the ordinary affairs of Federal civilian agencies under a system of censorship. His first story on this subject appeared in The Minneapolis Tribune Oct. 19.

Mr. Ward won the prize for international reporting for a series of stories on daily life in the Soviet Union, for which he conducted research while he was in Moscow for the meeting of the Council of Foreign Ministers early in 1947. After his return to this country he wrote a series of nineteen articles that appeared in The Baltimore Sun between April 30 and May 18, 1947.

The award of the prize for editorial writing to Mr. Dabney was made on the basis of his entire volume of work during 1947. The terms of this award provide that the test of excellence shall be "clearness of style, moral purpose, sound reasoning and power to influence public opinion in what the writer conceives to be the right direction."

Mr. Goldberg, veteran cartoonist of the New York Sun, won the prize for cartoons for a drawing that appeared in that newspaper on July 22. It showed a huge atomic bomb, with a house and family on top, perched precariously on a cliff labeled "World Control," but threatening to topple into a gulf marked "World Destruction."

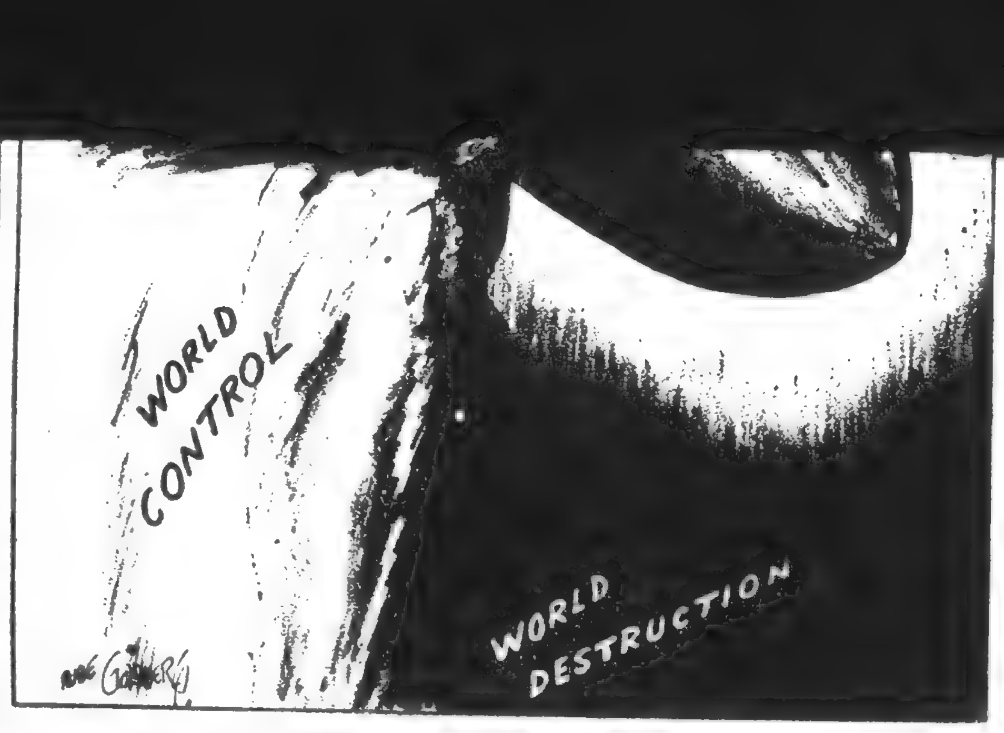
Picture of Fight with Police

The prize for news photography was won by Mr. Cushing through a picture captioned "Boy Gunman at Bay," which appeared in The Boston Traveler of June 23, 1947. It showed a youthful gunman who was engaged in a pistol fight with the police, holding a school boy in front of him as a shield. Mr. Cushing heard of the battle over a police radio while on another assignment in the vicinity, and took the picture before the police overpowered the thug.

The victory of "A Streetcar Named Desire" marked the second time that the Pulitzer Prize and the New York Drama Critics Award have gone to the same play. The only other time was in 1940, when William Saroyan's "The Time of Your Life," received both awards. Mr. Saroyan rejected the Pulitzer prize, but Columbia informed him that the award would remain in the Pulitzer records, notwithstanding his attitude.

Mr. Michener's book is not a novel, but a collection of short stories. It was published by the Macmillan Company. Mr. DeVoto's prize-winning history was published by Houghton Miflin Company; the prize-winning biography by Margaret Clapp was published by Little Brown & Co., and Mr. Auden's volume of verse was published by Random House.

A musical version of "Tales of the South Pacific" is being prepared by the well-known collaborating team of Richard Rodgers and Oscar Hammerstein 2d. They also will present the show in the fall in conjunction with Leland Hayward and Joshua Logan.



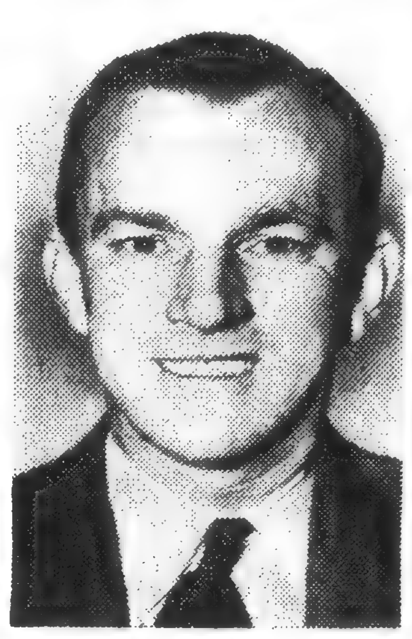
Rube Goldberg's cartoon, "Peace Today"

Mr. Cushing's picture, "Boy Gunman at Bay"

Reuben L. Goldberg
Cartoon

James A. Michener
Fiction

Tennessee Williams
Play



Frank Cushing
Photography

W. H. Auden
Poetry

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Mr. DeVoto has carried on a virtually separate career as "John August." Under this pen name, he has written several novels and dozens of "slick" magazine stories, which he says have paid for the time he spends in study and serious work.

A former instructor at Northwestern University and at Harvard, Mr. DeVoto contributes a monthly article to Harper's Magazine. Although a native of Utah, he has lived in Cambridge, Mass., for almost a quarter of a century.

Margaret Clapp

Miss Margaret Clapp, whose "Forgotten First Citizen: John Bigelow" won this year's biography award, is an assistant professor of history at Brooklyn College.

The volume is her first published work. Undertaken at the suggestion of Prof. Allan Nevins at Columbia University, with whom she was taking graduate study, it brought her a Doctorate of Philosophy a year before it was published last summer.

Miss Clapp had previously traveled through much of the United States while teaching at several schools, including New Jersey College for Women. In the war years she did special research for the British Broadcasting Corporation.

A native of East Orange, N. J., which is still her permanent home, Miss Clapp was graduated from Wellesley College in 1930. She received her Master's Degree from Columbia seven years later.

Now engaged in teaching courses in American history covering the periods from 1876 to the outbreak of the First World War and also the contemporary era, she said last evening that he was "looking about at various subjects" for a second book, but "nothing is definite yet."

W. H. Auden

Wystan Hugh Auden, who won the Pulitzer Prize for Poetry with "The Age of Anxiety: A Baroque Eclogue," is considered by many to have had, except for T. S. Eliot, the greatest influence on the modern generation of poets.

An American citizen since 1946, Mr. Auden was born in England in 1907. Educated at Gresham's School, Holt, and at Christ Church, Oxford, he first attracted attention in the early thirties when with Stephen Spender and C. Day Lewis he joined the cult of those bent on rebelling against their own heritage.

When he arrived in the United States last year, Mr. Spender said of his long-time friend that he was "the most successful intellectual poet since Alexander Pope." Arthur Koestler declared recently that "he has unquestioned genius."

Mr. Auden was honored in England with the King's Gold Medal in 1937 in recognition of his meritorious work as a young poet. He received an award of merit from the American Academy of Arts and Letters and the National Institute of Arts and Letters in 1945.

Mr. Auden is the author of "Poems" (1930); "The Ascent of F6" (1937), and "The Double Man" (1941). With Christopher Isherwood he collaborated on "Journey to a War" (1939), and "On the Frontier" (1939).

Walter Piston

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He was born in Rockland, Me., in 1894 and is of Italian descent. In 1924 he received his B.A. from Harvard, where he is now Professor of Music. He studied composition with Nadia Boulanger in Paris, and has held the Guggenheim and John Knowles Paine fellowships.

The Third Symphony was commissioned by the Koussevitzky Music Foundation. Other commissions were awarded by the League of Composers (Quintet for Flute and String Quartet); the Elizabeth Sprague Coolidge Foundation (Partita for Violin, Viola and Organ); the International Society for Contemporary Music (Divertimento for Nine Instruments); the Alice M. Ditson Fund (Second Symphony); the Columbia Broadcasting System and the Dallas Symphony Orchestra.

He has also been active in the League of Composers, the Paderewski Fund for the Encouragement of American Composers and the Lili Boulanger Memorial Fund. He is the author of "Principles of Harmonic Analysis," "Harmony" and "Counterpoint."

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Bert Andrews

Award of a Pulitzer prize to Bert Andrews, chief of The New York Herald Tribune's Washington Bureau, marks the third time this year Mr. Andrews has been honored for distinguished reporting from the nation's capital.

He won the Pulitzer prize for his articles reporting the State Department's practices in dismissing its employes for security reasons.

On Feb. 12, for his reporting of the same story, he received the Heywood Broun Memorial Award, sponsored by the American Newspaper Guild. He had received the Heywood Broun award in 1945. On March 24 he won the Newspaper Guild of New York's Front Page

sequently he was picture editor, city editor and feature editor of The Minneapolis Star Journal. In 1941, he joined the Washington Bureau of The Minneapolis Tribune.

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He was on another assignment, involving a $5,000 restaurant hold-up, when he heard a radio call for police cars to go to Roxbury, where a 15-year-old boy had held up a store. He offered rides to the scene to photographers from two other Boston papers but they declined.

Mr. Cushing made his picture from the second floor of a near-by house, by crawling out on the roof of an ell. The picture shows the boy gunman holding a revolver against another boy and daring the police to come and get him. They eventually did.

Mr. Cushing's picture was printed in 500 newspapers. It also won for him a first prize in a 1947 contest of the New England members and managing editors of The Associated Press.

INFORMATION OBSCURED

THE MUSIC JOURNAL

D TED TO THE ADVANCEMENT OF MUSIC IN AMERICA

A Living usic Culture

SERGI SSEVITZKY

The distinguished co of the Boston Symphony Orchestra discusses th of a living musical culture and compares Americ ope in this respect.

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development. In the sense in which we understand it, this problem is new to music, and up to now has been little developed. Its solution requires new methods of work because it depends on the sensitiveness of the leader-professionals and on their ability to bring music closer to the general public, but remaining at all times on that higher level, on which art at the given moment stands.

The active drawing of the wide masses nearer to music consists in breaking down the artificial barriers between the initiated and the uninitiated, and in making the language of music as accessible to the general understanding and emotion as is the spoken language. But the most important step of all is to introduce into the consciousness of listeners the truly spiritual essence of music, which stands high above the level of mere amusement and entertainment.

One of the greatest vices of European culture (of art, at any rate) has been that art was detached from the people. Fortunately, this is not true in America to any such extent as in Europe. It is largely up to us, leaders in this field, to act in such a way as to make a severance between musical culture and the people impossible in the future.

That is why we place such heavy emphasis on the problem of general musical education. The people must be linked with music organically and not merely by accident based on mutual sympathy or taste. The strength of this link is the guarantee of the entire future growth of music in the country.

The second main plan is concerned with the professional sphere of music, which from our point of view is directly connected with the first plan of extra-professional musical education.

If the professional sphere does not develop as a natural product of the first plan and receive living nourishment from it, it will inevitably die, turning into academism, regardless of whether it be called Classicism or Modernism. Therefore, the basic principle in this field is freedom from any kind of routine and the establishment of a link between musical execution, truly free musical creative work, and the living cultural consciousness.

We believe that every artist and worker in the field of art must stand vigilantly at his post, "on guard" in whatever place and in whatever capacity. This means that he must so serve his cause that it be a service to the common work of

(Continued on page 78)

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tential composers than the old European systems of patronage, in which so often promising young talents were found more or less by chance, came to the notice of wealthy or influential persons, and were dependent on the latters' bounty for education.

America is a musical nation, full of talent. Some of its finest composition potential has for years been going into Tin-Pan Alley—it had nowhere else to go. The modern college department should be able to attract more and more of this country's composer talent to itself, give it proper training in composition, and, which is so important, accompany this training with the

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That is why we place such heavy emphasis on the problem of general musical education. The people must be linked with music organically and not merely by accident based on mutual sympathy or taste. The strength of this link is the guarantee of the entire future growth of music in the country.

The second main plan is concerned with the professional sphere of music, which from our point of view is directly connected with the first plan of extra-professional musical education.

If the professional sphere does not develop as a natural product of the first plan and receive living nourishment from it, it will inevitably die, turning into academism, regardless of whether it be called Classicism or Modernism. Therefore, the basic principle in this field is freedom from any kind of routine and the establishment of a link between musical execution, truly free musical creative work, and the living cultural consciousness.

We believe that every artist and worker in the field of art must stand vigilantly at his post, "on guard" in whatever place and in whatever capacity. This means that he must so serve his cause that it be a service to the common work of

(*Continued on page* 78)

KOUSSEVITZKY

(*Continued from page* 11)

culture, defending it from inner decline and outer disruption.

It must not be forgotten that the only ground for our authority is the love for us and for our work, and if this were absent all else would be futility and emptiness however well we might be "armed" with knowledge and skill.

For such love to be able to arise it is necessary, first of all, that we ourselves do not merely smoulder, but keep aflame with love for that which we serve and those whom we serve—for living art and living men.

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LEWISTON, ME.
SUN
JUN 11 1948

Koussevitzky Will Resign At Close of Current Season

The resignation of Dr. Serge Koussevitzky at the end of the season 1948-1949, as conductor of the Boston Symphony Orchestra, on the completion of 25 years of service, was announced recently by Henry B. Cabot, president of the trustees. He made the announcement at the annual meeting of the Society of Friends of the Boston Symphony Orchestra in Symphony Hall.

The Silver Jubilee season of Serge Koussevitzky will round out a period of service almost twice as long as that of any previous conductor (Wilhelm Gerick's two terms totalled 13 years, 1884-1889 and 1898-1906). During these years he has become a familiar figure in the musical life of this country, not only by the orchestra's numerous tours, but also by its weekly nation-wide ABC broadcasts. His outstanding performances as conductor will be perpetuated by a long list of recordings.

Features are planned in honor of the anniversary and Silver Jubilee season. Dr. Koussevitzky will conduct the Berkshire Festivals of 1948 and 1949. He will remain the director of the Berkshire Music Center, the Summer school of the Boston Symphony Orchestra, founded at Tanglewood in 1940. The Berkshire Music Center is the realization of Dr. Koussevitzky's lifelong plan to develop a school where young musicians of exceptional talent may have the experience of performance in association with foremost professional musicians. The school has produced conductors, players and singers who have figured notably in the orchestra's performances and who have made their mark in other musical organizations throughout the country.

The trustees, aware that the orchestra's eminence has depended upon long and continuous association with a single conductor, have taken immediate steps toward maintaining the line of its past. They have invited **Charles** Munch to succeed **Serge Koussevitzky**, and the Parisian **conductor**, before sailing for Europe, signed a contract to become the conductor of the Boston Symphony Orchestra beginning with its 69th season in October, 1949. Mr. Munch will fulfill Spring engagements as conductor in France, Holland and Belgium.

As was the case with Serge Koussevitzky, now 74, Charles Munch will come to this orchestra in the prime of his life, from Europe, and with an illustrious career to commend him. He was born at Strasburg, Alsace, on September 26, 1891, of a French mother and an Alsatian father. His first teacher was his father, Ernest Munch, who was the director of the Choeur Saint-Guillaume at Strasbourg. He has two brothers who have likewise distinguished themselves musically. The chosen instrument of Charles Munch was the violin, which he studied with his father and later with Lucien Capet at Paris and Carl Flesch at Berlin. In 1919 he was made professor of the Strasbourg Conservatory and conductor of the orchestra there. Going to Leipzig in 1926, he served as concert master in the Gewandhaur Orchestra under Wilhelm Furtwangler. In 1932 he went to Paris and after conducting concerts of the Paris Symphony Orchestra, the Lamoureux Orchestra and the Straram Orchestra, he founded the Paris Philharmonic Orchestra, of which he has since been the regular conductor. In 1938 he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, a position he likewise still holds. Mr Munch first came to this country last season and made his first American appearance conducting the Boston Symphony Orchestra as guest on December 27, 1946. Last season and this he has made guest appearances in a number of American cities, conducting the Boston Symphony concerts.

VALLEJO, CALIF.
MORNING TIMES-HERALD
JUN 13 1948

French Orchestra To Tour America

For the first time since 1920-21, when Toscanini brought the La Scala Orchestra from Milan for a tour of the United States, a major European symphony orchestra will tour this country. The French Orchestra National, under the direction of Charles Munch, will arrive in New York on October 13. The tour will be under the auspices of the French government, which has made all transportation arrangements, and will take a minimum of six weeks.

Charles Munch, by the way, has been announced as the successor to Serge Koussevitzky when he retires from the Boston Symphony in 1949. Founder of the Paris Philharmonic Orchestra in 1932, Munch is also conductor of the Paris Conservatory Orchestra. He made his American debut in Boston in 1946.

Koussevitzky will have completed twenty-five years with the Boston orchestra when he retires following the Berkshire festival in 1949.

DENVER, COLO.
POST
JUN 18 1948

Lowells, Cabots, Lodges Make Way for Muenchs

BOSTON, June 18. — (UP) — The un-New Englandish name of Muench promises to become a power in this realm of the Lowells, Cabots and Lodges. Charles Muench will take over the baton of Serge Koussevitzky as permanent conductor of the Boston symphony next spring and Charles Muench, president of Hood Rubber company, has just become president of the Chamber of Commerce. The two men are not related.

MONTGOMERY, ALA.
ALABAMA JOURNAL
JUN 8- 1948

Muenches Move In

BOSTON — (AP) — The un-New Englandish name of Muench may become a power in this realm of Lowells, Cabots and Lodges. Charles Muench will take over the baton of Serge Koussevitzky as permanent conductor of the Boston Symphony next Spring, and Charles Lawrence Muench, president of Hood Rubber Co., has just become president of the Chamber of Commerce. The two are not related.

MATTER OF MUSIC

June 20 1948

Pronouncing Mr. Munch's Name Rightly and Other Topics Following From That

BY WARREN STOREY SMITH

Symphony Hall has let it be known that Dr. Koussevitzky's successor, who takes over in the fall of '49, and who has heretofore been identified to the readers of this and most other American newspapers as Charles Muench, wishes that in future his name be spelled Munch, and pronounced in the French fashion. We have here the troubling business of the German umlaut. For Mr. Munch's name is German, or rather Alsatian; and when he came along, that amounted to the same thing. Incidentally, his mother was French, and in the matter of racial characteristics, he takes after her. There is nothing of the stolid Teuton about him, and his way with German music is sometimes quite unorthodox.

CLOSER TO "PINCH"

The umlaut is, of course, the two little dots that appear over the "u" in Mr. Munch's name and which give it the sound of the French "u," something closer to "pinch" than it is to "punch." Most American newspapers do not provide umlauts, accents, cedillas and the like. When there is an umlaut, as you probably know, you merely insert an "e" after the vowel over which it is placed. To stick to musical names and titles, you do it in the case of Buelow. "Tannhaeuser," Schoenberg, "Der Freischuetz" etc. Once in a while a writer makes bold to Anglicize the name of a character in opera, as Shaw does in "The Perfect Wagnerite," when he substitutes Brynhild for the awkward Bruennhilde. He also writes Mimmy for Mime, Loki for Loge, Alberic for Alberich and Sieglinda for Sieglinde. When pronounced they sound okay.

It is Mr. Munch's name, and he has a right to say how it shall be written. But I am afraid he doesn't know the American public's penchant for pronouncing foreign names the way they look. When his name becomes a household word, as Koussevitzky's is now, some households will think of it as rhyming with lunch, and it will suggest to them what the dictionary defines as "chewing with an audible crunching sound."

Handel Had Problem

When he went to England, Handel was in a similar fix. His surname was Handel, with an umlaut over the "a," and you will often see it on programs as Haendel. At first he made it Hendel and finally settled for Handel, which is really the proper spelling today, though the Germans have never accepted it. For them he is still Haendel.

At least "le beau Charles," as his French lady admirers call him, would not be the first conductor of the Boston Symphony Orchestra to have his name mispronounced. The present incumbent protected himself by getting rid of that ever-confusing "w." When he first spelled his name with Latin characters, he made it Kussewitzky. At least, that is how it appears in the older lexicons. You often heard Monteux called Montoe. And as for Muck, a lot of people made it rhyme with duck, and the connotation was not a flattering one. Another faction preferred Mewk. George Szell, now in Cleveland, was in line for the job. My pronouncing biographical dictionary makes it "shell." Most people say "zell." Actually, "sell" is correct. It's a nice mess.

In that it sounds the same (supposedly) to everyone and is written in a standardized notation, music may be called the one truly international language. Nevertheless, it is still not all plain sailing. In the 19th century, first German, then French, and finally English and American composers began to use their own language for tempo indications and expression marks, in place of the customary Italian. They did the same thing with the names of instruments. Beethoven, a pioneer in this respect, adopted German expression marks in his Sonata, Opus 90, and a few subsequent works, and he called Opus 106 a "Grosser Sonate fuer das Hammerklavier."

In scores you will encounter Violino, Violon, Violin, Geige and even Fiddle. As the expressive range of music increased, the indications for performance in Italian, German, French and English became more and more elaborate and explicit. Scriabin used some of the most extravagant of expression marks, but he considerably wrote them in French, not Russian.

Must Be Linguist

The point is, that in order to understand everything that may appear on a page of printed music, you have to be something of a linguist. Strauss and Mahler have done pretty well in the matter of German terms and directions. Our own MacDowell was one of the most resourceful devisers of English expression marks. But it is Percy Grainger that really takes the cake. He writes for "big" and "little" fiddles. He wishes to have piano chords "harped". And molto crescendo gives way to "louden lots." They say that national and racial consciousness were also behind this linguistic expansion in musical terms and names. Fortunately, the Poles, Czechs, Hungarians, Russians, Finns and Scandinavians decided that in this respect discretion was the better part of patriotism. We have troubles enough as it is.

WHEELING, W. VA.
NEWS-REGISTER
JUN 20 1948

Bach and Lalo Albums Give Diverse Charm

By Robert Permar

Choice items by Bach and Lalo appear in the current Victor lists offering diversified but ever sound musical appeal. We refer to albums Nos. 1211 (three 12-inch doubles) of the sixth Brandenburg Concerto in B-flat, and 1207 (four 12-inch doubles) of the Symphonie Espagnole. Both are first-rate musically and acoustically—the former by Koussevitzky and the Boston, which has given us the best Bach orchestra's since Dr Karl Muck directed the same ensemble; and the latter by Paris Orchestre Colonne under Jean Fournet, and with Yehudi Menuhin as solo violinist.

With all respect for Dr. Elbin's pets, RCA-Victor has something that no other recording company can hope to equal. That is, access to the best of the European recordings and the work at Tanglewood, which is now the greatest annual festival extant, better than Saltzburg ever dreamed of being and, in the field of general music, what Bayreuth is to the music-drama. The Bach work is a product of the latter; the Lalo opus of the former. The United States has become, of course, the capital of world music.

Standard Kept

RCA-Victor takes the broad view of this, and for this we honor Dave Sarnoff's gallant band. Theirs is, of course, a commercial enterprise. They are in business to make money, and they have made plenty. But, by skillful management, they have also kept the highest of artistic standards. If you don't think so, inspect their products for the last ten years in The Seddie Permar Memorial Collection of your Ohio County Public Library, where all red seals go for free hearing or borrowing there.

There is no point here in hashing over again the structure of these two compositions. They are definitely established classics. The musically informed person who does not know them is poor indeed, because they catch two of the most assured masterpieces of the orthodox and romantic schools. Hardy navigator that he is, Dr. Koussevitzky steers his impeccable ensemble through the majestic Bach score, with superb "concertino" by Joseph dePasquale and Jean Cauhape, violists.

The same is true of the Lalo piece—perhaps the finest of Spanish music, though written by a Frenchman, and we are not forgetting "Carmen" by another "Frog." This simply hits the heights in this idiom of suite for violin and orchestra and, of course, Menuhin extracts the last measure of charm from its colorful melodies, [illegible] rhythms

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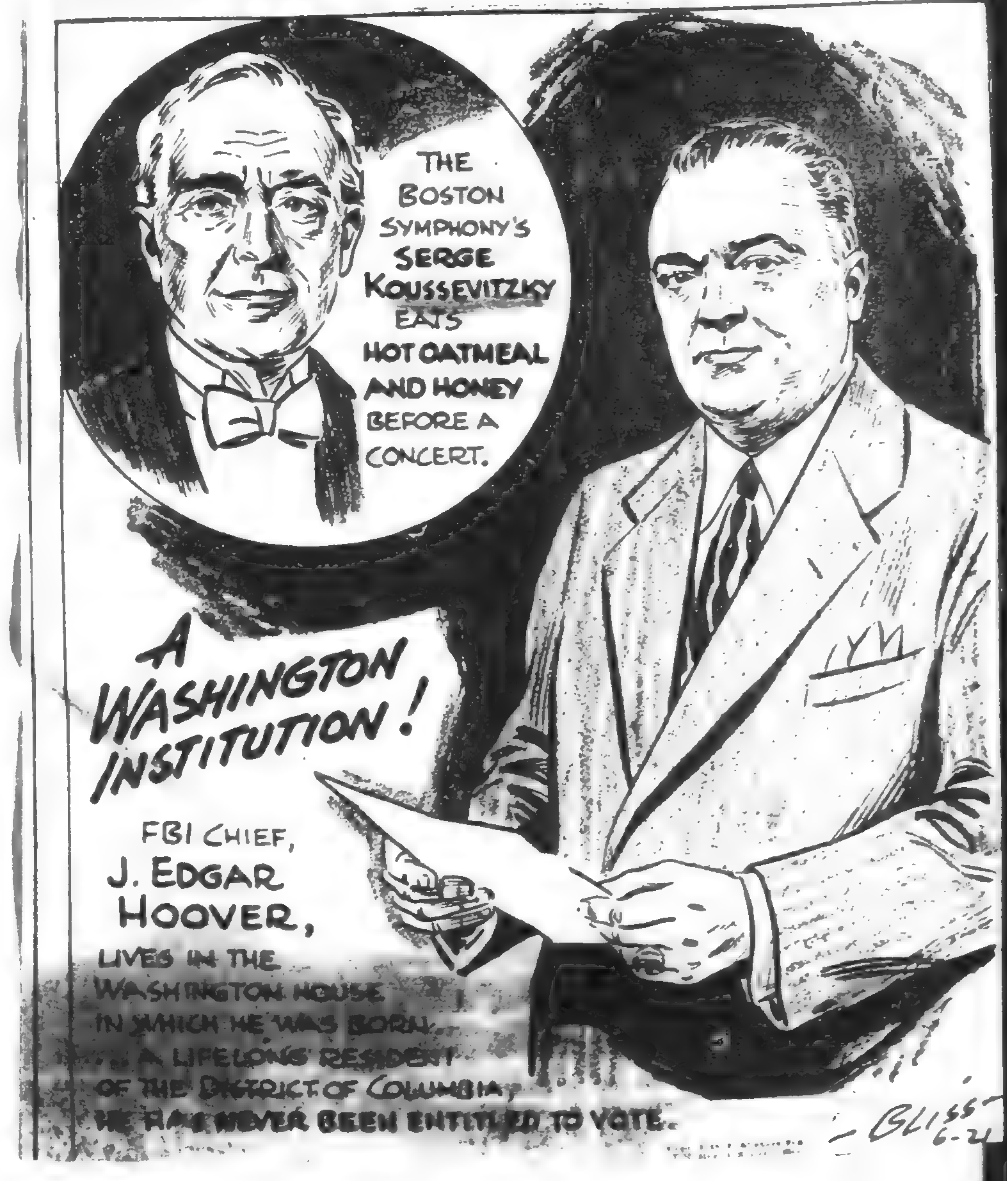
LOS ANGELES, CAL.
TIMES
[illegible]

PRIVATE LIVES **BY PAUL FORD**


THE BOSTON SYMPHONY'S SERGE KOUSSEVITZKY EATS HOT OATMEAL AND HONEY BEFORE A CONCERT.
A WASHINGTON INSTITUTION!
FBI CHIEF, J. EDGAR HOOVER, LIVES IN THE WASHINGTON HOUSE IN WHICH HE WAS BORN... A LIFELONG RESIDENT OF THE DISTRICT OF COLUMBIA, HE HAS NEVER BEEN ENTITLED TO VOTE.
— BLISS 6-21

Various Musical Matters; the Esplanade 20th Concert Season

By HOWARD WATSON

[illegible] string [illegible] for how [illegible] chair, is [illegible] wilderment, [illegible] ment for [illegible] Were it [illegible] of interest [illegible] apprecia- [illegible] might [illegible] the reader [illegible] for the writer. [illegible] satisfaction [illegible] ter in the [illegible] king he [illegible] and that is [illegible] ts to help [illegible] couragement [illegible] are barred [illegible] A vaca- [illegible] has no [illegible] about lavish [illegible] the violinist [illegible] Symphony Orchestra [illegible] this year, [illegible] the Esplanade [illegible] if a public [illegible] Victor for [illegible] Aaron Cop- [illegible] most colorless [illegible] ful composi- [illegible] a number of [illegible]

[illegible] ffered as partial [illegible] certainly not [illegible] the object of [illegible] he extension of [illegible] universally ac- [illegible] Boston Sym- [illegible] On Tuesday, July [illegible] great musical [illegible] open the 20th [illegible] of the Esplanade [illegible] conductorship of [illegible] Such an anniversary [illegible] not only an event [illegible] to the musical [illegible] also the occasion [illegible] to Arthur Fiedler, [illegible] imaginative, initiative and hard work, the first of [illegible] was given on July 4, 1929.

EXPERIMENT TO INSTITUTION

The venture was originally an experimental contribution to Boston's summer time musical pleasure, offering free outdoor concerts by a brilliant symphonic ensemble. Within a relatively short time, however, the Esplanade Concerts became an institution of such importance that the annual attendance has mounted to close on a quarter of a million persons, representing all ages and all walks of life, drawn from Boston and its many suburbs.

Unlike other outdoor orchestral series, the Esplanade Concerts are without enclosure, gates, or ticket windows. When you step from the sidewalk onto a vast lawn facing the stage, you are in what passes for an auditorium. You may settle yourself on the grass, stand on the outskirts or hire a chair for a dime, but the chairs are not prearranged. You get yours from a stockpile and put it in any unoccupied territory you choose. No matter how affluent you may be, you cannot hire a reserved seat. This scheme of affairs has since shaped the character of the concerts through the years; small contributions from thousands have furnished the support, as the years have taken toll of the pioneer donors.

NEW PUBLIC CREATED

Unquestionably to the credit of these concerts is the creation of a new public for symphonic music, developed with careful planning and along easy stages by Mr. Fiedler. From a modest start, with programs containing one or two movements of a symphony, the seventh season found audiences eager to accept all nine of the Beethoven symphonies (save for the choral finale of the Ninth). A year later the four Brahms symphonies were received with great enthusiasm and Mr. Fiedler's judgment proved as good as his intentions. While the popular repertory is not disdained, nor contemporary composers neglected, the public is now on friendly and familiar terms with the great pieces of the symphonic repertoire, for the rhapsodies of Gershwin and Enesco, the tone poems of Sibelius and Liszt, the ballets of Bluck and Massenet, the concertos of Grieg and Handel keep company with excerpts from the operas of Verdi and Wagner, overtures from Auber to Weber, and miscellaneous Americana from Allen to Youmans.

From the original forty-six musicians in 1929, the orchestra is currently double that size. The first shell, built of wood, has been replaced by the present magnificent granite structure made possible largely through the bequest of Maria Hatch for that purpose.

NEW YORK, N. Y.
TIMES
JUN 27 1948

RECORDS: REQUIEM

Columbia's Version of Brahms Score Made With Viennese Artistic Forces

By HOWARD TAUBMAN

SOME weeks ago there were no complete recordings of **Brahms' German Requiem** available; now there are two. The Victor version was discussed in this column a fortnight ago. The Columbia recording has arrived and its turn is in order.

Columbia's set was made in Vienna last fall. The conductor is Herbert von Karajan. The orchestra is the Vienna Philharmonic. The chorus is the Singverein der Gesellschaft der Musik Freunde in Wien—the organization that took part in the première of the Requiem in December, 1867. The soloists are Elizabeth Schwarzkopf, soprano, and Hans Hotter, baritone.

Mr. von Karajan, of whom one has heard fine reports musically and whose record in the war is quite another thing, is evidently a conductor of stature. His handling of the Requiem discloses that he understands the music profoundly. The shape and feeling of the work as a whole are projected with sensitivity and subtlety. Tonal proportions, both of chorus and orchestra, are molded with refinement, but that does not mean that big passages lose their weight and grandeur.

Miss Schwarzkopf is a singer with a delicate, neatly controlled voice, and she sings with musical feeling. Mr. Hotter's voice is not so impressive as advance reports of his work have indicated, but he, too, knows his business.

The recording is good, if not brilliant. The essential musical line is conveyed, though one would wish that the highest and lowest frequencies had more vibrancy.

Mr. von Karajan's sympathies are more deeply attuned to this music than those of Robert Shaw, who conducted the Victor recording. There is more virtuosity in the choral work of Mr. Shaw's singers, but you do not get a musical line that is as fluid and sensitive as the Viennese group's.

However, the Columbia set comes in ten twelve-inch disks boxed in two albums, while the Victor recording is in one album of nine twelve-inch disks and is, therefore, somewhat lower in price.

More Khatchaturian

The vogue for the pleasant, bouncing music of Aram Khatchaturian, which has now spread from the concert hall to the juke-box crowd, has prompted the record-makers to issue further pressings of his work.

Victor offers still another version of the **Gayne Ballet Suite.** This time it is played by the Chicago Symphony Orchestra under the direction of its recent conductor, Artur Rodzinski. This department has lost count of how many recent releases have been devoted to Khatchaturian, in particular to this ballet music and its **Sabre Dance.** Mr. Rodzinski's version is full of drive and color, and the dance which has won best-seller rating, gets a rousing performance. The album has two twelve-inch disks.

Disc has dug up another dance of similar stripe by Khatchaturian, this time **Dagger Dance,** and offers it in a mettlesome performance played by the Bolshoi Theatre State Orchestra. On the reverse side of the single ten-inch record is the **Galop** from Khatchaturian's **Masquerade Suite,** played by the Santa Monica Symphony Orchestra under Jacques Rachmilovich's direction.

Two by Bostonians

There are two new albums at hand from the Boston Symphony Orchestra under the leadership of Serge Koussevitzky, both from Victor. They are Bach's **Brandenburg Concerto No. 6, in B flat** (three twelve-inch disks) and Ravel's **Rapsodie Espagnole** (two twelve-inch disks).

The Bach work was recorded last summer at Tanglewood and it is a clear, vigorous account of the score. Joseph de Pasquale and Jean M. Cauhape, violists, contribute sturdy solo playing. The recording itself is alive and resonant. This set makes the fifth of the six Brandenburg concertos that Mr. Koussevitzky has recorded for Victor; only the First is lacking.

If the Bach is good, the Ravel is outstanding. Mr. Koussevitzky has always had a special feeling for the nuance and color of the French composer's music.

Religious Albums

The Jewish Reconstructionist Foundation, Inc. has issued an album devoted to **What Is Torah?** This cantata, with words by Ira Eisenstein and music based on Jewish religious and folk music by Judith Kaplan Eisenstein, has been performed hundreds of times. It seeks to convey what the Torah has meant to generations of Jews. The effective work has narration by Norman Rose and Ruth York; Robert H. Segal is the soloist, and the Mount Neboh (New York) Temple Choir sings the choral passages. Stanley Gewirtz provides a child's voice, and Isidor Geller is at the piano. The album has two twelve-inch disks.

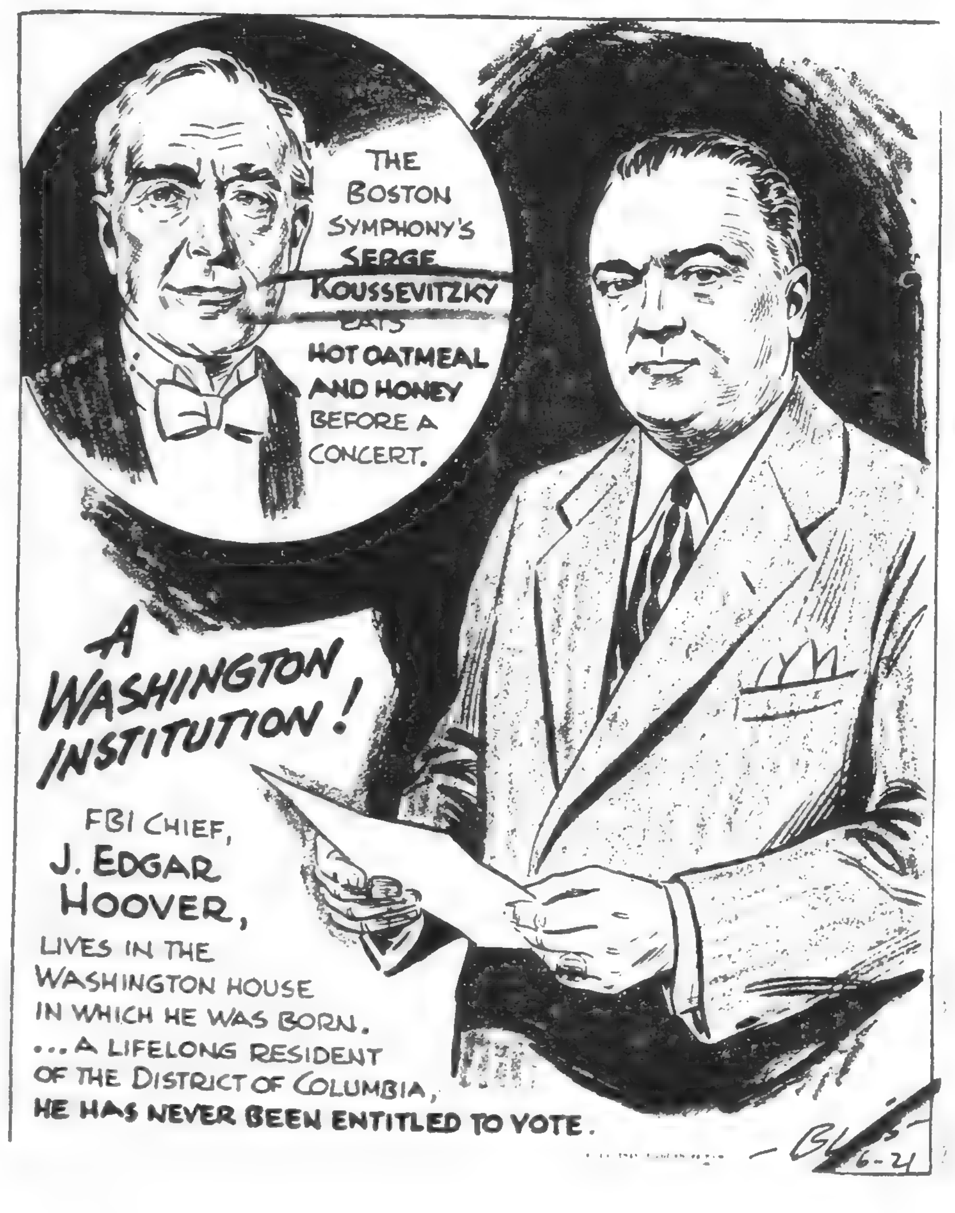
From Bibletone comes an album of **Hymns of Comfort and Joy,** sung by the National Vesper Radio Quartet. The hymns in the set of five ten-inch disks are **The Lord Is My Shepherd, O Beautiful, for Spacious Skies, Come Ye Disconsolate, Dear Lord and Father of Mankind, O Love That Wilt Not Let Me Go, Blest Be the Tie That Binds, Be Still My Soul, A Mighty Fortress Is Our God, God of Our Fathers and Immortal Love Forever Full.**

BURLINGTON, VT.
FREE PRESS

JUN 21 1948

PRIVATE LIVES

By Paul Ford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Bliss 6-21

ROTO **BOSTON SUNDAY HERALD** 15 CENTS

BOSTON, SUNDAY, JUNE 27, 1948

★ ★ ★

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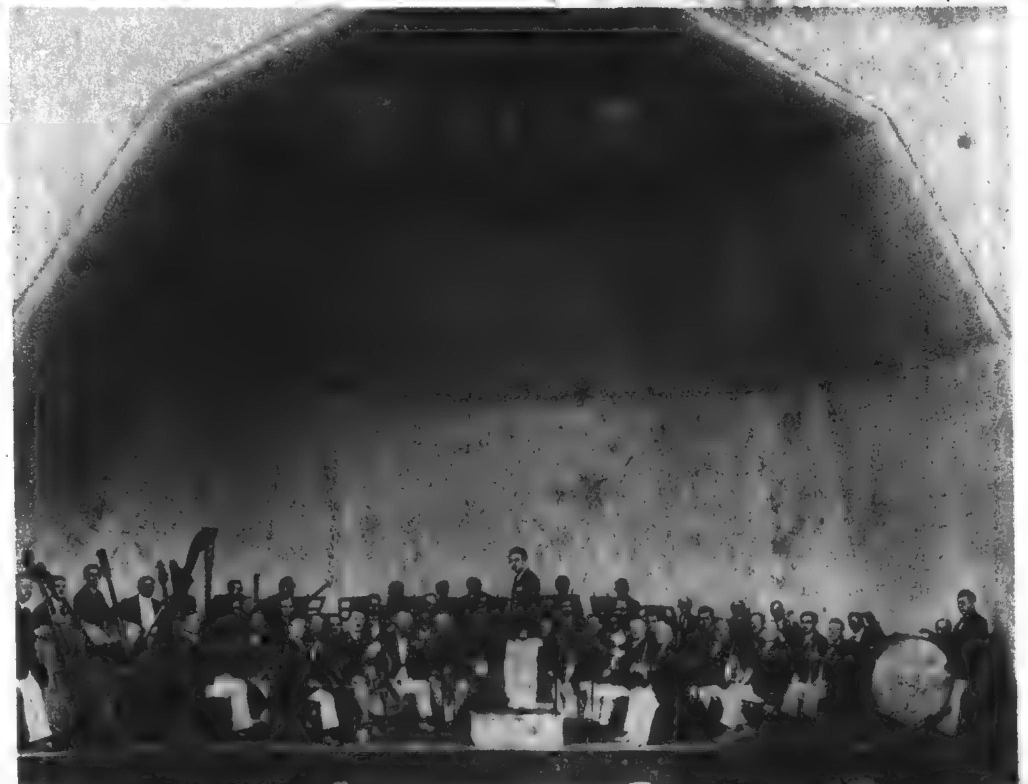
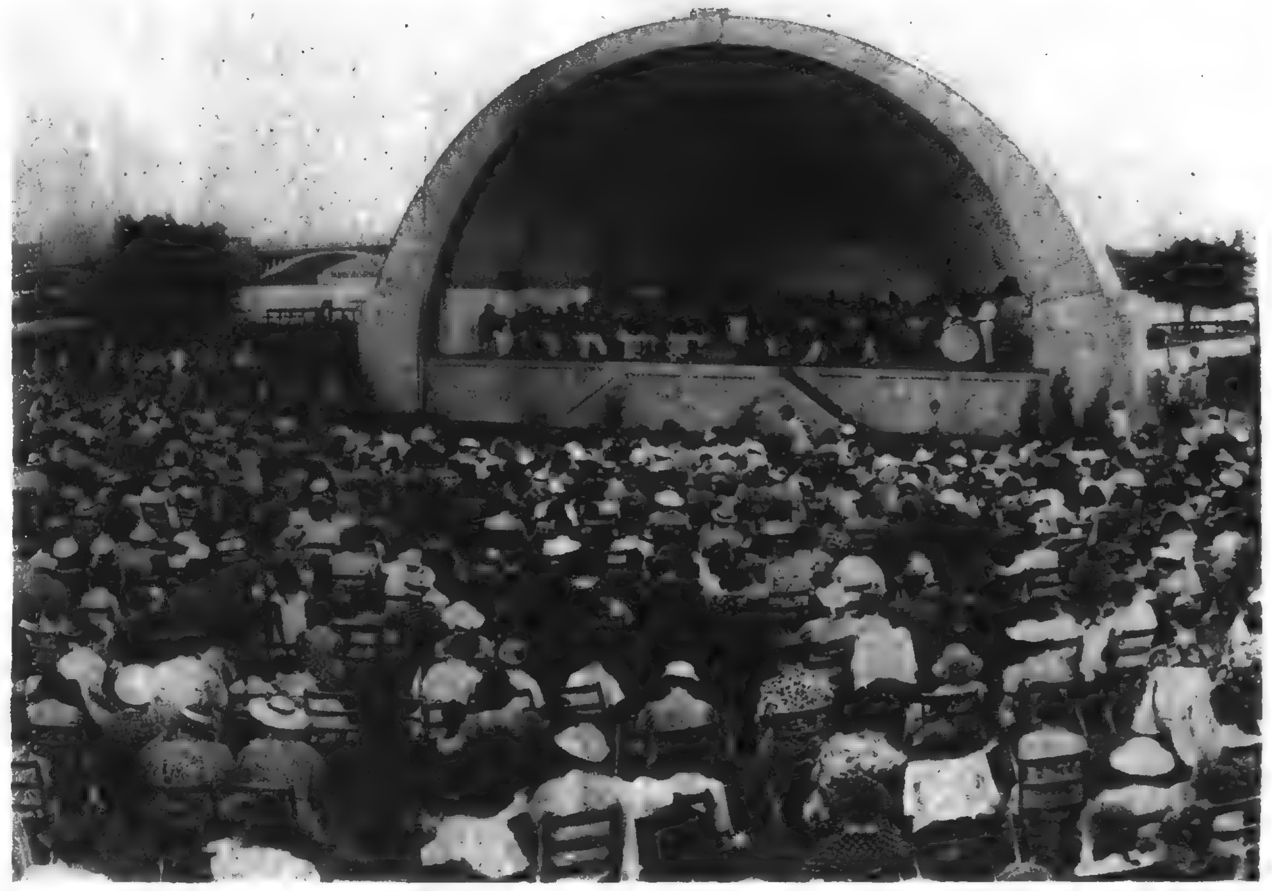
20th SEASON AT THE ESPLANADE



THE FIRST SHELL of wood was constructed by the Metropolitan District Commission in 1929.

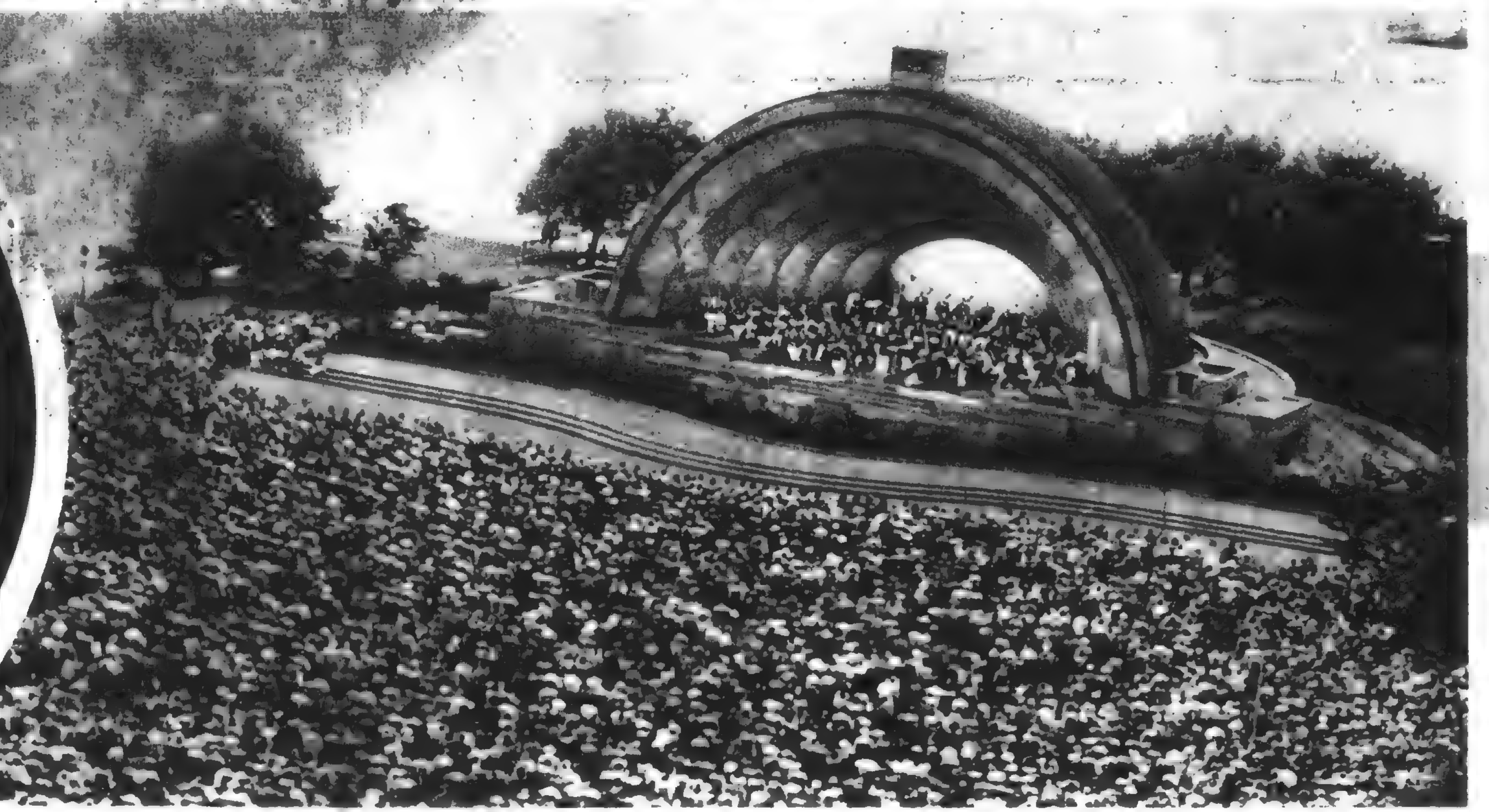


MADE OF STEEL PLATE, the second shell was built in 1934.

POISED IN SILHOUETTE. A dramatic moment as Arthur Fiedler raises his baton.

CAPTIVE OF MUSIC. A study in concentration.

A BOSTON INSTITUTION EVOLVES—Started by Arthur Fiedler as an experiment in 1929, the Esplanade Concerts, which will open another season July 6, have developed into an important and popular phase of the city's musical life. Today "symphonies under the stars" are produced by an orchestra which has grown from an initial 40 to 90 and the musical fare has attracted the respect of the critic as well as the esteem of the public.



THRONGS OF MUSIC LOVERS gather before the Hatch Memorial Shell, dedicated in 1940.

A SEA OF FACES assure the orchestra of its increasing popularity.

YOUTH AND INFORMALITY PREVAIL at the Esplanade throughout the season.

THE NEW YORK TIMES, SUNDAY, MAY 9, 1948.

GUEST CONDUCTOR WITH YOUNG JUILLIARD MUSICIANS

Eileen Darby (Graphic House)

Serge Koussevitzky prepares for this afternoon's performance of Beethoven's Ninth with school orchestra and chorus.

RECORDS: KOUSSEVITZKY LEADS BEETHOVE

By HOWARD TAUBMAN

COMPARED with the other symphonies of Beethoven, the **Ninth** has received little attention from the people who make records. The other eight, even those relatively less popular, have been recorded time and time again, but appearances of the Ninth on disks have been rare.

The fact that a chorus and soloists are needed is hardly sufficient reason to militate against the Ninth. Plenty of recordings employ such forces, if not larger groupings. Nor can the relative neglect be explained on the ground that Beethoven's Choral Symphony is a long work and would require a large album. Nowadays it is not at all uncommon to have full operas and oratorios recorded in several fat albums.

Your guess as to the reason for this state of affairs is as good as the next man's. In any event, there is a new recording of Beethoven's Ninth Symphony, and perhaps it will be followed by others so that the customer will have as wide a range of selection for this work as he has with most of the other staples of the repertory.

Made at Tanglewood

The new recording is by the Boston Symphony Orchestra under the leadership of Serge Koussevitzky. The soloists are Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. The Berkshire Music Festival Chorus, which takes part, was prepared by Robert Shaw. The recording was made in the Shed at Tanglewood in the Berkshires during the Beethoven cycle of the 1947 Berkshire Symphony Festival.

Despite the fact that the Shed is open at the sides, its acoustics are extraordinary, as anyone who has attended the festival knows. They prove to be felicitous for recordings, and it may be assumed that this album, the first to be made in the Shed, will be followed by many others if the record stoppage is lifted before the next festival begins. It may be, of course, that Victor, which made this recording, has others in its backlog that were made last year.

The sound of orchestra and chorus is captured with satisfactory fidelity on the eight twelve-inch disks of the album. The records we heard have a good deal of surface noise. Victor plans to issue this recording on vinylite disks where the surface noise should be much less obtrusive.

Mr. Koussevitzky has given Beethoven's gigantic work a sober and sensitive reading. The orchestral tone is something to hear, and the chorus is quite good for a group that was formed and rehearsed in a period of less than six weeks. The soloists manage their difficult music tolerably.

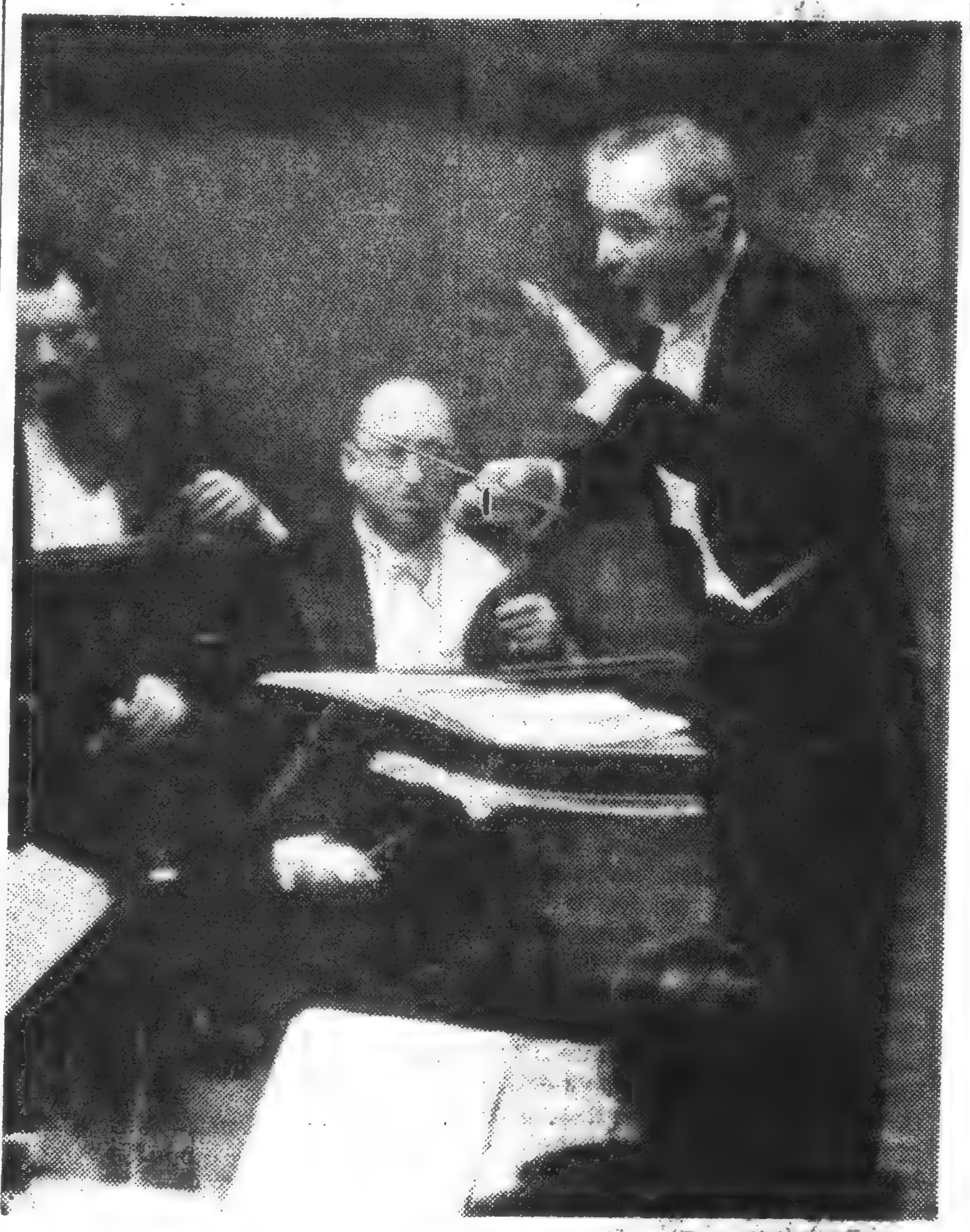
Older Versions

The old Columbia version directed by Felix Weingartner is not so satisfactory technically, though there is much to be said for the conductor's grasp of the score's grandeur. Leopold Stokowski and the Philadelphia Orchestra made a Victor recording quite some time ago, but Mr. Koussevitzky's conception is superior.

The finest performance of the symphony is that by Arturo Toscanini, and if the unforgettable interpretation that he directed over the radio a week ago could be made available on disks, that would be the thing to buy. Surely, the National Broadcasting Company took a recording off the air, but a lot of kinks in union negotiations would have to be ironed out before that could be turned into a commercial release. Some day perhaps it may be done. If it is, that would be the recording of the Ninth you would want to own. In the meantime, the new version will do.

OTHER REVIEWS

Bach: Coffee Cantata. Benjamin De Loache, baritone; William Hain, tenor; Ethyl Hayden, soprano, with instrumental ensemble directed from harpsichord by Ernest Victor Wolff. (Musicraft, four twelve-inch disks). This is Bach in a frivolous mood. In setting Picander's text poking fun at the addiction of women to coffee, Bach tossed off a pleasant little score. The lines, whatever hilarity they

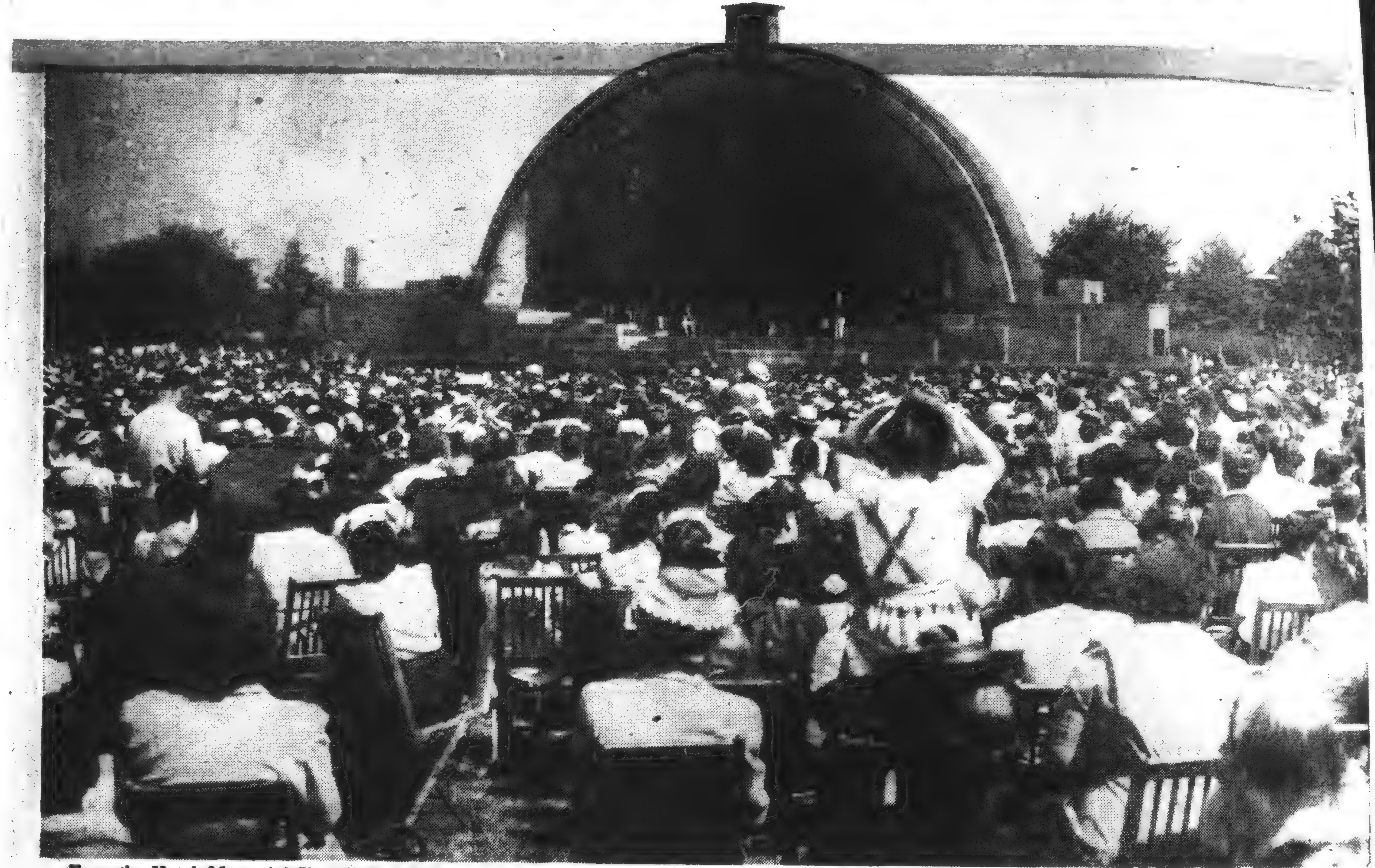


M. Robert Rogers and European

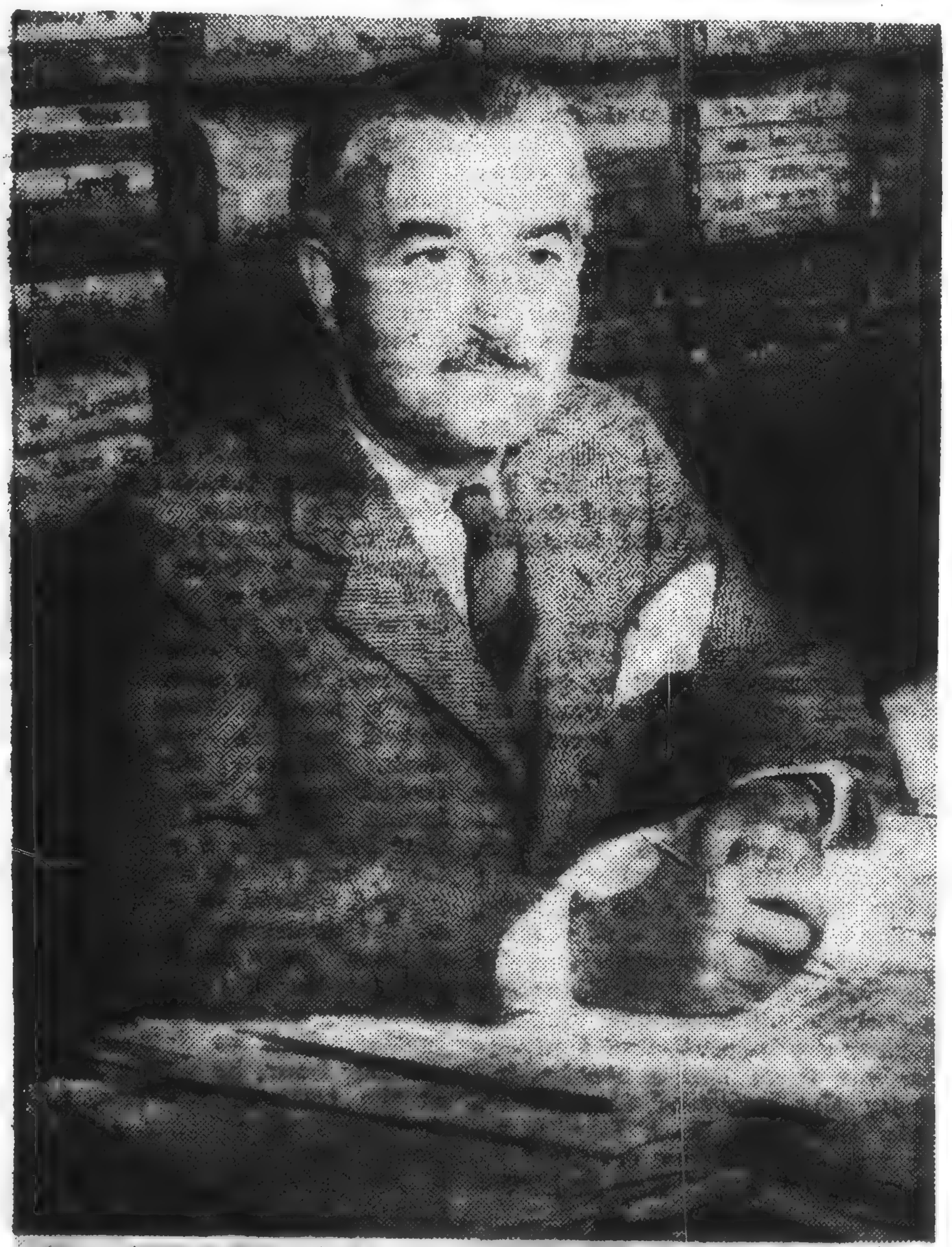
Serge Koussevitzky, who has conducted a recording of Beethoven's Ninth Symphony with Boston Orchestra and Tanglewood Choir.

[132]

Music for the Millions



From the Hatch Memorial Shell Arthur Fiedler sends forth his music to huge audiences of 30,000 and more who prefer symphonies to the beer garden type.



Arthur Fiedler, who opens his 20th season of the famous Esplanade Pop Concerts next month, says he has the most perfect audience anywhere.

By ELEANOR ROBERTS

THE most enthusiastic audiences in the country today are not those who attend opening night at the opera nor those who, true to proper Bostonian tradition turn up regularly at the Symphony on Friday afternoon, but the bootblacks, dowagers, housewives and clerks who gather nightly at the Esplanade concerts.

And they've been turning up for 19 years.

They are, says Conductor Arthur Fiedler who opens his 20th season of the famous concerts on the banks of the Charles this July 6th, the most perfect audience anywhere. Always courteous, spontaneous in their reactions, attentive and loyal.

They do not rustle programs. If they did, with the nightly audience running about 25,000, the results acoustically would be deafening.

They sit through evenings when it pours and pours, chanting to their beloved maestro and his 75 Boston Symphony musicians, "We'll stay, if you'll play."

FIEDLER SCEPTICAL

They even shocked Fiedler's backers who predicted the conductor would surely lay an egg if he presented heavy symphonies to such an audience, by cheering madly for more!

Fiedler fed his devotees at the Shell all of Beethoven's symphonies with the necessary omission of the choral Finale of the Ninth, one season; four of Brahms the next, and then promptly tossed Tchaikovsky and Wagner at them with such impressive results that the beer garden music which characterized his first program became a thing of the past.

Esplanade concerts have come a long way since the night of July 4, 1929 when 47 players led by their conductor turned to face an audience of 2000.

Not even Fiedler, in his wildest dreams as a young and ardent first violinist of the Boston Symphony Orchestra visualized his free Esplanade concerts into a New England institution that would rival the bean and the cod.

"Frankly," grinned Mr. Fiedler as he sat in his office after rehearsal, alternately mopping his brow and gulping a glass of ale, "I was dubious. I thought we might have to junk it after the first season."

Instead, Fiedler's first orchestral concert in the open not only put him on the musical map, but set the pace for "shell" concerts in other cities throughout the United States.

DISAPPOINTED BUT ONCE

In 19 seasons of Esplanade concerts one strange fact has asserted itself in the minds of the concert going public.

There is such a thing as "Fiedler weather."

It is a meteorological phenomenon that stumps top forecasters. Although Shell audiences have been known to sit out a concert in the drenching rain, it has become almost a legend that while it may pour in Belmont, thunder in Newton, and hail in Melrose, at the Hatch Memorial Shell it is usually fair.

When the concerts first started Fiedler began to notice several of his men were AWOL. After a vociferous blast the next day the maestro learned the answer. Inevitably they chorused, "But it rained so hard we were sure there would be no concert."

"Ah," said Fiedler softly, "rain, yes, in Brookline, in Medford, but on the Esplanade? NO!"

After that they reported rain or shine and Fiedler rapidly adopted the motto "If there's an audience—we'll play."

Only once did his followers disappoint him. That was on a dark, murky evening about two years ago when a raincoated audience, umbrellas raised settled themselves for a night of Schubert and Saint-Saens.

Fiedler, appropriately enough, started the Prelude to "The Deluge" by Saint-Saens when a terrific clap of thunder drowned out every note.

"I was a little worried," the conductor confessed, "both about the orchestra and the audience as well as myself, but in spite of the storm we continued.

"When I turned around to take my bow,, Mr. Fiedler related dryly, "I discovered that my audience had fled to shelter. There was nothing but a vast expanse of empty seats."

TRIBUTE TO DEMOCRACY

As a true democratic institution, Esplanade concerts most certainly rank with the town meeting. When 30,000 people gather six nights a week on camp chairs or on the grass of the Esplanade to listen to good music, properly presented by Conductor Fiedler and his Symphony players, it is a tribute to democracy.

The Bill of Rights, as someone

Arthur Fiedler's Esplanade Concerts, Starting 20th Season, Draw Greater Crowds Than The Red Sox or Frankie Sinatra—And The Backers Considered It a Dubious Project At The Beginning

once pointed out, gives Esplanade concert listeners the right to walk away any time they want to, not that many ever take advantage of this privilege.

However, if they don't like the music or they get restless they can saunter off without having to brave the icy stares of an usher.

There are no reserved seats, no "white tie and tails" required, no passing of the hat. If the night is extremely hot the orchestra is apt to play in its shirtsleeves, its impeccable conductor dispensing with his usual sartorial splendor only to the point of discarding his jacket.

Very few people ever think of the concerts in terms of monuments to civil liberties. Yet they are the very essence of the democratic spirit. No one-group audience assembles on the banks of the Charles for the summer concerts. People of every social and racial background conceivable come to the concerts for one reason only—they like music!

WHAT MUSIC MEANS

The best indication of how much music means to these people was given in a terse little statement, many years ago by the late Captain Albert Chapman of the MDC. The first Metropolitan District Commission captain in charge of policing the concert grounds, remarked one day, "I've never seen the beat of this. Not only are there no reports of pickpockets in a crowd of this size, but these people even return lost umbrellas!"

During the war the concerts were considered to be such a morale booster to the people that even when the late Eugene M. Hultman, chairman of the MDC which has jurisdiction over the concert grounds, expressed grave concern over the crowd danger of some 25,000 to 30,000 people gathering in one place, they were allowed to continue on the basis of beginning and ending in the daylight hours.

With such a great cross section of the American public attending the concerts, Fiedler has received some very strange requests. The most unusual of these was a letter from a Back Bay dowager of note who inquired the cost of one concert.

Further inquiry revealed that she wished to "purchase" a concert to be dedicated to the memory of her late husband who, with her, rarely missed a night at the Hatch Memorial Shell.

It was to be done, she informed Mr. Fiedler, in the strictest secrecy. All she asked was that a few of her husband's favorite concertos and symphonic selections be included in the program.

CHOCOLATE ON CHAIRS

Fiedler carried out her wishes to the letter and to this day only the conductor knows the identity of the mysterious woman who "bought" an Esplanade concert.

Esplanade concert devotees have expressed their fondness for both Fiedler and the orchestra in many unusual ways, but the classic example of good will was the kindly old lady who, one torrid night, distributed chocolate bars to each of the musicians—leaving one on each seat.

Of course, the obvious happened. The men, nattily attired in white flannels sat down without looking!

The same woman—of exceptionally good family—was once so carried away by a Strauss waltz that she promptly got up and pirouetted in front of the audience—to thunderous applause.

Fiedler never discourages such spontaneous reactions.

"Why should I?" he asks. "I want them to enjoy themselves."

He purposely doesn't try to shush an audience because the concerts were founded in a spirit of informality and Fiedler has tried to keep them that way.

Only once, when a group of young rowdies got tough, did the maestro assert himself.

"I gave them a damn good bawling out," he chuckled. "And they apologized!"

A PROVING GROUND

Fiedler likes nothing better than dressing inconspicuously and sauntering around among shell audiences on his night off.

"I hear things like, 'That isn't Fiedler conducting tonight, is it?' Then the reply, 'Sure it is. Don't you know Fiedler yet after all these years?'

"I learn how insignificant personality becomes in the presence of good music, and from the expression on the faces of these people I discover how much it really means to them. To see relaxation come to tired faces, to see new hope in the eyes of the discouraged is a very great experience."

Esplanade concerts have been the proving ground for young concert artists. Fiedler has long been known as the fairy godfather of talented young musicians, always willing to give them a chance if he thinks they're good.

Such young celebrities as Luise Vosgerchian of Watertown, a pianist of great and now acknowledged ability; Robert Menga, the boy violinist; Gerson Yessin, another 'teen age pianist, all made their musical debuts under Fiedler's sponsorship, got their first big breaks at Pops or Shell concerts.

Romances have flourished too, on the Esplanade, as young couples listened to the ballet music from Tchaikovsky's "Nutcracker Suite," or Strauss' "Cagliostro Waltzes," and many couples have written Fiedler grateful letters overflowing with thanks for his unsuspecting role as Cupid.

Just how much a part of the people the Esplanade concerts are is evidenced in the manner in which they are supported. Some 20,000 letters are sent at the beginning of the season to a cross section of the American public. These go to business groups, musical groups, and those who write in about the broadcasts as well as the public spirited and philanthropic citizens who usually get in back of this sort of project.

One-third of the income is derived from contributions from this source. Another third comes from free will offerings made on the grounds when some drop a coin, others a bill, into the program booth slots.

Still another third comes from the chair rentals, the income of which is divided. While chairs at nearly every other public gathering have jumped to 25c and 50c, they still remain the original 10c at the Esplanade—loftily impervious to inflation

It is a matter of pride to those interested in Esplanade concerts that there have been no heavy contributions since the initial year. The greatest sum totals are by contribution of $5, $10 and $25, by nickels, dimes and quarters on the grounds. This indicates how much "of the people" shell concerts are.

Esplanade concerts and culture draw a bigger crowd consistently than the Red Sox, the Braves or Frankie Sinatra. Better still, the people come because they want to—not because it's "the thing to do" socially.

Today, in its 20th season Fiedler and his concerts are the wonder of the entertainment world the pride of a city already rich in culture!

Many a sunny afternoon the children come in droves to hear the special music Fiedler has prepared for them.

Even rain doesn't discourage the thousands who come from all over Greater Boston to hear the Esplanade concerts on the banks of the Charles River.

[illegible] YORK, N. Y.
TIMES

AUG 1 - 1948

ORCHESTRAL PITCH

Battle to Establish Best Standard Continues

By OLIN DOWNES

THE article which appeared in these columns some weeks ago upon the subject of orchestral pitch has aroused some interesting correspondence and by this means elicited some additional facts, not in the article referred to, which modify certain of the conclusions then reached.

Thus it was pointed out that the Boston Symphony Orchestra, under Dr. Koussevitzky, plays today at a higher pitch than any other American orchestra. So much is true. The assumption was that this pitch was instituted for the first time in the orchestra's history.

We are indebted to Gordon Hendricks, the musician and pitch specialist of this city, who tells us that in its first years the Boston Symphony played at A-448.5, or four cycles and a fraction higher than its pitch of today. As it happens, this was the same pitch, current in Paris in 1859, for which Berlioz fought when he functioned as one of the French commission of pitch of that year. "But that is not surprising," says Mr. Hendricks, "because no composer has cared much about singers' feelings of pitch since Beethoven came along and instrument-writing came into its day."

The commission, which numbered among its members Auber, Halévy, Meyerbeer, Rossini and Thomas, did not support Berlioz. It settled on the pitch that was approximately 435.4—approximately, because the instruments which aimed to establish 435 were imperfect.

Beginning of Change

When did the rise of pitch from the "classic pitch," which lasted approximately from the time of J. S. Bach to Beethoven, occur? It is easy to oversimplify the answer to such a question. The change, one would say in broad outline, occurred through the tendencies of the nineteenth-century composers and the instrument-makers to secure more brilliancy of tone and virtuosity in execution from the instruments, and in the change from a vocal to an orchestra conception in the musical art. That change was consistently in progress from Beethoven's time onward, and in spite of "neo-classicism" and its concepts remains dominant in music today.

But Mr. Hendricks isolates as an example if not as the determinative occasion when the change was initiated by the new instruments of the regimental band, of which the Emperor Alexander of Russia was an honorary colonel at the Vienna Congress of 1815. The instruments of that band, made by Stephan Koch, were pitched half a tone sharper than the accepted pitch of that time. This sudden change made it impossible to use this band with the choruses in an oratorio that celebrated the return of the Emperor Francis; and, "as the bands of Vienna were called in to assist in the performance of operas in the opera houses, the pitch of the theatres began to rise, and the poor singers were left up the creek."

Variations

As a matter of fact, orchestras have since played as high as 454 in Covent Garden in the Seventies, and 457.5 (Johann Strauss, London, 1897)—a standard generally maintained till the Eighteen Nineties, after which it began to fall.

It must, however, be realized that under various circumstances pitch cannot be exactly maintained, and that to insist upon such theoretical exactitude may be a fetish. Pitch varies with temperature, size of hall and other conditions of performance. Orchestras may vary in pitch between the passages which accompany the solo instrument or voice and the tuttis when the orchestra players have only themselves to consider!

Mr. Hendricks' letter bears surprising testimony to this. We quote:

"In October of '39 the Concertgebouw Orchestra in Amsterdam under Willem Mengelberg performed the first piano concerto of Beethoven—I do not know the pianist, but that is of course unimportant — and a Brahms symphony. During the tuning of the orchestra for the Beethoven the A was 440, although the orchestral average was 441. In the tuttis the orchestra went up to 443, but

"After the intermission of the Mengelberg broadcast the orchestra tuned its instruments to 443. In the first part of the symphony an A of a horn was identified as 444. A few minutes later a tutti was 441.5. In the second part, a horn was 442, and at the same time the orchestra was 442.5. In the third movement the strings has 442.5, while in the finale the horns played at 443."

Pitch Battle

What of the singers? The pitch war, that is, the war to raise pitch or to lower it, is really between them and the instrumentalists. Mr. Hendricks began his investigations of acoustics when he was studying the tenor recitatives in Bach's "St. Matthew" Passion. "In singing in company with instruments," he observes, "singers have a choice of many pitches within a fifth of a semi-tone, without actually singing out of tune with the instruments. This is because of the temperament used today, which I think eliminates the difference in color of keys—except within great distances in pitch—but which, in the piano at least, is not a pure set of intervals."

And to get down to brass tacks, this, which may well give us pause: "Mr. O. J. Murphy of the Bell Telephone Laboratories, who wrote [illegible] on this subject in 1940, told me that singers were rarely measureable. A constant tone of a duration of one-half second suffices to make the frequency measureable, and no singer that any of these authorities on acoustics heard in the course of their surveys could stay on a pitch for a half second."!!!

Time was when a world-famous cancatrice could dictate her pitch. The Steinway pitch of Adelina Patti's piano in 1882, was A-435—practically the "French diapason." The pitch of the entire Paris Opera was lowered in 1824 for the soprano Mme. Branchu.

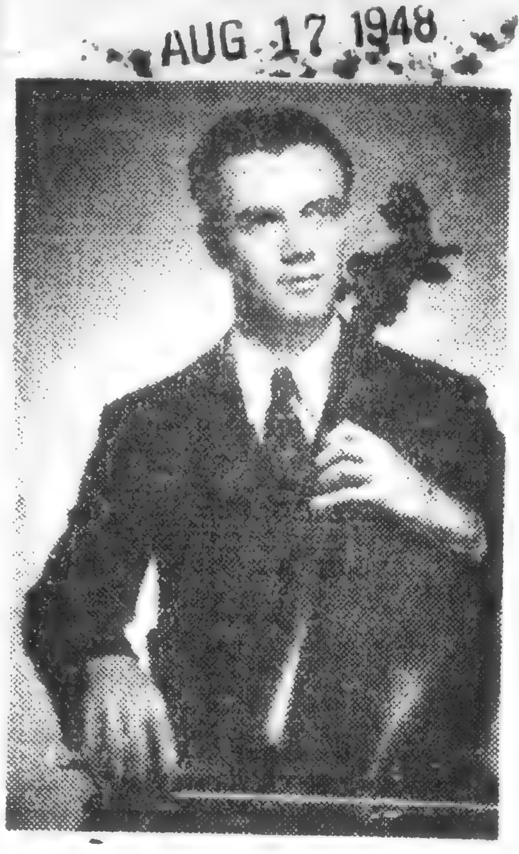
Difference of Opinion

Now the shoe is on the other foot, and Mr. Hendricks has a bone to pick with Koussevitzky. "Koussevitzky says that his listeners have 'become accustomed to the higher pitch and change would mean a wholesale adjustment in the woodwinds of various orchestras.' Which is of course ridiculous, as other orchestras are not nearly so sharp as his and it has been shown that simple playing can alter pitch enough to conform to standards.

"It is no more sensible or desirable to have different actual pitches than it is for us to have four quarts in a gallon in New York and four and a half in Boston. Standards of pitch were settled upon to protect works of art and the ears of listeners, and should not be varied from."

ATLANTIC CITY, N. J.
PRESS

AUG 17 1948



SAMUEL MAYES, 'cellist, will be featured in a recital with Edna Bockstein tonight on the Ventnor Pier.

Bockstein, Mayes Play In Recital

The Ventnor Music Festival reaches the midway mark tonight wih a recital on Ventnor Pier by two outstanding musicians, Edna Bockstein, pianist, and Samuel Mayes, 'cellist.

Sponsored by the Ventnor City League, the August concert series got off to auspicious beginnings with full house audiences, according to Dr. E. Harrison Nickman, chairman of the League's concert committee. Nathan Hoffman is president of the sponsoring organization.

Edna Bockstein, attractive and charming American pianist, has given numerous recitals in her native New York City since making her debut in Town Hall there in 1941. She has played with the New York Philharmonic and Carnegie Pops Orchestra as soloist, and has performed on radio networks and at war relief and bond rally concerts. She is also a poet and has set many of her own writings to music.

Mayes, first 'cellist with the great Philadelphia Orchestra, is well known to music lovers in this area who will have their last opportunity to hear him before he joins the Boston Symphony, also as first 'cellist, [illegible] Mayes also has appeared as soloist in New York's Town Hall.

OMAHA, NEBR.
MORNING WORLD-HERALD

AUG [illegible] 1948

The Recording Ban

Eight months have passed since James Caesar Petrillo banned phonograph recordings. Mr. Petrillo doesn't seem to be uninterested in ending the ban. Neither, for that matter, do the recording companies. So valuable time is being lost.

The principal loss is in the field of classical recordings. Some of the loss is probably irreparable.

Consider, for example, the case of Arturo Toscanini, perhaps the world's greatest symphonic conductor. Though still at the height of his power, Toscanini is 82 and cannot be expected to go on indefinitely. . At the time the recording ban went on he was scheduled to have another try at a "perfect" recording of Beethoven's Ninth Symphony, and a complete recording of "Traviata." Music lovers the world around have been waiting for these recordings; now they may never hear them.

There are other conductors in somewhat the same position. Serge Koussevitsky, 74, is beginning his last season with the Boston Symphony. Pierre Monteux, 73, is still leading his fine San Francisco Symphony, but cannot go on forever.

Aside from these, there are younger men whose works ought to be recorded. And there are many items in the record catalogs that ought to be replaced with versions recorded with techniques only recently discovered in this Country and England.

But Mr. Petrillo says no. He says no because he thinks his union is not getting a fair cut of the profits reaped by juke boxes and radio disc jockeys. About 20 per cent of records are used for such purposes. The 80 per cent played in homes are in no way involved in the dispute—but the owner of a home phonograph suffers nonetheless.

It would be quite easy, by amending the copyright act, to compel the juke box owners and disc jockeys to pay royalties to the musicians whose work they use. But, under the Taft-Hartley Act, the royalties cannot be paid to Mr. Petrillo's union—and that is the sticking point.

AT BERKSHIRE FESTIVAL TODAY

Nan Merriman, mezzo-soprano soloist, and Leonard Bernstein, the conductor, in Mahler's "Resurrection" Symphony at Tanglewood.

NEW REPUBLIC
NEW YORK, N. Y.
AUG 23

MUSIC: Records

THE PERFORMANCE by Serge Koussevitzky of Beethoven's Ninth Symphony at Tanglewood last summer was recorded on the spot (Victor DM-1190; $11). The Berkshire Festival Chorus, trained with precision and beauty of tone by Robert Shaw, gives the album its main distinction. The Boston Symphony Orchestra plays in too urbane a manner; the Ninth Symphony demands sinew and even a certain roughness rather than polished elegance. The soloists are no better than usual, except for Frances Yeend, soprano, who negotiates the appallingly slow ascent to the high B with a good deal of vocal poise. Since no fully satisfactory recording of the Ninth Symphony has ever been made, this one will do as well as any.

The first four of Bach's six Brandenburg Concertos, recorded by Otto Klemperer for German Polydor long before the war, are now available in domestic repressings (Vox 618, $7.35; 619, 620 and 621, $5.25 each). Klemperer handles the music in a fashion which has now gone out of style. He employs a large and sometimes muddy orchestra in place of the tiny group Bach had in mind, and sometimes chooses tempos considerably different from those recommended by experts in Baroque music nowadays. Within his horizon, Klemperer's interpretation is effective enough, but for many modern listeners the records will hardly constitute more than a document of the taste of a generation now past and gone.

To Columbia, with its backlog of unissued materials, Artur Rodzinski is still conductor of the Philharmonic-Symphony, even if he has gone clear through another orchestra and out the other side since leaving New York. His recording of Brahms's Second Symphony (Columbia MM-725; $7.10), made while he was still with the Philharmonic, displays the luminous execution he taught that orchestra, but plods rather literally through the music.

A much more enlivening Brahms performance is contributed by the Guilet Quartet in Brahms's Quartet No. 3, in B flat major (Vox 208; $6), one of the composer's most rewarding chamber works, missing from all catalogues for several years.

Emma Schaver, soprano, sings a group of songs of displaced people (Vox 635; $4.75) with poignant, tragic overtones. The best item in the set of six is Ravel's setting of the "Kaddisch," for it is the only arrangement which is not hoked up with the decorative trappings of radio production. The album is called "I Believe," after the title of one of the songs.

CECIL SMITH

[156]

THE PHILA. FORUM
PHILA., PA
SEPT. 1948

Annual Philadelphia Concert

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY conducting

"The peerless orchestra," Olin Downes, *New York Times*

CELEBRATING DR. KOUSSEVITZKY'S TWENTY-FIFTH ANNIVERSARY AS MUSICAL DIRECTOR

On April 15 last, the day of their Philadelphia Forum concert, Dr. Koussevitzky and the Boston Symphony received Radio's highest citation for "outstanding entertainment in music," The George Foster Peabody Award.

NEW YORK, N. Y.
TIMES
SEP 2 - 1948

MUSIC GROUPS DUE TO ASK AID OF U. S

Most Could Overcome Deficits if Permitted to Keep 20% Charge Levied for Taxes

OPERA REMITTED $450,000

Debt for 1947-48 Season Was $220,000—Boston Symphony Manager Backs Plan

By HOWARD TAUBMAN

Faced by deficits that appear to be inevitable for years to come, many of America's music organizations plan to turn to the Federal Government for a measure of relief, it became known yesterday.

Although every opera company and orchestra of significance abroad depends on state and municipal subsidies for the balancing [illegible] a survey made by THE NEW YORK TIMES showed that only a few communities in this [illegible] make grants from the [illegible] treasury to their music organizations. However, there is little or no disposition on the part of directors and managements in this country to expect Federal subsidies for music at this time, the survey indicated.

The consensus among the heads of musical groups in the United States was that the Federal Government could provide relief by repealing the Federal tax of 20 per cent on admissions.

The case for this proposal was put yesterday by George E. Judd, manager of the Boston Symphony Orchestra, when he said:

"The only prospect I see for this orchestra, and I think it might apply to several others, to avoid substantial operating deficits would be by a return to the original tax-exempt status which non-profit organizations with certain standards enjoyed prior to the last war.

"In this case I believe the public would be willing to continue to pay what they now pay with the tax. It would amount to increasing our gross revenues 20 per cent and would represent the first sizable increase in ticket revenue in recent years. I think you will find that most of us have not changed our prices materially, though the public has been paying more on account of the tax."

Taxes Seen Covering Deficits

Figures brought out by THE TIMES survey indicated that repeal of the Federal admisions tax for music organizations that are nonprofit cultural institutions might make the difference between a deficit and a surplus for some of them, provided that they could keep on charging the present scale for tickets.

The deficit of the Metropolitan Opera Association for the 1947-48 season was about $220,000. The opera association turned over to the Federal Government more than $300,000 in admissions taxes collected for performances in New York alone. An additional $150,000 in taxes was remitted for performances by the opera company on tour.

The top ticket price at the Metropolitan today is $7.50 including tax. During the last four seasons the house has played to capacity audiences virtually at every performance, and it is not believed likely that there would be any diminution in the size of the audience if the public knew that the entire $7.50 a ticket were going to the company instead of the present situation, under which $6.25 of that sum goes to the opera and $1.25 to the Federal Government.

The deficit of the New York Philharmonic-Symphony Orchestra for 1947-48 was $109,200. The amount turned over to the Government in admission taxes was $125,000.

The Philadelphia Orchestra had a deficit of $176,000 last season. It paid $64,000 to the Federal Government in taxes. In addition, there was a 10 per cent city tax, with $32,000 being turned over to the city of Philadelphia, making a total of $96,000 paid out in taxes.

30,000 Debt, $180,000 to U. S.

In Boston the symphony orchestra had a deficit of about $30,000 last season, when it played to audiences totaling nearly 1,000,000 persons in the flesh in its regular season, its "Pop" concerts and its festival at Tanglewood in the Berkshires. Its payments to the Federal Government for admission taxes amounted to $180,000.

The managers of the nation's musical organizations have been aware of what repeal of the admissions tax would do for their budgets but they have hesitated to take a public stand on the issue in the past.

They have discussed the matter at meetings, and privately some have approached leaders of Congress from their states to appeal for tax relief. It was learned yesterday that Senator Robert A. Taft, Republican leader, was asked [illegible] to do something about the [illegible]

It is understood that representatives of leading musical organizations may get together after the Presidential campaign to discuss further ways and means for an approach to Congress.

The judgment of most managers and directors is that repeal of the admissions tax would be a more feasible approach to the problem of perpetual deficits than a campaign for Federal subsidies. Some heads of musical groups appeared to be opposed to an appeal for Federal subsidies on grounds of principle. They argued that if you believed in the theory of free enterprise you were bound to support it all the way down the line.

A few insisted that schools, museums, hospitals and other cultural and service institutions were not expected to operate within a strict interpretation of the theory. They said that government support of culture was not only necessary but bound to come.

CHATTANOOGA, TENN.
TIMES
SEP 5 - 1948

BANE OF MUSICIANS IS ADMISSION TAX

Non-Profit Groups in Red Because Wartime Law Is Still Being on Books

BY HOWARD TAUBMAN
New York Times News Service.

NEW YORK, Sept. 4—Faced by deficits that appear to be inevitable for years to come, many of America's music organizations plan to turn to the Federal Government for a measure of relief.

Consensus among the heads of musical groups in the United States was that the Federal Government could provide relief by repealing the Federal tax of 20 per cent on admissions.

The case for this proposal was put today by George E. Judd, manager of the Boston Symphony Orchestra, when he said:

"The only prospect I see * * * to avoid * * * deficits is a return to the tax-exempt status which non-profit organizations * * * enjoyed prior to the last war.

"It would amount to increasing our gross revenues 20 per cent. I think you will find that most of us have not changed our prices materially, though the public has been paying more on account of the tax."

Tax Devours Surpluses

The survey indicated that repeal of the Federal admissions tax for nonprofit cultural music organizations might make the difference between a deficit and a surplus for some of them.

The deficit of the Metropolitan Opera Association for the 1947-48 season was about $220,000. The opera association turned over to the Federal Government more than $300,000 in taxes collected in New York alone. An additional $150,000 in taxes was remitted for performances by the company on tour.

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Some managers have approached leaders of Congress. Sen. Robert A. Taft, Republican leader, was asked recently to do something about the matter.

HARTFORD, CONN.
TIMES
SEP 8 - 1948

Koussevitzky Opens Final Season Oct. 8

On Oct. 8 in Symphony Hall, Boston, Serge Koussevitzky will open his 25th and last season as director of the Boston Symphony Orchestra. This will be the 68th season of the orchestra.

The conductor will base his opening program on the program which was his choice for his opening concert in Boston in the autumn of 1924. It will thus include Vivaldi's Orchestral Concerto in D minor, and Brahms' Variations on a Theme by Haydn. Honegger's String Symphony will replace the same composer's "Pacific 231." Beethoven's 7th Symphony will close the program.

The Boston Symphony Orchestra will give its usual four series of concerts in Symphony Hall: 24 Friday afternoon and 24 Saturday evening concerts. In the shorter series there will be six Sunday afternoon and nine Tuesday evening concerts. All seats for the two evening series are entirely subscribed by the season.

The soloists will include pianists Rudolf Firkusny, Nicole Henriot, Myra Hess, Vladimir Horowitz and Soulima Stravinsky, who will play when his father conducts; the violinist, Jascha Heifetz, and the violoncellist, Gregor Piatigorsky.

The orchestra will give six concerts in Sanders Theater, Cambridge, two each in New Haven, Hartford and Newark, and single concerts in Springfield, Hunter College, New York, New Brunswick, Philadelphia, Washington, D. C., Pittsburgh, Cincinnati, Cleveland, Chicago, Milwaukee, Ann Arbor, Detroit and Rochester, N. Y.

ATLANTA, GA.
JOURNAL
SEP 6 - 1948

Remove the Federal Tax From Opera and Symphony

ARE OPERA and symphonic music worth federal protection from bankruptcy? The question is not academic, nor is it unimportant. Many Americans—perhaps it can be said millions of Americans—cherish the Metropolitan Opera, the Philharmonic and other great orchestras as cultural assets of the nation which must be preserved.

A calm statistical survey made by the *New York Times* indicates that the grave financial difficulties which threaten the permanence of several of our leading musical associations can be averted by repeal of the federal tax on admission to amusements.

For example, the deficit of the Metropolitan Opera Assn. for the 1947-48 season was about $220,000. For performances in New City alone, the Met had turned $300,000 over to the Internal Revenue Collector, and an additional $150,000 from admissions on tour.

The Philharmonic's deficit last season was $109,000, but the government got $125,000 in admissions taxes.

The Philadelphia Orchestra went $176,000 into the red in '47-'48, but paid $96,000 in federal and city taxes.

The Boston Orchestra fell short by $30,000 of meeting expenses but remitted $180,000 to the Treasury.

Except for these taxes, it is argued, all four of those enterprises, which are civic in nature and non-profit in principle, would have been self-supporting. The top ticket price at the Met is $7.50, including tax, the box office retaining $6.25 and sending $1.25 to Washington. That's a heavy tax on culture.

It seems to The Journal that immunity might well be granted to the Metropolitan and the civic orchestras throughout the country. The sum total of the taxes collected means little to the treasury, yet there is a staggering load on each contributing enterprise. In Europe such institutions receive governmental subsidy. The point has not yet been reached to make such subsidies necessary here, but surely the federal treasury can spare collections which threaten the continuance of great cultural performances.

Through radio, by the generosity of the broadcasting companies and the public spirit of some advertisers, the world's best music now is carried to every citizen who cares to listen. Opera and symphony music no longer are available to the wealthy only. They are brought to all, and nothing should be permitted to abolish the great privilege.

NEW YORK, N. Y.
HERALD TRIBUNE
SEP 9 - 1948

Boston Symphony Starts Its 68th Season Oct. 8

The Boston Symphony Orchestra will begin its sixty-eighth season and its twenty-fifth and last under Serge Koussevitzky's direction, on Friday afternoon and Saturday night, Oct. 8 and 9, in Boston's Symphony Hall. Dr. Koussevitzky's program will include Vivaldi's concerto in D minor and Brahms's Variations on a Theme by Haydn, which this conductor offered in his first Boston concert in October, 1924; Honegger's symphony for strings, and Beethoven's seventh symphony. The list of guest leaders includes two Americans who studied with Dr. Koussevitzky at Tanglewood, Leonard Bernstein and Thor Johnson, the latter conductor of the Cincinnati Symphony; Eleazar de Carvalho, Igor Stravinsky and Ernest Ansermet, of the Orchestra de la Suisse Romande in Geneva. Soulima Stravinsky, pianist, will be a soloist in a Boston concert under his father's direction.

The dates of the Boston Symphony's five Wednesday night and five Saturday afternoon concerts at Carnegie Hall are Nov. 10-13, Jan. 12-15, Feb. 16-19, March 16-19 and April 13-16. The orchestra will also give a concert at Hunter College.

COLUMBUS, OHIO
DISPATCH
[illegible] 2 1948

Koussevitzky Opens Last Season Oct. 8

ON Friday afternoon, Oct. 8, in Symphony Hall, Serge Koussevitzky will open his 25th and last season as the music director of the Boston Symphony Orchestra. This will be the 68th season of the orchestra.

Through a quarter of a century, Dr. Koussevitzky has devoted the greater part of his career to his orchestra, while identifying himself with the country which is now his own. He has concerned himself deeply with the musical growth of America and the development of its foremost composers through performance.

The conductor will base his opening program on the program which was his choice for his opening concert in Boston in the autumn of 1943. It will thus include Vivaldi's Orchestral Concerto in D minor, and Brahms Variations on a theme by Haydn. Honeggers String Symphony will replace the same composer's "Pacific 231." Beethoven's 7th Symphony will close the program.

EAST LIVERPOOL, O.
REVIEW

SEP 8 - 1948

What's The Pitch?

By HARRY A. M'CREA

A LETTER-WRITER to the New York Times reports that he and a friend used sound-measuring equipment to check a broadcast of the Boston Symphony Orchestra and verified for their own satisfaction what has been known for years—that the Boston orchestra tunes to a higher pitch than any other major orchestra.

Standard pitch is the sound given off by a tuning fork vibrating 435 times a second at 15 degrees centigrade. The Boston orchestra's pitch is 444.4 vibrations, although the Times correspondent reported that it varied slightly from this.

Standard pitch was established in 1859 when a delegation of musicians, including Jan Halevy, Meyerbeer, Auber, Rossini and Ambroise Thomas, recommended to the French government that the 435-vibration standard be made official. France approved and other countries followed suit, Great Britain being the last. For years London's Covent Garden Opera orchestra tuned to a 456-vibration pitch. British military bands used such a variety of pitches that in 1929 the army issued an order adopting the French standard.

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BEFORE THE French took their standarization step, pitch varied widely. Early organ builders didn't worry about it. For organ pipes, diameters and wind pressures weren't specified, so that no two organs had the same pitch. Most were tuned to a very high pitch. Usually it was more than 500 vibrations. When the violin replaced the lute and the viol, however, it was necessary to lower the pitch because the new instrument would not stand the high tensions to which the older instruments were adaptable.

The Boston orchestra's higher pitch helps give it a tone quality that sets it off from other symphony orchestras, although this quality isn't detected by the average radio listener. The Boston orchestra's tone quality is described as taut, sharp. This is in part due to its higher pitch and also to its conductor, Serge Koussevitsky, a strict disciplinarian, whose personality is reflected in the kind of music his men produce.

The Philadelphia orchestra is the only other major symphonic organization with a tone quality that experts find readily identifiable. This quality is described as autumnal, golden, because of the orchestra's magnificent string section.

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NOW THAT Dr. Koussevitsky is retiring as the Boston orchestra's conductor, it will be interesting to see if his successor, Charles Muench, puts his musicians on standard pitch. It also will be interesting to watch for other subt e changes that won't be a matter of weeks or months.

During his 25 years at Boston, Dr. Koussevistky had a distin guished career, keeping the o chestra at the high standard se by his predecessors, Nikisch, Muc and Monteux. There are some wor shipers at the shrine of Johan Sebastian Bach, however, who wis the good doctor had not sought t secret of the music of the man Eisenach.

I once spent a musical evenin with a Bach devotee who had th scores and recordings of th Brandenburg concertos as done b Koussevitsky and as done by th Busch Chamber Players. The goo doctor had a rough evening.

DALLAS, TEX.
NEWS
SEP [illegible]

Koussevitsky In His Final Boston Season

Special to The News

BOSTON, Mass., Sept. 14.—Beginning Oct. 8 in Boston's Symphony Hall, Serge Koussevitzky will open his twenty-fifth and last season as the music director of the Boston Symphony Orchestra and ~~the orchestra's sixty~~-eighth season. Dr. Koussevitzky will base his opening program on the program which was his choice for his opening concert in Boston in the autumn of 1924. It will include Vivaldi's Orchestral Concerto in D Minor and Brahm's Variations on a Theme by Haydn. Honegger's String Symphony will replace the same composer's "Pacific 231." Beethoven's Seventh Symphony will close the program.

Guest conductors for the longer series in Boston will include a famous composer and a distinguished visitor from Europe—Igor Stravinsky and Ernest Ansermet. Three conductors who have developed their talents under Dr. Koussevitzky's tutelage at Tanglewood will appear as guests: Leonard Bernstein, Eleazar de Carvalho (from Brazil) and Thor Johnson (conductor of the Cincinnati Orchestra). Soloists will include the pianists Rudolf Firkusny, Nicole Henriot, Myra Hess, Vladimir Horovitz and Soulima Stravinsky, who will play when his father conducts; the violinist Jascha Heifetz; and the cellist, Gregor Piatigorsky. The orchestra will fulfill twenty-six out-of-town engagements during the forthcoming season.

[158]

HOUSTON, TEX.
CHRONICLE

Koussevitzky's 25th and Last Season in Boston Opens Oct. 8

BOSTON, Sept. 11.—(Sp)—Serge Koussevitzky will begin his twenty-fifth and last season as musical director of the Boston Symphony orchestra Friday, Oct. 8, at Symphony Hall. It will be the sixty-eighth season of the orchestra.

Charles Munch, brilliant French conductor, has been engaged for the orchestra's 1949-50 season.

For a quarter of a century, Dr. Koussevitzky has concerned himself with the musical growth of America and the development of its foremost composers through performances of their works.

The conductor will base his opening concert on the program which was chosen for his first concert in Boston in the autumn of 1924. It will include Vivaldi's Concerto in D Minor, and Brahms' Variations on a Theme by Haydn. Honegger's String Symphony will replace the same composer's "Pacific 231." Beethoven's 7th Symphony will close the program.

The Boston Symphony orchestra will give its usual four series of concerts in Symphony Hall: 24 Friday afternoon and 24 Saturday evening concerts. In the shorter series there will be six Sunday afternoon and nine Tuesday evening concerts. All seats for the two evening series are completely subscribed for the season.

Guest conductors for the longer series will include a famous composer and a distinguished visitor from Europe: Igor Stravinsky and Ernst Ansermet. Three conductors who have developed their talents under the direction of Dr. Koussevitzky at the Berkshire Music Center in Tanglewood, and who have since taken their places in the concert world, will appear as guests. They are Leonard Bernstein, Eleazar de Calavho, and Thor Johnson.

The soloists will include pianists Rudolf Firkusny, Nicole Henriot, Myra Hess, Vladimir Horowitz, and Soulima Stravinsky, who will play when his father conducts; Jascha Heifetz, violinist, and Gregor Piatigorsky, 'cellist.

MUSICAL WHISPERS

By AL WOHL

Howdy Folks,

IT'S GOOD TO BE BACK.

Now that the summer vacation is almost over, and all of the wandering musicians are looking forward to a successful fall and winter season, let us sit back and take inventory of what happened during the past two months.

The Metropolitan threatened to close their doors, crying wolf, but the underlying factor that prompted the board to threaten to close up shop was the fact that the stage hands union was asking for a raise in pay. The Union retracted their demand and the Met will open on schedule. To my way of thinking, if all of the present members of the board would hand in their resignation, and elect business men, who know to operate big business. I am sure that the Met would end their season every year with a handsome profit, instead of a deficit.

"The "Give-Away Radio Programs" are in the news again. Many complaints were made to the FCC, but nothing has been done as yet. All one hears is a lot of talk and nothing else. Many a good program is not being heard, on account of the particular time schedule which interferes with some give-away program. The 'Stop The Music Program" is sensational at the present time. By the way, here's a hint for you. It is not a fish but a fowl, in fact it is a large holiday bird, and it's perched on a tree. Now get to work on it.

A Maestro's Finale

Serge Koussevitzky begins his last season ~~with~~ the Boston Symphony on October 8. It will be interesting to note that the final program will be a duplicate of the first Boston concert Koussevitzky in 1924. He will open up with Vivaldi's Concerto in D minor and will end the program with Beethoven's 7th Symphony. Among the guest conductors will be Igor Strawinsky, with his son Soulima as piano soloist. Leonard Bernstein and Thor Johnson. . . Speaking of Bernstein, the musical grapevine has it that he will take over the conducting as permanent conductor of the Palestine Philharmonic Symphony this fall. The Philadelphia and the Cleveland Orchestra have their respective schedules all mapped out for the coming season.

LOS ANGELES, CAL.
TIMES

Serge Koussevitzky will begin his 25th and ~~final~~ season as conductor of the Boston Symphony Orchestra on Oct. 8, playing a program that is practically a replica of the one with which he introduced himself to Bostonians in the fall of 1924. It will consist of Vivaldi's Concerto in D Major, Brahms' Variations on a Theme by Haydn, and Beethoven's Seventh Symphony. Honegger's "Pacific 231" on the original program will be replaced by the same composer's String Symphony. Guest conductors during the coming Boston season will be Igor Stravinsky, Ernest Ansermet and three young men whose talents were developed under Koussevitzky at the Berkshire Music Center: Leonard Bernstein, Eleazar de Carvalho, and Thor Johnson.

Herald - July 20, '48

Cry from the Esplanade

The Esplanade concerts are in their last week, and a fearsome $5000 deficit looms. There is a cry for a little help.

When the crowds mass in front of the Shell, it is natural for a man (or woman) to look around and say, "Gosh, what a bunch, they must be giving a lot; I don't need to." But the fact remains that the contributions at the seven tables and by mail fall seriously short of the $30,000 shoestring that the concerts go on.

Philadelphia is having to give up a large chunk of its Robin Hood Dell concerts because subscriptions are 'way below the $150,000 budget they operate on there. Here we have a far more reasonable expense sheet, and no tickets. Surely we can go along with a little more.

There is no high pressure campaign for the Esplanade concerts. It is only a little that is asked. But if everyone who goes to this week's concerts puts a dollar in on one day or another, the budget will be met.

Monitor Sept 18

rt—Music—Theater

ty Season

New Works And Revivals On Schedule

Novelties and revivals of works introduced here by Serge Koussevitzky in the last 24 years will be heard in his last season as director of the Boston Symphony Orchestra, which starts with the concerts of Oct. 8 and 9.

American composers who will be represented by new works include Irving Fine, Leo Sowerby and Howard Hanson. There will also be novelties by European and South American composers, to be announced later.

Recalling the service of Koussevitzky to the American composer there will be revivals of works sponsored by the conductor. Represented on this list will be Copland, Piston, Schuman, Barber, Harris, and Cowell.

There also will be revivals of important European works which have been introduced to these concerts by Koussevitzky. These will include Bach's Mass in B minor, Bartók's Concerto for Orchestra, Prokofiev's Fifth Symphony of Shostakovitch.

Vladimir Horowitz, who made his Boston debut in 1928, playing the Third Piano Concerto by Rachmaninov, will repeat that work, and Jascha Heifetz will repeat Prokofiev's Second Violin Concerto, which he played here in 1937.

The season, which will be the sixty-eighth by this orchestra, will include the two longer series of 24 Friday afternoon and 24 Saturday evening concerts and the shorter series of 9 Tuesday evening and 6 Sunday afternoons in Symphony Hall. Subscription tickets are still to be had for the two afternoon series only.

The guest conductors will be Igor Stravinsky, Ernst Ansermet, Leonard Bernstein, Eleazar de Carvalho, and Thor Johnson. The soloists will include Rudolf Firkusny, Nicole Henriot, Myra Hess, Vladimir Horowitz, Soulima Stravinsky, Jascha Heifetz, and Gregor Piatigorsky.

N. ADAMS, MASS.
TRANSCRIPT
SEP 23 1948

Koussevitzky Leaves For Boston Oct. 8

Now Resting in Lenox—To Prepare for His 25th and Last Season as Boston Symphony Conductor.

Dr. Serge Koussevitzky will leave his ~~Lenox summer home,~~ where he has been resting since the close of the Berkshire festival and Berkshire Music center last month, to prepare for the opening of the Boston Symphony orchestra season, his 25th and last as conductor, on Oct. 8.

Rehearsals of the orchestra after its six-week vacation will start with his arrival in Boston in preparation for the 50 or more concerts in that city and its score of road appearances during the autumn, winter and spring.

Dr. Koussevitzky has interrupted his vacation in Lenox to lay out preliminary plans for the new season and decide on the major works to be presented. These, he indicated at Lenox yesterday, will include several new works and many of the now recognized pieces which he has introduced in his quarter century with the Boston orchestra. His resignation as its conductor will be effective after the new season and the festival season at Tanglewood next summer. He will continue as director of the Berkshire Music center at Tanglewood, however.

JERSEY CITY, N. J.
JERSEY JOURNAL
SEP 22 1948

Fiscal Success Aim Of J. C. Symphony

Do the music lovers of Hudson County support their own symphony orchestra?

According to facts gleaned from Benjamin J. Lucarelli, president of the Jersey City Philharmonic, other Philharmonic leaders and experts in the concert management field, they do not.

But this is nothing unusual in that virtually every large musical organizations in the United States does not only fail to pay its way, but actually the collective debt of serious music in the nation is estimated at $15 million.

What is unusual about Jersey City is that men like Lucarelli have set out to defy the situation with a determination to beat the saddest set of circumstances that have ever confronted American music.

"We are interested in nothing less than success," Lucarelli says. "We feel that fiscal success is our only means toward accomplishing the advancement and popularization of the better music in this corner of New Jersey."

As the recreational and cultural expenditures of the average American family disintegrate under the pressure of high prices, the fiscal facts of American music are these:

Almost all musical organizations have operating deficits they count upon as certain as death or taxes. The exception that proves the rule is the Hollywood Bowl series.

The national average for receipts through ticket sales is about 30 per cent.

Most of the income of musical organizations—about 60 per cent on the national average—goes to artists and personnel.

IMMEDIATE PROBLEMS

The Jersey City Philharmonic's immediate problems, as it enters its tenth anniversary season, are these:

The Philharmonic has upped its total annual budget to $29,000, an increase of some $4,000 over last year.

If the Hudson group is to come anywhere near meeting this, the Philharmonic must, at least, play to capacity audiences at all its performances—a feat in itself—, and increase by 50 per cent its income from program advertising.

How does the Philharmonic support itself? Its major income results from direct contributions from patrons and donors, and from program advertising. A lesser portion comes from seasonal subscribers. A minute amount is interests from two endownment, and an infinitismal amount, which might be measured in a fraction of a per cent, comes from box office sales.

Business and industrial houses help out a great deal by buying large blocks of seats seasonally for their personnel. This has been found to pay off in better personnel relations, the companies report.

Most of the subscriptions and donor receipts are raised in the annual fall campaign.

The prospect of individual wealthy sponsors, like Kahn of the Metropolitan, Higginson of the Boston Symphony, and Mackay of the New York Philharmonic is a fact less actual than it is historical.

BENEFACTORS

The nearest the Jersey City Philharmonic has come to this are the sudden, hurry-up searches by its leaders for large sums to meet an overnight financial reverse or the cost of a new promotional project. The Philharmonic has had several such benefactors.

American musical promoters are turning an envious eye toward the many foreign countries where music is subsidized, if only in part, by government. American managers feel that non-profit opera and music, and that's just about all of it, deserve no less consideration from government than do schools, libraries and museums, in that they are no less cultural efforts.

CITY CONCERTS

The city of Jersey City comes close to this in that Mayor Frank H. Eggers and the board of education usually contract each year for the presentation of a number of free children's concerts through the auspices of the Philharmonic.

Although Hudson's concert goers do not pay anywhere near the cost of their musical enjoyment [illegible] patronage is not the problem [illegible] Jersey City Philharmonic [illegible] plays to an 80 per cent [illegible] slightly better than the national average.

And though deficit has become a family word in Philharmonic management as with most other musical enterprises [illegible] are met, if only through [illegible] contributions from patrons [illegible] benefactors.

Concludes Lucarelli: "So [illegible] the Philharmonic talks [illegible] determination toward [illegible] civic and cultural aims [illegible] going ahead of these financial difficulties. Hudson's music lovers can feel a certain pride in its orchestra and the many excellent men and women who work so unselfishly toward defying these discouraging circumstances."

BENJAMIN LUCARELLI

NEW YORK, N. Y.
TIMES
SEP 23 1948

KOUSSEVITZKY LISTS SEASONAL NOVELTIES

A new [illegible] Britten [illegible] "Peter Grimes" [illegible] world premiere [illegible] Serge Koussevitzky's [illegible] final season [illegible] the Boston Symphony Orchestra [illegible] be presented.

Among [illegible] performances [illegible] Oliver Messiaen [illegible] the Koussevitzky [illegible] tion; a symphony [illegible] piano concerto [illegible] the latter [illegible] Firkusny as soloist [illegible] by Irving Fine.

Vaughan Williams' [illegible] phony, which had its American première at the Berkshire [illegible] last July [illegible] phony of [illegible] for first Boston [illegible] mer [illegible] Oct. 15.

In addition [illegible] Brazilian [illegible] troduce [illegible] his own [illegible] Fernandez [illegible] Villa-Lobos.

Works [illegible] Koussevitzky [illegible] during the [illegible] clude Bach's [illegible] "Faust" Symphony [illegible] certo for [illegible] Fifth Symphony [illegible] "Daphnis" and "Song [illegible] gale" and the [illegible] by Shostakovitch.

SPRINGF
MORNI

KOUSSEVITZ FINAL SE STARTS

Boston Symphony ~~Will Introduce~~ New Work

In preparation for his 2 son in America as cond ston Symphony Orche ussevitzky will return end of this month. F concert in Symphony his program will recall debut in 1924. Koussevitzky, at h n Lenox, has been plans for his final s introduce some new le interest. Benjami composed his ope for Tanglewood, h mphony which wi premiere by this Messiaen, outstandi er generation of F composed, by c ussevitzky Musi w symphony o for large fo performed this sea

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HARTFORD, CO
TIMES
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Koussevitsky Rea For Final Season

In preparation for his 25 final season in America a ductor of the Boston Sym Orchestra, Serge Koussevits return to Boston at the end month. For his opening con Symphony Hall on Oct. 8, h gram will recall his Am debut in 1924. The orchest give a concert in Hartford 16 at Bushnell Memorial.

Dr. Koussevitsky has spending his time at his su home in Lenox in laying o plans for his final season. I introduce some new wor notable interest. Benjamin ten. who composed his "Peter Grimes," for Tangle has written a new sym which will have its world p ere by this orchestra.

Olivier Messiaen, outsta among the younger generati French composers, has com by commission of the Kous y Music Foundation, a mphony of unusual length r large forces which wi rformed this season. The ymphony by Ralph Vaug illiams which had its Ame emiere at the Berkshire estival last July will figure . Koussevitsky's third pro Oct. 22.

A Toccata by Irving Fine introduced at the same rts. Stravinsky will condu ite from his Ballet, "Orfe w symphony by Leo Sower nounced, and a piano con Howard Hanson (with Ru rkusny as soloist). Eleaza rvalho, the Brazilian nductor, will introduce two rks from his own country fonia by Fernandez, and m carara by Villa Lobos. ussevitsky announces for the first Boston performa the 7th Symphony by Gu ler.

MIDDLETOWN, CO
PRESS
SEP 24 194

USIC SCHOLARSHIPS PLA

A special grant of $4,000 for ships in private instrumental d operatic study was anno nday, Sept. 24, by Moshe Pa rector of the Julius Hartt M undation in Hartford.

The grant was announced si usly with the appointment t nestral instrument staff d musicians associated with on Symphony, New York monic Symphony and Philade orchestras. Those appointed Kenton Terry, flute; Fred trombone; Sigmund Hering, trum Simeon Bellison, clarinet; double bass; and Joseph viola.

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N LUCARELLI

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Lucarelli: "So when
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W YORK, N. Y.
TIMES
EP 23 1948

VITZKY LISTS
NAL NOVELTIES

ymphony by Benjamin
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soloist, and a Toccata
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Williams' Sixth Sym-
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and the Seventh Sym-
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and "Manducarara" by

o be revived by Dr.
ky, which he introduced
past in Boston, will in-
B minor Mass, Liszt's
mphony, Bartók's Con-
Orchestra, Prokofieff's
mphony, Stravinsky's
"Song of the Nightin-
the Seventh Symphony
kovich.

SPRINGFIELD, MASS.
MORNING UNION

KOUSSEVITZKY'S FINAL SEASON STARTS OCT. 8

Boston Symphony Conductor ~~Will Intro~~duce Many New Works

[illegible]

6th Symphony by Ralph Vaughan-Williams, which had its American premiere at the Berkshire Music Festival last July, will figure upon Dr. Koussevittzky's third program, Oct. 22. A Toccata by Irving Fine will be introduced at the same concerts. Stravinsky will conduct a suite from his ballet, "Orfeo." A new symphony by Leo Sowerby is announced and a piano concerto by Howard Hanson (with Rudolph Firkusny as soloist). Eleazar de Carvalho, the Brazilian guest conductor, will introduce two new works from his own country; a Sinfonia by Fernandez, and Manducarara by Villa Lobos. Dr. Koussevitzky announces for Oct. 15 the first Boston performance of the 7th Symphony by Gustave Mahler.

His program will revive a number of works which he has introduced to these concerts in the course of 24 years. These will include: Bach's Mass in B Minor, Bela Bartok's Concerto for Orchestra, Proofieff's 5th Symphony, Lizt's "Faust" Symphony, Stravinsky's "Ode" and "Song of the Nightingale," and the 7th Symphony by Shostakovich. Vladimir Horowitz, who made his Boston debut in 1928 playing the Third Piano Concerto by Rachmaninoff, will repeat that work and Jascha Heifetz will return to repeat Prokofieff's Second Violin Concerto which he played here in 1937. Jesus Maria Sanroma will return to repeat Ravel's Piano Concerto, which he gave its first American performance under Koussevitzky's direction on April 22, 1932.

The Boston Symphony Orchestra's 68th season will include concerts in Cambridge, **New Haven,** Hartford, **Newark, Springfield, New York (Carnegie Hall and Hunter College),** Brooklyn, **New Brunswick, Philadelphia,** Washington, Pittsburgh, Cincinnati, Cleveland, Chicago, Milwaukee, Ann Arbor, Detroit, Rochester. Guest conductors will be: Igor Stravinsky, Ernst Ansermet, Leonard Bernstein, Eleazar de Carvalho, and Thor Johnson. Solists will include: Firkusny, Nicole Henriot, Myra Hess, Horowitz, Soulima Stravinsky, Heifetz, and Piatigorsky.

SYRACUSE, N. Y.
HERALD-AMERICAN
SEP 26 1948

Dr. Koussevitzky Maps His 25th And Final Boston Symphony Season

IN PREPARATION FOR his 25th and final season in America as conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky will return to Boston at the end of this month. For his opening concert in Symphony Hall, Oct. 8, his program will recall his American debut in 1924. Dr. Koussevitzky has been at his summer home in Lenox, Mass., making plans for his final season. He will introduce some new works of notable interest. Benjamin Britten, who composed his opera, "Peter Grimes," for Tanglewood, has written a new symphony which will have its world premiere by this orchestra. Olivier Messiaen, outstanding among the younger generation of French composers, has composed, by commission of the Koussevitzky Music Foundation, a new symphony described as of unusual length and for large forces which will be performed this season. The Sixth Symphony by Ralph Vaughan-Williams which had its American premiere in the Berkshire Music Festival last July will figure upon Dr. Koussevitzky's third program Oct. 22. A Toccata by Irving Fine will be introduced at the same concerts. Stravinsky will conduct a suite from his ballet, "Orfeo." A new symphony by Leo Sowerby is announced, and a piano concerto by Howard Hanson (with Rudolf Firkusny as soloist). Eleazar de Carvalho, Brazilian guest conductor, will introduce two new works from his own country; a Sinfonia by Fernandez, and Manducarara by Villa Lobos. Dr. Koussevitzky announces for Oct. 15 the first Boston performance of the Seventh Symphony by Gustav Mahler.

HARTFORD, CONN.
TIMES

Koussevitsky Ready For Final Season

In preparation for his 25th and final season in America as conductor of the Boston Symphony Orchestra, Serge Koussevitsky will return to Boston at the end of this month. For his opening concert in Symphony Hall on Oct. 8, his program will recall his American debut in 1924. The orchestra will give a concert in Hartford Mar. 16 at Bushnell Memorial.

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MIDDLETOWN, CONN.
PRESS
SEP 24 1948

MUSIC SCHOLARSHIPS PLANNED

A special grant of $4,000 [illegible]

[illegible] New York [illegible] Symphony and Philadelphia [illegible] These appointed [illegible] Fred [illegible] Herman [illegible] bass [illegible] viola [illegible] Joseph De-

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ALBANY, N. Y.
TIMES-UNION
SEP 26 1948

Music

By EDGAR S. VAN OLINDA

REID Callahan, president of the Albany Symphony orchestra, announces the appointment of Edgar Curtis of Boston as conductor of the local group for the season of 1948-9, succeeding Ole Winningstad. Alexander Leslie, previously announced to head the orchestra, found that his duties as conductor of the Springfield orchestra would not permit him sufficient time to handle both assignments.

Mr. Curtis, of Scotch parentage, studied piano in Aberdeen under Rudolph Serkin, internationally known teacher and soloist. He came to the United States in 1939, continuing his work with Mr. Serkin. He studied conducting under Fritz Reiner of the Pittsburgh orchestra and Serge Koussevitsky of the Boston Symphony, spending several seasons with the school at Tanglewood. He is now a member of the faculty of Boston university as conductor and teacher of instrumentation. Mr. Curtis will commute between Springfield, his home, and Albany each Tuesday for rehearsals and on the days of the concerts by the local group.

* * *

After three months of work and play at his summer studio at Chazy lake, Reinald Werrenrath began teaching at the Albany Conservatory of Musical Art, 42 Dove street, last Thursday. One of the busiest concert and oratorio singers for more than 30 years and a leading baritone of the Metropolitan Opera company, Dr. Warrenrath has taken more time off each season for teaching and conducting, until these activities have consumed the major portion of his working hours. This year marks the opening of his ninth consecutive season as vocal teacher in Albany, and his seventh as conductor of the Mendelssohn club.

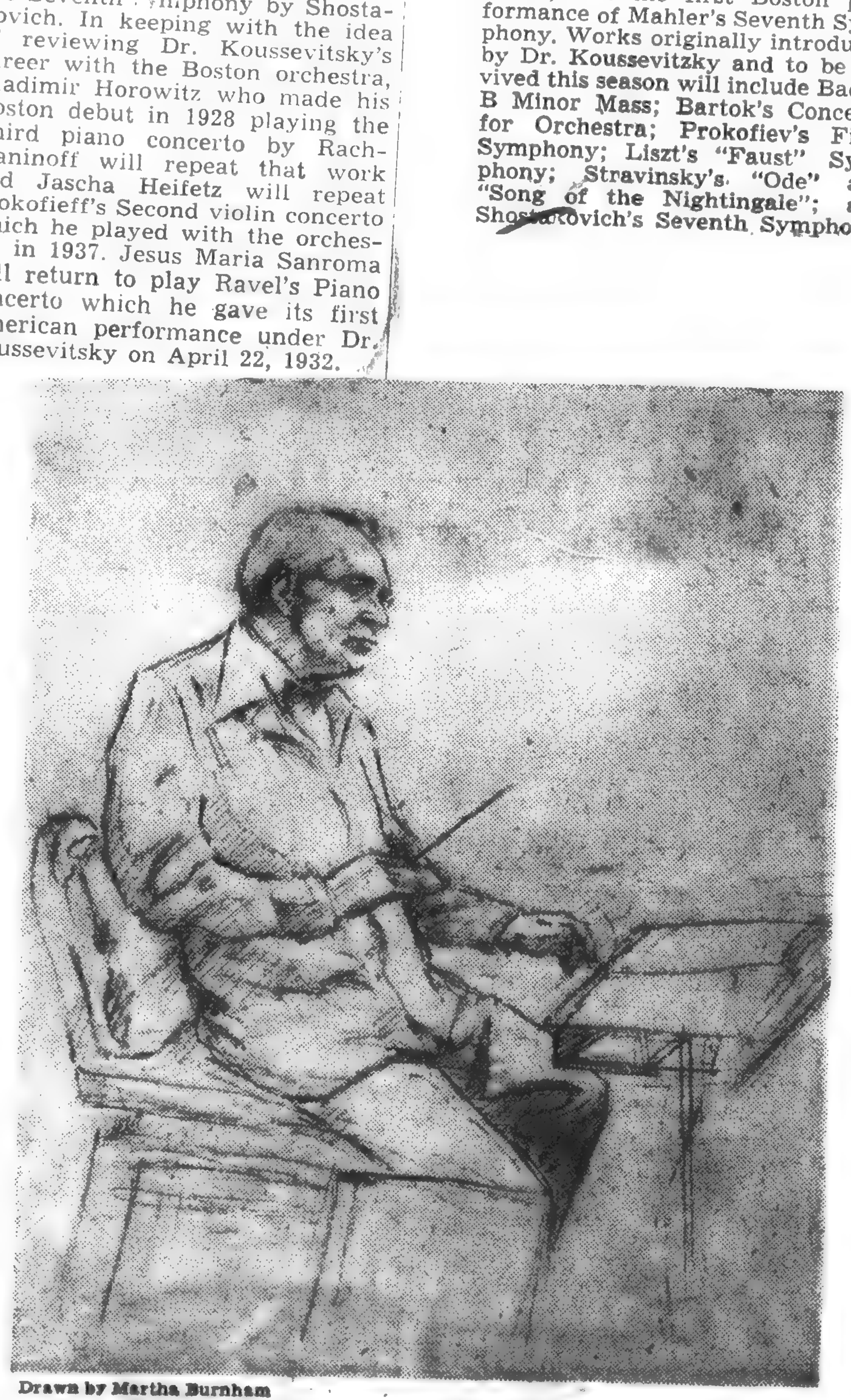
Davenport Iowa
Democrat
SEP 26 1948

SERGEI KOUSSEVITSKY

. . . in preparation for his 25th and final season as conductor of the Boston Symphony orchestra will return to Boston late this month from his summer home at Lenox, Mass. For his opening concert in Symphony Hall in Boston, on Oct. 8, his program will recall his American debut in 1924. Altho he will introduce many new works this season, his programs will revive a number of works which he has introduced to the Boston concerts in the course of 24 years.

AMONG THE

. . . works which Dr. Koussevitsky will revive this season are Bach's Mass in B Minor; Bela Bartok's concerto for orchestra, Prokofieff's Fifth Symphony, Listz's "Faust" symphony, Stravinsky's "Ode" and "The Song of the Nightingale" and the Seventh Symphony by Shostakovich. In keeping with the idea of reviewing Dr. Koussevitsky's career with the Boston orchestra, Vladimir Horowitz who made his Boston debut in 1928 playing the Third piano concerto by Rachmaninoff will repeat that work and Jascha Heifetz will repeat Prokofieff's Second violin concerto which he played with the orchestra in 1937. Jesus Maria Sanroma will return to play Ravel's Piano concerto which he gave its first American performance under Dr. Koussevitsky on April 22, 1932.



Drawn by Martha Burnham

Serge Koussevitzky, beginning his twenty-fifth and final season as conductor of the Boston Symphony Orchestra on Oct. 8.

DALLAS, TEX.
NEWS
[illegible] 1948

THE MUSICAL DIGEST

By ERIC CLAUDIN

New Britten Symphony On Boston Calendar

BOSTON: For his twenty-fifth and final season in America as conductor of the Boston Symphony Orchestra, Serge Koussevitzky will introduce many new works of considerable interest. Benjamin Britten has written a new symphony which will have its world premiere by the orchestra, and Olivier Messiaen has composed a new symphony of unusual length and for large forces to be performed this season.

Other notable events will be the Sixth Symphony by Ralph Vaughan Williams; a Toccata by Irving Fine; Stravinsky conducting a suite from his ballet "Orfeo"; a new symphony by Leo Sowerby; a piano concerto by Howard Hanson; a Sinfonia by Fernandez; Manducarara by Villa-Lobos, and the first Boston performance of Mahler's Seventh Symphony. Works originally introduced by Dr. Koussevitzky and to be revived this season will include Bach's B Minor Mass; Bartok's Concerto for Orchestra; Prokofiev's Fifth Symphony; Liszt's "Faust" Symphony; Stravinsky's "Ode" and "Song of the Nightingale"; and Shostakovich's Seventh Symphony.

SCHENECTADY, N. Y.
GAZETTE
SEP 28 1948

Carl Fischer Inc. has announced the opening of a new concert hall for early October. It occupies the entire second floor of the publisher's new building at 165 West 57th street in New York. The hall has a professional stage and is wired for recording and a public address system. It is planned after European recital halls with ornamental vaulted ceiling, patrons' loges and arched paneled mirrors. The walls are beige with gold draperies.

Serge Koussevitzky plans to introduce some new works of notable interest to the Boston audience during the coming season. Included are a new symphony by Benjamin Britten (a world premiere) and a new symphony by Olivier Messiaen. Ralph Vaughan-Williams Sixth Symphony, which had its American premiere at Tanglewood during the summer, will be played in Boston on Oct. 22. A Toccata by Iring Fine will be introduced at the same concert.

Stravinsky will conduct the Boston orchestra in a suite from his ballet, "Orfeo." A new symphony by Leo Sowerby has been announced and a piano concerto by Howard Hanson (with Rudolf Firkusny as soloist). The first Boston performance of Gustav Mahler's seventh symphony will be performed on Oct. 15.

Guest conductors for the year have been announced as Igor Stravinsky, Ernst Ansermet, Leonard Bernstein, Eleazar deCarvalho and Thor Johnson.

FINDLAY, OHIO
REPUBLICAN COURIER
SEP 30 1948

Hawthorne Cottage Is Restored As Important Music Center

MAESTRO and students at work in a famous studio—Serge Koussevitzky, left, directs Seymour Lipkin at the piano, as Howard Shanet of Hunter College, New York, watches.

HAWTHORNE'S red house, which has been restored by the National Federation of Music Clubs for the studios of Serge Koussevitzky and Gregor Piatigorsky, cellist.

LENOX, Mass.—(AP)—The Hawthorne cottage at Tanglewood, between Lenox and Stockbridge, Mass., has been restored and now houses three studios, including Serge Koussevitzky's class in advanced orchestral conducting.

Mrs. Guy Patterson Gannett of Portland, Me., former president of the National Federation of Music Clubs and chairman of the committee for restoration, has presented the house where Nathaniel Hawthorne lived in 1850-1851 to the Berkshire Music Center.

There the novelist wrote "The House of Seven Gables."

A two-day music festival was arranged for the dedication.

Manning Hawthorne, the oldest grandson of the novelist, and Henry Wadsworth Longfellow Dana, great grandson of the poet, were among scheduled speakers, as was Mrs. Royden J. Keith of Chicago, national president of the federation and Gay Tapley of Portland, Me.

TEACHER AND PUPIL—Richard Burgin, right, associate director of the Boston Symphony Orchestra, shown with Jan Stocklinski, concertma[redacted]pringfield Symphony, who was his pupil for several years. They were talking shop last night at the Auditorium before the rehearsal for tonight's opening concert. Mr. Burgin will play Brahms' Violin Concerto in D Major.

Burgin Misses His Dinner To Attend Rehearsal Here

Fortified Only by Pie and Coffee for Practice for Performance Here Tonight

What with a concert in Boston in the afternoon and a rehearsal in Springfield at night, Richard Burgin, associate director of the Boston Symphony Orchestra, hardly had time to eat yesterday.

In fact, he stepped on the stage at the Auditorium to rehearse Brahms' Concerto in D Major at 8.30 last night after a "dinner" of a cup of coffee and a piece of pie.

Hurry, Hurry!

A car from Springfield was at Symphony Hall, Boston, to meet him and bring him to this city as soon as the afternoon performance ended. The driver suggested along the way that they stop for dinner, but Mr. Burgin was more anxious about keeping his appointment promptly than satisfying his appetite. So, not until they were nearly to Springfield and seemed to have a few minutes to spare did Mr. Burgin agree to pause—for coffee and pie.

As he came on the stage, where the 85 members of the Springfield Symphony were already polishing up portions of the concerto for tonight's opening performance of the 1948-49 season, the violin soloist was alert and ready for the practice.

He conferred briefly, in low tones, with Alexander Leslie, director of the Springfield Symphony, and then went to work. The entire concerto was played, with interruptions now and then as Mr. Burgin, by simply lowering his violin, indicated all was not quite up to standard.

A rather short man with gray hair, Mr. Burgin is soft-spoken and is an artist who plays without flourishes. Dissatisfaction and disapproval he suggests by a fleeting gesture or expression, without emphasis. Satisfaction and approval he seems to stress, as a pleasant smile plays around his mouth.

It is the type of smile and winning expression that earns the best possible results from a group of musicians.

Spots Smoothed Out

When the Brahms' work had been finished, Mr. Burgin turned back through the score on Mr. Leslie's stand and pointed out three or four spots he wished to repeat with the orchestra. This was done, the Burgin smile of approval flashed, the soloist thanked the members of the orchestra and strode briskly off the stage.

Mr. Leslie gave a few final instructions to the musicians and dismissed them. The rehearsal was over.

Besides Brahms' Violin Concerto in D Major played by Mr. Burgin, the program for tonight's opening concert includes the Academic Overture by Brahms and the Symphony No. 2 in C Minor by Tschaikowsky, the "Little Russian" symphony. The concert will begin at 8.30 in the Municipal Auditorium.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, SEPTEMBER 25, 1948 **Art—Music—Theat**

cast—New Works for the Symphony Season An

New Works by Benjamin Britten and Olivier Messiaen Scheduled

New symphonies by Benjamin Britten and Olivier Messiaen will be among the novelties to be presented by Dr. Koussevitzky in his twenty-fifth and final season as conductor of the Boston Symphony Orchestra. The season begins on Oct. 8.

The Sixth Symphony of Ralph Vaughan Williams, which had its first American performance at Tanglewood last July, will be heard at the third pair of concerts, Oct. 22-23. A Toccata by Irving Fine of the Harvard Music Department will be on the same program.

Messiaen's work, commissioned by the Koussevitzky Music Foundation, is reported to be of unusual length and for large forces. It was originally announced for last season. Britten's symphony will have its world première here.

Igor Stravinsky, who appeared at these concerts in Dr. Koussevitzky's first season, will conduct a suite from his Ballet, "Orfeo." A new symphony by Leo Sowerby is announced, and a piano concerto by Howard Hanson, with Rudolf Frikusny as soloist.

Eleazar de Carvalho, Brazilian guest conductor, will introduce two new works from his own country: a Sinfonia by Fernandez and "Manducarara" by Villa-Lobos. Ernst Ansermet, as guest, will introduce here the Symphonie Concertante by his fellow Swiss composer, Frank Martin. Dr. Koussevitzky announces for Oct. 15 the first Boston performance of the Seventh Symphony by Gustav Mahler.

A number of works which were introduced in the course of 24 years under Dr. Koussevitzky's leadership will be revived. Ravel's Piano Concerto, introduced here on April 22, 1932, by Jesús Maria Sanromá, will be repeated by the same pianist. Vladimir Horowitz, whose debut in 1928 in Rachmaninov's Third Piano Concerto is especially remembered, and Jascha Heifetz, who played the Second Violin Concerto of Prokofiev, will return in the same works. Stravinsky's Piano Capriccio will be performed by Soulima Stravinsky under his father's direction.

Also to be heard are Bach's Mass in B minor, Béla Bartók's Orchestral Concerto, Prokofiev's Fifth Symphony, Liszt's "Faust" Symphony, Stravinsky's "Ode" and "Song of the Nightingale," and the Seventh Symphony by Shostakovitch (this to be conducted by Leonard Bernstein).

Ernst Ansermet and Thor Johnson will make their first appearances as guest conductors in Boston. Soloists to be heard for the first time here are the pianists, Nicole Henriot (from France) and Soulima Stravinsky. Other soloists include Myra Hess, Rudolf Firkusny, Vladimir Horowitz, Jascha Heifetz, and Gregor Piatigorsky. Season tickets for the Friday afternoon series and the Sunday afternoon series in Symphony Hall are still to be had. The Saturday evening series and the Tuesday evening series are completely subscribed.

Munch Program

The Symphonie Fantastique of Berlioz will be the principal number on the program of the Orcheestre National of France, Charles Munch, conductor, at its concert in Symphony Hall on Oct. 20. The other items will be the Toccata by Walter Piston, Debussy's "La Mer" and "The Apprentice-Sorcerer" by Dukas.

Operti in 'My Romance'

LeRoi Operti, a native Bostonian, who it is said has appeared in every theater in Boston, including the old Boston Theater and the Castle Square, has joined the cast of "My Romance," which returns to the Shubert on Wednesday, Oct. 6. Mr. Operti began his career as a boy soprano in a South Boston Methodist Episcopal church.

MONTREAL, CANADA
STAR

OCT [illegible]

Boston Gets New Conductor

Muench Succeeds Serge Koussevitzky

CH[illegible] MUENCH, [illegible] has [illegible] nominated this year as [illegible] Serge Koussevitzky to [illegible] permanent conductor of [illegible] Symphony Orchestra. [illegible] by the French [illegible] direct L'Orchestre [illegible] France on its first tour [illegible] America, which will in- [illegible] appearance in Montreal. [illegible] France's most celebrated instrumentalists, [illegible] at Notre Dame [illegible] Thursday evening, [illegible] as a presentation of [illegible] Festivals.

[illegible] representing his [illegible] highest musical sense [illegible] man who, it is claimed, [illegible] as much as any of his [illegible] to make known [illegible] culture beyond the borders [illegible] country both before and after the Second World War.

* * *

FOR the better part of two seasons he has been one of the most sought after conductors in the United States. His concerts with the New York Philharmonic-Symphony Orchestra have familiarized his name to many music lovers as well as to the Carnegie Hall audiences in New York. He has also directed as guest such orchestras as the Chicago Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic and the Cincinnati and Minneapolis Symphony Orchestras

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GRAND RAPIDS, MICH.
PRESS

OCT 3 [illegible]

Boston's Symphony Plans New Works

Boston—UP—Serge Koussevitzky, opening his twenty-fifth and final season as conductor of the Boston Symphony orchestra on Oct. 8, will introduce several new works during the concerts.

Among them will be a symphony by the British composer, Benjamin Britten; a symphony by Olivier Messiaen, French composer; a toccata by Irving Fine; a symphony by Leo Sowerby; a piano concerto by Howard Hanson, and two new Brazilian works by Fernandez and Villa-Lobos, to be conducted by Eleazar de Carvalho, Brazilian guest conductor.

FLINT, MICH.
JOURNAL

OCT 3 1948

[illegible] integrity.

Koussevitzky Plans To Give New Works

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Among them will be a symphony by the British composer, Benjamin Britten; a symphony by Olivier Messiaen, French composer; a toccata by Irving Fine; a symphony by Leo Sowerby; a piano concerto by Howard Hanson, and two new Brazilian works by Fernandez and Villa-Lobos, to be conducted by Eleazar de Carvalho, Brazilian guest conductor.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

OCT 3 [illegible]

Koussevitzky Nearing End

IN preparation for his twenty-fifth and final season in America as conductor of the Boston Symphony orchestra, Serge Koussevitzky will return to Boston at the end of this month. For his opening concert in Symphony Hall on October 8 his program will recall his American debut in 1924.

Dr. Koussevitzky has been spending his time at his summer home in Lenox in laying out plans for his final season. He will introduce some new works of notable interest. Benjamin Britten, who composed his opera, "Peter Grimes" for Tanglewood, has written a new symphony which will have its world premiere by this orchestra. Olivier Messiaen, outstanding among the younger generation of French composers, has composed by commission of the Koussevitzky Music Foundation a new symphony of unusual length and for large forces which will be performed this season. The Sixth Symphony by Ralph Vaughan-Williams which had its American premiere at the Berkshire Music Festival last July will figure in Dr. Koussevitzky's third program on October 22. A Toccata by Irving Fine will be introduced at the same concerts. Stravinsky will conduct a suite from his Ballet, "Orfeo". A new symphony by Leo Sowerby is announced, and a piano concerto by Howard Hanson (with Rudolf Firkusny as soloist). Eleazar de Carvalho, the Brazilian guest conductor, will introduce two new works from his own country; a Sinfonia by Fernandez, and Manducarara by Villa Lobos. Dr. Koussevitzky announces for October 15 the first Bonston performance of the Seventh Symphony of Gustav Mahler.

His program will revive a number of works which he has introduced to these concerts in the course of 24 years.

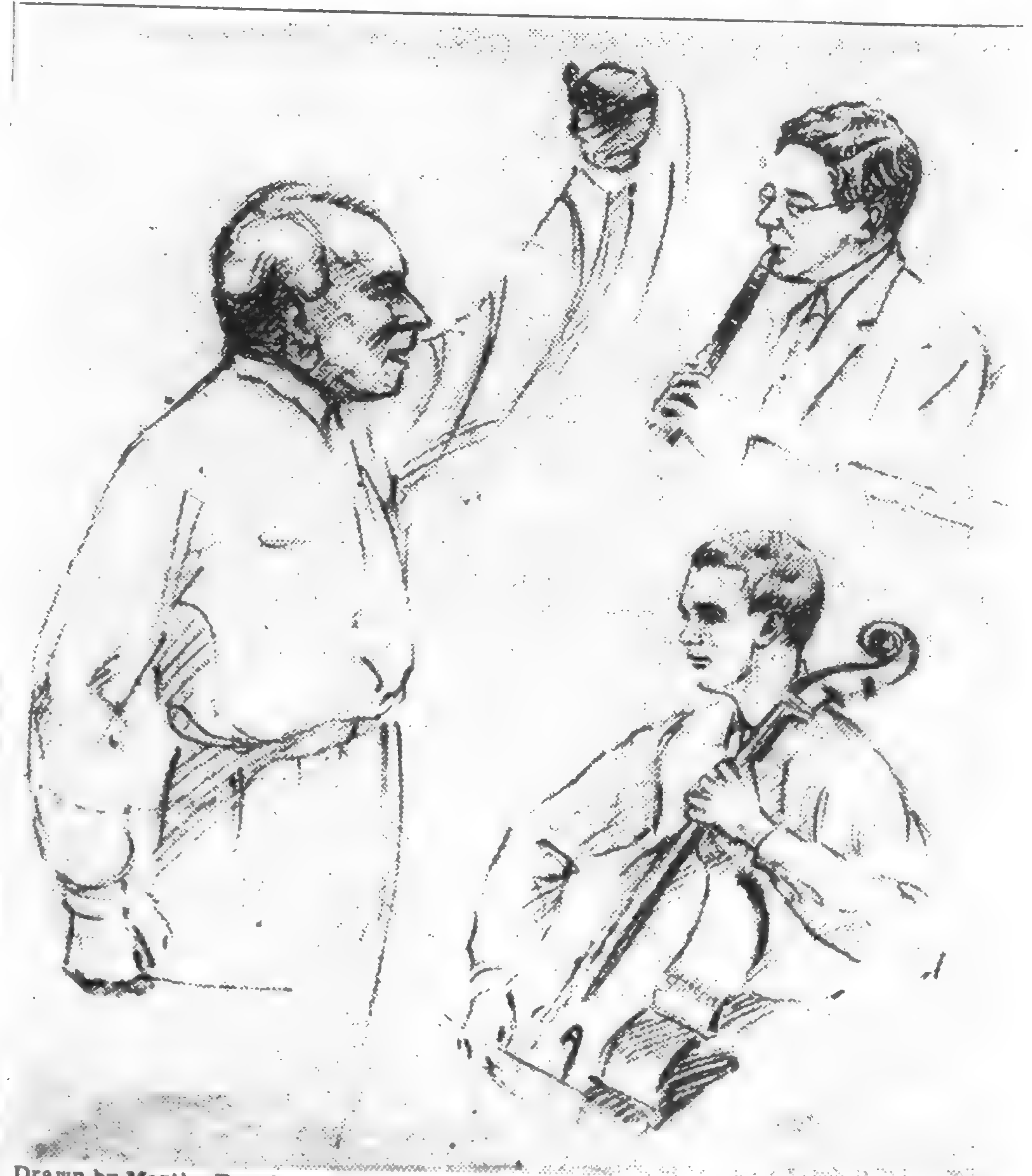
The Boston Symphony orchestra's sixty-eighth season will include concerts in Cambridge, New Haven, Hartford, Newark, Springfield, New York, Brooklyn, New Brunswick, Philadelphia, Washington, Pittsburgh, Cincnnati, Cleveland, Chicago, Milwaukee, Ann Arbor, Detroit and Rochester.

PAGE TEN B. Her Oct 3

SERGE KOUSSEVITZKY, who begins his 25th and final season as conductor of the Boston Symphony Orchestra with the regular Friday afternoon and Saturday evening concerts at Symphony Hall this week.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, OCTOBER 7, 1948

h New Music by Romberg—Art Show



Drawn by Martha Burnham

Rehearsal sketches as the Boston Symphony Orchestra starts its sixty-eighth season. At left: Koussevitzky, at the beginning of his twenty-fifth season as musical director. Upper right: Manuel Valerio, who takes over the chair of first clarinet. Lower right: Samuel Mays, who comes from the Philadelphia Orchestra to be leader of the cello section.

Monit. Oct 2

A

Concert

Few Changes In Personnel Of Symphony

There will be few important changes in personnel when the Boston Symphony Orchestra gathers next Monday morning to begin rehearsals for its final season under Dr. Koussevitzky.

Manuel Valerio has been promoted to first clarinet, succeeding the late Victor Polatschek. Attilio Poto has been engaged as third clarinet.

Samuel Mays of the Philadelphia Orchestra has been chosen to head the cello section, replacing Jean Bedetti, resigned.

Hubert Sauvlet has resigned from the violin section, and Sheldon Rotenberg replaces him.

BOSTON SUNDAY GLOBE FOR OCTOBER 3, 1948

Koussevitzky's Silver Jubilee as Symphony Conductor

By LANING HUMPHREY

Floodgates of memory and musical history will swing wide at Symphony Hall next Friday when Serge Koussevitzky opens his 25th and final season as conductor of the Boston Symphony orchestra. Coming to Boston and America for the first time in 1924, more or less on trial as the local orchestra's first Russian conductor, he remained to fill the longest and most epoch-making engagement in the annals of the orchestra; to place it and himself in the top rank in the musical world; to make constant contributions to musical history; to become a citizen of Boston, Lenox, and the United States.

STILL PLANNING—Tireless at 73, here is Koussevitzky planning his jubilee, while vacationing at his Summer home, "Serenak," in Lenox.

SIGNIFICANT SESSION—[illegible] back in 1924-25, Koussevitzky confers with D[illegible]chibald T. Davison about having the Harvard [illegible] Club and Radcliffe Choral Society sing [illegible] the orchestra. The collegians have done it ever since, in masterpieces of Bach, Beethoven, and Br[illegible].

(Photo Bachrach)

VIRTUOSO—Musical histories cite Koussevitzky as one of only three men to attain rank as a virtuoso on the bass viol. He wrought miracles of tone and dexterity with it in a recital in Symphony Hall in 1927.

HAPPY DAY—A very happ[illegible] Koussevitzky is shown taking his oath of allegian[illegible] as a citizen of the United States, in 1941. In a busy career which found him commuting between Boston and Europe for many Summers, he [illegible] was not quite sure abcut his permanent home. No one has been a prouder American citizen.

ONLY THE PLAYERS see Koussevitzky thus—eyes not only off the score, but closed in revery over its beauties as he and his men bring them to realization.

PAWTUCKET, R. I.
TIMES

OCT 8 - 1948

Last Season Begins For Koussevitzky

Conductor, 74, In 25th Year As Leader Of Boston Symphony

BOSTON (AP)—With a silver baton and a program of the old and new in great music, Dr. Serge Koussevitzky today began his 25th and final season as director of the Boston Symphony Orchestra.

Now 74, he has held the post longer than anyone in the orchestra's 67-year history.

At the end of the 1948-49 season, he will be succeeded by Charles Muench, 56-year-old French conductor.

A tireless worker, the Russian-born Koussevitzky built the ensemble to world leadership and brought to fame many young conductors and composers.

He also introduced conservative Boston to a wide range of modern music. Sometimes, as when he first conducted Stravinsky's "Rites of Spring," he was heartily booed.

But most of the indignant dowagers who walked out on that program stayed to applaud when it was repeated in later seasons. Some were among wartime audiences that cheered "Kousey's" direction of a work by the Brazilian conductor-composer Villa Lobos that required noisemakers and a section of picket fence.

Handkerchiefs should be hung over the line and pinned in the middle instead of at the corners.

PORTSMOUTH, N. H.
HERALD-TIMES

OCT 8 1948

'Kousey' to Quit After 25 Years

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QUINCY, MASS.
PATRIOT LEDGER

OCT 8 1948

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PROVIDENCE, R. I.
BULLETIN

OCT 8 - 1948

SYMPHONY ANNIVERSARY

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JOHNSON CITY, TENN.
PRESS-CHRONICLE

KOUSSEVITZKY GETS OVATION AT BOSTON

Conductor of Symphony Orchestra Opens His Final Season

Boston, Oct. 8.—(UP)—Using a silver baton, Serge Koussevitzky opened his 25th and final season as conductor of the Boston Symphony Orchestra today.

The orchestra members and audience at Symphony Hall gave the Russian-born conductor a standing ovation as he entered. He acknowledged the applause with several bows and then began the concerto in D minor for orchestra and organ by Vivaldi, the same work with which he opened his first season.

NEW BEDFORD, MASS.
STANDARD-TIMES

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NEWPORT, VT.
EXPRESS

OCT 8 - 1948

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NEW HAVEN, CONN.
REGISTER

OCT 8 -

Koussevitzky Begins Last Season, His 25th, With Boston Symphony

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On the program of Koussevitzky's first symphony hall concert in September, 1924 was Arthur Honneger's lively "Pacific 231."

The modern French composer also was represented today by a more recent—and soothing—work: "String Symphony."

Koussevitzsky's new baton is a silver jubilee gift from radio station, WBMS, Boston. It is a reproduction in silver of the white birch stick—no bigger than a pencil—that has guided the orchestra for the past 25 years.

An American citizen since 1941, Koussevitzky plans to make his winter home in nearby Brookline after his retirement.

He still will continue as director of the Berkshire Music Center, the Boston Symphony's summer school at Tanglewood, in Lenox. He founded it in 1940.

[16

OSTON SUNDAY GLOBE FOR OCTOBER 3, 1948

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SIGNIFICANT SESSION—Here, back in 1924-25, Koussevitzky confers with Dr. Archibald T. Davison about having the Harvard Glee Club and Radcliffe Choral Society sing with the orchestra. The collegians have done it ever since, in masterpieces of Bach, Beethoven, and Brahms.

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A tireless worker, the Russian-born Koussevitzky built the ensemble to world leadership and brought to fame many young conductors and composers.

He also introduced conservative Boston to a wide range of modern music. Sometimes, as when he first conducted Stravinsky's "Rites of Spring," he was heartily booed.

But most of the indignant dowagers who walked out on that program stayed to applaud when it was repeated in later seasons. Some were among wartime audiences that cheered "Kousey's" direction of a work by the Brazilian conductor-composer Villa Lobos that required noisemakers and a section of picket fence.

Handkerchiefs should be hung over the line and pinned in the middle instead of at the corners.

QUINCY, MASS.
PATRIOT LEDGER
OCT 8 1948

Koussevitzky Begins 25th And Last Year With Boston Symphony

BOSTON, Oct. 8—(AP)—With a silver baton and a program of the old and new in great music, Dr. Serge Koussevitzky today began his 25th and final season as director of the Boston Symphony orchestra.

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NEW BEDFORD, MASS.
STANDARD-TIMES
OCT 8 - 1948

Koussevitzky Begins His Final Season

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Now 74, he has held the post longer than anyone in the orchestra's 67-year history. At the end of the 1948-49 season, he will be succeeded by Charles Muench, 56-year-old French conductor.

PORTSMOUTH, N. H.
HERALD-TIMES
OCT 8 1948

'Kousey' to Quit After 25 Years

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PROVIDENCE, R. I.
BULLETIN
OCT 8 - 1948

SYMPHONY ANNIVERSARY

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JOHNSON CITY, TENN.
PRESS-CHRONICLE
OCT 8

KOUSSEVITZKY GETS OVATION AT BOSTON

Conductor of Symphony Orchestra Opens His Final Season

Boston, Oct. 8.—(UP)—Using a silver baton, Serge Koussevitzky opened his 25th and final season as conductor of the Boston Symphony Orchestra today.

The orchestra members and audience at Symphony Hall gave the Russian-born conductor a standing ovation as he entered. He acknowledged the applause with several bows and then began the concerto in D minor for orchestra and organ by Vivaldi, the same work with which he opened his first season.

NEWPORT, VT.
EXPRESS
OCT 8 - 1948

Koussevitzky Begins His 25th Season

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NEW HAVEN, CONN.
REGISTER
OCT 8 - 19

Koussevitzky Begins Last Season, His 25th, With Boston Symphony

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An American citizen since 1941. Koussevitzky plans to make his winter home in nearby Brookline after his retirement.

He still will continue as director of the Berkshire Music Center, the Boston Symphony's summer school at Tanglewood, in Lenox. He founded it in 1940.

[163]

Boston Audiences Have Changed Very Little in 24 Years, Says Koussevitzky

By CYRUS DURGIN

LENOX—Serge Koussevitzky strolled thoughtfully on the grassy terrace of his Berkshire manse, high on the hillside above Lenox. It was one of those treasurable green-gold-and-russet days of late September, when the sun is warm and for a moment time seems to pause just to let you absorb an unforgettable mood picture.

Dressed as always in a harmonious color combination—brown jacket and trousers, white cap and shoes—the conductor of the Boston Symphony Orchestra looked ruddy and rested. For a month and a little more he had been recuperating from the heat and hard work of the Tanglewood Festival, and preparing for the opening of the new Symphony season. When he steps before the Friday audience at Symphony Hall this week, it will be a rare and momentous occasion, for Mr. Koussevitzky will be entering his 25th and last season as the illustrious director and interpretive wizard of the Boston Orchestra. For him and for those of us who have sat before him for numerous years it will be a little sad as well as brilliant. The season to come will be full of symphonic pleasures, but it will also be hail and farewell.

As he looked out thoughtfully over the beautiful view of Lake Mahkeenac and the hills beyond, you might have thought that he was ruminating. Far from it! Just that morning he had learned that the Philadelphia Orchestra was up against new salary demands and had decided to cancel the season of 1948-49.

"I foresaw all this 10 years ago!" he declared, his greenish-hazel eyes flashing as he spoke. "I could have told you then that all this would happen. The situation of symphony orchestras in this country is not good. Financially, I mean. The rich people who used to support them liberally no longer can afford to do so. Much of their income goes in huge taxes. The time has come for the government to support art in our country. The people need art and there is no other source of steady, adequate financial assistance.

Government support of the arts has for years been a subject close to Koussevitzky's heart—and anyone who knows the Koussevitzky tenacity will tell you that once he has fastened upon an idea he does not give it up until success has been won. Over luncheon—which included vegetables fresh from the Koussevitzky garden—he elaborated on his belief. The spacious dining room rang with the intensity of his conviction.

"We musicians and you critics and other people who love the art must ask that a congress be called to request the government to subsidize orchestras, museums and so on. There must be a practical plan. After all, the culture of a nation is reflected as much in its art (by which he meant all forms of art) as by its science.

His life long, Koussevitzky has been a small, slight bundle of energy—mind as well as body. He speaks his mind, which never has been sheltered by an Ivory Tower. Whether working hard over music or relaxing in the pastoral quiet of his country home, the world and our troubles are never far from his mind.

"We are living in such dangerous times," he reiterated, "just as if we were on the side of a volcano that might explode at any minute. The Russians are so stupid and aggressive. But we must never get out of Berlin. If we should leave Germany, I think I know what would happen. The minute we did that, the Russians would claim that at last Germany was united. They would set up a government—a Bolshevik government, of course—and shout: 'Here is the real German Government.' And it would be a Bolshevik state. France would follow, and Italy, because they would not have the strength to resist. Then practically all of Europe would be Bolshevized.

"The Soviets do not have the racial hatred of the Fascists or the Nazis, but they have what is quite as bad: class hatred. I know for I saw it all. I worked for three years under that regime when it was new. They did not harm me because 10 years before the Bolsheviks came I had begun to give the Russian people the spiritual food of music. I gave them free concerts, and thousands who had never heard a symphony orchestra before, got a taste of the joys of music.

In a sense the career of Koussevitzky has been a long and amazing metamorphosis. Who on that July day when he was born in Tver, North Russia, could have foretold that he would become one of the three greatest virtuosi of the double-bass in the history of music? That he would be known the world over as a brilliant orchestral interpreter with a fabulous ear for glorious color and richness of sound? That he would come to the United States, enjoy the longest tenure on record as conductor of the Boston Symphony Orchestra, become an American citizen, develop a Summer music festival into the best such on this continent, bring the Boston Symphony to a new golden period of perfection, become a foremost apostle of American music and as integral a part of Bostonian life as anything you could name—including the Braves?

Looking back on his career at Symphony Hall, what might stand out as the peak of his achievements, the most vivid memory of all? It is with a smile puzzled and perhaps a little wry that he answers:

"I cannot tell you. No experience, no one piece of music. I see it all complete. When I have conducted the first performance of a composition by Aaron Copland, by Walter Piston or Roy Harris—to speak only of new music—I have thought at the time that it is the greatest ever written. But as the years go on and more and more new things have been done, I look back upon these 24 years as a whole.

"Of course I have had the satisfaction of seeing certain American pieces accepted by the public which were debated and even opposed at the beginning."

MUSICAL CONVERSATION—Serge Koussevitzky and Cyrus Durgin, the Globe's drama and music critic, are absorbed in talking about Mahler's Seventh Symphony, which the conductor of the Boston Symphony Orchestra will introduce here Oct. 15 and 16.

Koussevitzky thinks that Boston audiences have not changed a great deal since he arrived in the Autumn of 1924.

"They have changed a little, but from the start they were receptive to the new pieces. I do think, however, that they have come to like Brahms much more than they did. I have noticed the greatest change in public acceptance in Pittsburgh and Chicago. The first time I went to Pittsburgh I played Scriabin's 'Poeme de l'Extase' and the audience laughed all the way through. The same thing happened in Chicago. But now, Pittsburgh and Chicago, of the cities outside of Boston, are the quickest to grasp the new works.

"I am not retiring to be lazy," he grinned. "There will be the Berkshire Music Center. I want to lengthen the time of the Summer sessions, and I want to build, eventually, a Greek theatre. My idea would be to bring in the finest writers, composers, poets and dramatists and present our own tragedies in the Greek manner, tragedies of our own time that would illuminate our own lives.

"Then there is the Koussevitzky Music Foundation, which is set up to go on permanently, long after my death. Everything that I had when my first wife died I put into the Foundation. The capital cannot be touched, and only the income is spent in commissioning new music each year. We ask, every year, a foremost American and European composer to produce new scores. For those they are given $1000. We also commission a lesser-known, younger, American and foreign composer with a stipend of $500. Sometimes we ask for smaller works, and for those the composers receive $250, to encourage them.

"There has been only one outside contribution to the Foundation funds, because I do not like to ask for money. That was five years ago, when in honor of my 20th anniversary, the Boston Symphony trustees asked me what I would like as a gift at that time. I told them: 'I don't want any gift, but if you have some money to buy one, please give it to the Koussevitzky Music Foundation. They did that, and it meant $16,000 added to the capital fund.

"Boston My Home"

"I shall guest conduct, too. In fact, I have so many offers now that if I accepted them all I should be busier than I ever have been. But naturally I could not do that. Next year I shall stay here at Seranek through October, then go to New York and other places. January, February and March my my wife and I shall live in Arizona. We discovered Phoenix last Winter, and the beauty of the desert is fascinating. I consider Boston as my home, but I cannot take the Winter climate here any more. Of course we shall continue to keep a house in Boston, and we want to hear the Boston Symphony often."

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N. ADAMS, MASS.
TRANSCRIPT

OCT 8 1948

Koussevitzky Starts 25th, Final Season

Opens Program of Old and New in Great Music With Silver Baton—Charles Muench to be Successor.

Boston, Oct. 8 (AP)—With a silver baton and a program of the old and new in great music, Dr. Serge Koussevitzky today began his 25th and final season as director of the Boston Symphony orchestra.

Now 74, he has held the post longer than anyone in the orchestra's 67-year history.

At the end of the 1948-49 season, he will be succeeded by Charles Muench, 56-year-old French conductor.

A tireless worker, the Russian-born Koussevitzky built the ensemble to world leadership and brought to fame many young conductors and composers.

He also introduced conservative Boston to a wide range of modern music. Sometimes, as when he first conducted Stravinsky's "Rites of Spring," he was heartily booed.

But most of the indignant dowagers who walked out on that program stayed to applaud when it was repeated in later seasons. Some were among wartime audiences that cheered "Kousey's" direction of a work by the Brazilian conductor-composer Villa Lobos that required noisemakers and a section of picket fence.

LOWELL, MASS.
SUN & CITIZEN-LEADER

OCT 8 - 1948

Final Season for Koussevitzky

Famous Conductor With Hub Group 25 Years

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HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

OCT 8 - 1948

KOUSSEVITZKY BEGINS HIS FINAL SEASON

BOSTON, (U.P.) — Serge Koussevitzky raised his swizzle-stick sized baton today and began his 25th and final season as conductor of the Boston Symphony Orchestra.

Koussevitzky opened the Boston Symphony's 68th season.

The Russian-born conductor, now an American citizen, will retire at the end of the season and be replaced by Charles Munch of Paris.

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a pound for one of the compositions as compard with $48 charged by the Krupp firm in Germany.

Defense counsel said this charge was "ridiculous." They agreed that Krupp sold the metal for $48 a pound but said the German firm's tools manufactured from it were three times as expensive as those of the Carboloy Co

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NEWPORT, R. I.
NEWS

OCT 8 1948

"KOUSEY'S" FINAL SEASON

Boston Symphony Director, 74, To Retire After 25 Years

BOSTON, Oct. 8 (AP)—With a silver baton and a program of the old and new in great music, Dr. Serge Koussevitzky today began his twenty-fifth and final season as director of the Boston Symphony Orchestra.

Now 74, he has held the post longer than anyone in the orchestra's 67-year history.

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SALEM, MASS.
NEWS

OCT 8 - 1948

Dr. Koussevitzky Starts 25th, Final Symphony Season

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[164]

WALTHAM, MASS.
NEWS TRIBUNE

OCT 8 - 1948

Koussevitsky Begins Last Season Leading Symphony

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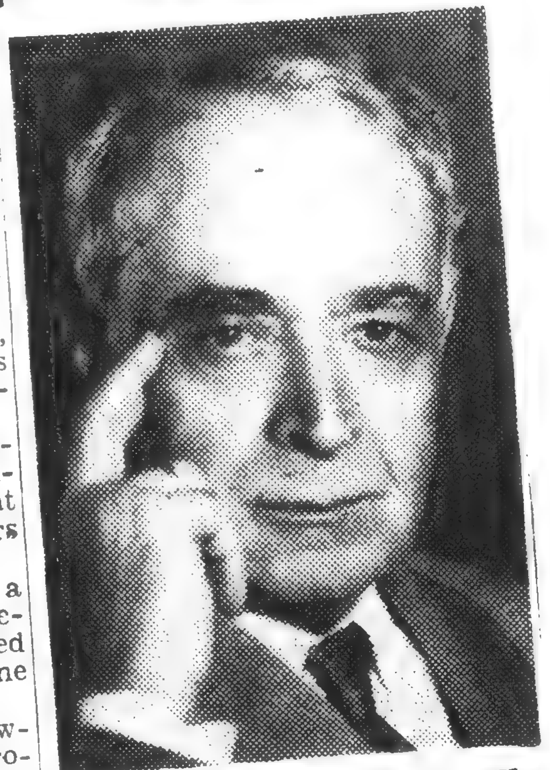
Trav Oct 8

PAGE EIGHTEEN

Koussevitzky Lifts Baton On Final Symphony Series

[By the Associated Press]



DR. SERGE KOUSSEVITZKY

With a silver baton and a program of the old and new in great music, Dr. Serge Koussevitzky today began his 25th and final season as director of the Boston Symphony Orchestra.

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The modern French composer also was represented today by a more recent—and soothing—work: "String Symphony."

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He still will continue as director of the Berkshire music center, the Boston Symphony's summer school at Tanglewood, in Lenox. He founded it in 1940.

BRATTLEBORO, VT.
REFORMER

OCT 8 - 1948

Koussevitzky Opens Last Boston Symphony Season

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LYNN, MASS.
ITEM

OCT 8 - 1948

Koussevitzky Notes 25th Anniversary in Boston

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ATHOL, MASS.
NEWS

OCT 8 - 1948

Koussevitzsky Begins 25th, Final Year As Symphony Conductor

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KEENE, N. H.
SENTINEL

OCT 8 - 1948

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WORCESTER, MASS.
GAZETTE

OCT 8 - 1948

PARTING NOTE

Koussevitzky Begins Final Boston Season

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GLENS FALLS, N. Y.
POST STAR

OCT 8 - 1948

Five novelties have been announced by Serge Koussevitsky for the sixty-eighth season of the Boston Symphony Orchestra, which opens in Boston's Symphony Hall this afternoon.

One is a new symphony by Benjamin Britten, to be performed for the first time. A new symphony by the French composer, Olivier Messiaen, described as of unusual length and for large forces, commissioned by the Koussevitsky Music Foundation, will also be introduced. Ralph Vaughan Williams' sixth symphony, played by this orchestra at Tanglewood on Aug. 7, will be introduced to the Boston subscribers on Oct. 22, along with a toccata by Irving Fine, and Rudolf Firkusny will be soloist in a piano concerto by Howard Hanson.

Eleazar de Carvålho, one of this season's guest conductors, will introduce two Brazilian works; a sinfonia by Fernandez and Villa-Lobos' "Manducara" and Igor Stravinsky will conduct a suite from his ballet "Orfeo."

THE BOSTON DAILY GLOBE—SATURDAY, OCTOBER 9,

Today IN SOCIETY

Patrons of Koussevitzky's Debut in Boston Attend His 25th Opening

By MARJORIE W. SHERMAN

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[illegible] Tinker is a member of the [illegible] at Radcliffe College. [illegible] now studying at Stanford University, is a grandson of Mrs. Albert N. Dow and the late Gen. Dow of Wellesley Hills, and a cousin of Mrs. Warren Lothrop of Cambridge. His parents are Mr. and Mrs. Erskine Hamilton Childers of Dublin.

MRS. FRANKLIN W. HOBBS, among Bostonians at opening of the Symphony season yesterday who attended Dr. Koussevitzky's first concert here 25 years ago.

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For that reason the occasion was one of considerable sentiment as well as pleasurable expectation. There was more than the usual significance when orchestra and audience rose to greet him.

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To musicians and some of the public, a fine analysis of Koussevitzky performances of 1924 and '48 would be extraordinarily interesting. Perhaps they might find considerable difference in his treatment of Vivaldi then and now. But, one can be certain, both performances must have shared one characteristic, and that is rich, clear, ocean-deep and rainbow-colored tone of the Boston strings.

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Honegger's remarkable wartime Symphony, introduced by Munch two seasons ago and repeated by Koussevitzky last season, was a sheer triumph of string virtuosity and re-creative conducting.

In lesser hands the spreading counterpoint, occasionally unsymmetrical phrases and odd accents might create just a thicket of sound. With Koussevitzky, as with Munch, the notes formed a large pattern of logic and expression. But are three trumpets needed to blare the exciting chorale that comes in toward the end?

Koussevitzky's way with Beethoven, ever dynamic but now more equable in tempo, needs no description. The Seventh yesterday was all eloquence until the last five or six pages, when speed got out of hand.

As he promised, the conductor used for the opening piece the silver baton presented to him last Saturday by radio station WBMS.

Only four changes have been made in the personnel of the orchestra. Samuel Mayes has succeeded Jean Bedetti, resigned, as first cellist, while Manuel Valerio has moved up to first clarinet following the death, last July, of Victor Polatschek. Attilio Poto has joined the clarinet section, and Sheldon Rotenberg is now a member of the second violins.

E BOSTON HERALD, SATURDAY, OCTOBER 9, 1948

MUSIC

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His was, in the first place, an incredible physical performance. A man of 75 conducting an orchestra of 110 men with all the vigor, the control, the energy and the endurance of an athlete half his years. How is this possible? Because of a creative spirit so intense there is no such thing as weariness. Because of an mpulse to communicate the musical vision he knows within himself so boundless there is no such thing as physical barrier? I don't know, but it is a source of endless wonder and mystery to me.

Yet yesterday's concert, attended by all the social commotion that lends a flavor all its own to the opening concert of the season, was a good deal more than a physical accomplishment. For the sound of the orchestra, the perfection of its playing, the response of all its choirs and the blend of all its voices into one incomparable texture is the result of 24 years of the most painstaking schooling done in the thankless atmosphere of rehearsal. Thus the orchestra has become, in Koussevitzky's hands, a virtuoso instrument that fulfills every demand put upon it while he, freed of the technical concerns of the time beater during performance, can allow himself full interpretative scope.

This was evident throughout the concert which, in point of programming, made an appropriately sentimental gesture to the first program the conductor performed in Symphony Hall. It was evident in the Vivaldi Concerto (with which he made his debut in 1924), where, in the slow movement, he took it at a much broader tempo than is usually considered representative of the baroque style, yet gave it a nobility and a spaciousness that was entirely beautiful.

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The concert, needless to say, reached its climax in the performance of Beethoven's Seventh, a work that never fails to astonish the listener with the variety of its rhythms, the freshness of its inspiration and the vigor of its conception. Dr. Koussevitzky never flagged for a moment, rushing through the scherzo and the finale to bring the work to a breathless conclusion and to earn an equally breathless ovation. It was some concert!

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PORTLAND, ME.
EXPRESS

Kousse̲v̲i̲t̲z̲k̲y̲ Starts Last Year As Boston Symphony Director

Boston, Oct. 8. (AP)—With a silver baton and a program of the old and new in great music, Dr. Serge Koussevitzky today began his 25th and final season as director of the Boston Symphony Orchestra.

Now 74, he has held the post longer than anyone in the orchestra's 67-year history.

At the end of the 1948-49 season, he will be succeeded by Charles Muench, 56-year-old French conductor.

A tireless worker, the Russian-born Koussevitzky built the ensemble to world leadership and brought to fame many young conductors and composers.

He also introduced conservative Boston to a wide range of modern music. Sometimes, as when he first conducted Stravinsky's Rites of Spring, he was heartily booed.

But most of the indignant dowagers who walked out on that program stayed to applaud when it was repeated in later seasons. Some were among wartime audiences that cheered "Kousey's" direction of a work by the Brazilian conductor-composer Villa Lobos that required noise-makers and a section of picket fence.

On the program of Koussevitzky's first symphony hall concert in September, 1924 was Arthur Monneger's lively Pacific 231.

The modern French composer also was represented today by a more recent—and soothing—work: String Symphony.

Koussevitzky's new baton is a silver jubilee gift from Radio Station, WBMS, Boston. It is a reproduction in silver of the white birch stick—no bigger than a pencil—that has guided the orchestra for the past 25 years.

An American citizen since 1934, Koussevitzky plans to make his winter home in nearby Brookline after his retirement.

He still will continue as director of the Berkshire Music Center, the Boston Symphony's summer school at Tanglewood, in Lenox. He founded it in 1940.

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BOSTON, SATURDAY, OCTOBER 9, 1948 Art—Music—Theat

—Koussevitzky Begins Finc

Conductor Receives Ovation at First Concert

By L. A. Sloper

Serge Koussevitzky received an ovation from a standing audience and orchestra yesterday afternoon in Symphony Hall as he began his twenty fifth and final season as conductor of the Boston Symphony Orchestra.

The conductor was at the top of his form and the orchestra was in mid-season fettle. The personnel is little changed at the key desks: Samuel Mays has come from the Philadelphia Orchestra to take Jean Bedetti's place as first cellist, and Manuel Valerio has been moved to the first clarinet's desk, succeeding the late Victor Polatschek. Thus Dr. Koussevitzky is able to obtain instant adherence to his slightest wish.

It was an occasion of sentimental as well as musical value; perhaps the sentimental aspects were predominant. Twenty five years is a long time for a man to direct the artistic activity of a symphony orchestra; longer than any other man has controlled the destinies of this orchestra. The program was reminiscent of the first he led in Boston. Undoubtedly many in the audience recalled that concert.

It is a pleasure to report that Dr. Koussevitzky operates with undiminished power and poetic imagination. He is a much better conductor today than he was 24 years ago. He has put aside many of his mannerisms, his extravagances. He still has full control of the flexible instrument which he has built and which has helped him express his artistic visions. His plans for the year indicate that he is still exploring; at the second concert, he is bringing Mahler's Seventh Symphony to a first Boston hearing, and many other novelties are scheduled.

The program of this first concert was conventional except for one item—Honegger's Symphony for Strings—which oddly enough has a passage for three trumpets. It had been played twice before at these concerts, and once at Tanglewood. The performance on this occasion confirmed the impression that the piece is really a tone poem, describing the despair of Parisians in 1941, the march of the invaders, the suffering of the inhabitants under the occupation, and the final expression of faith in survival (this is where the trumpets come in). I still cannot see the work as a formal symphonic pattern.

The other works on the program were Vivaldi's Concerto in D minor for orchestra with organ, Brahms' Variations on a Theme of Haydn, and Beethoven's Seventh Symphony. All were performed with the intensity and eloquence to which we have become accustomed from Koussevitzky.

NEW YORK, N. Y.
HERALD TRIBUNE
OCT 9 - 1948

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The orchestra members and audience at Symphony Hall gave the Russian-born conductor a standing ovation as he entered. He acknowledged the applause with several bows and then began the Concerto in D minor for orchestra and organ by Vivaldi, the same work with which he opened his first season.

Dr. Koussevitzky continued his blending of the old and new in music. At his debut in Symphony Hall in 1924 he featured the first American performance of Honegger's "Pacific 2-3-1," a symphonic poem inspired by a locomotive.

Today's performance contained a new work by the same composer, "Symphony for Strings," while the second half of the program was revoted to Beethoven's Seventh Symphony.

BATON ROUGE, LA.
ADVOCATE
[illegible]

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MONTPELIER, VT.
ARGUS
OCT 9 - 1948

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PROVIDENCE, R. I.
BULLETIN
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ST. LOUIS, MO.
POST DISPATCH
OCT 10 1948

HERE AND THERE ON THE AIR

UNPLEASANT news for lovers of symphonic music: The A.B.C. net does not plan to broadcast Boston Symphony Orchestra concerts this fall and winter. . . . Start of a comment series by Mrs. Eleanor Roosevelt and her daughter, Mrs. Anna Roosevelt Bottiger, has been postponed. KXOK has been asked if it will carry the program at 2:45 p.m. Monday through Friday, beginning Nov. 8. It is reported the program will cost $3250 a week plus time on the air. . . . C.B.S. has set for Wednesday night, Nov. 3, an hour-long documentary about the movie industry in terms of the conception, development and production of "The Best Years of Our Lives." . . . A Mutual net crew is touring the country recording the reactions of children affected by divorce suits for a documentary about problems of marriage set for Monday night. Oct. 25. .

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TRIBUNE
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Brahms' Haydn Variations may be growing a bit lacklustre by reason of over-familiarity, but how they glowed and sang yesterday!

Honegger's remarkable wartime Symphony, introduced by Munch two seasons ago and repeated by Koussevitzky last season, was a sheer triumph of string virtuosity and re-creative conducting.

In lesser hands the spreading counterpoint, occasionally unsymmetrical phrases and odd accents might create just a thicket of sound. With Koussevitzky, as with Munch, the notes formed a large pattern of logic and expression. But are three trumpets needed to blare the exciting chorale that comes in toward the end?

Koussevitzky's way with Beethoven, ever dynamic but now more equable in tempo, needs no description The Seventh yesterday was all eloquence until the last five or six pages, when speed got out of hand.

As he promised, the conductor used for the opening piece the silver baton presented to him last Saturday by radio station WBMS.

Only four changes have been made in the personnel of the orchestra. Samuel Mayes has succeeded Jean Bedetti, resigned, as first cellist, while Manuel Valerio has moved up to first clarinet following the death, last July, of Victor Polatschek. Attilio Poto has joined the clarinet section, and Sheldon Rotenberg is now a member of the second violins.

Music Again: A Few Remarks Probably Best Left Unsaid

Oct 10 Herald

By RUDOLPH ELIE, JR.

It is, if I may employ a tired but true phrase, with mingled pleasure and regret that I find myself back on this page of a Sunday, for the time being, writing of things musical. It is a pleasure because writing about music is to me a happy occupation; it is a regret because I am sorry to see my distinguished predecessor and good friend Alexander Williams leave a field in which he had few equals.

He will not, I am sure, mind my revealing his plans, for it must have been obvious to his many admirers during the 16 years he held the post of music critic on The Herald that he was as interested, and as gifted, in writing about literature as he was about music. Thus he succumbed at last to the offer, made to him some time ago, to become an associate editor for the firm of Little Brown. We of The Herald were reluctant to see him go, but we cannot but wish him well.

Having begun on so intimate a vein I might as well hold forth sketchily on my own views on writing of music and musicians. In the first place, although it is nearly impossible to exactly define the difference between a reviewer and a critic since both necessarily imply the expression of personal opinion, I vastly prefer to be known as a reviewer, not a critic. For criticism is a full-time occupation consisting of judging and defining creative work according to certain standards and to hand down opinions as to its merit or lack of merit.

The Awkward "I"

Clearly, this is no field to be invaded armed only with a few blunt paragraphs of newspaper space and one or two hearings of a major musical work. Your critic doesn't—or at least to my way of thinking shouldn't—go around saying that somebody's symphony is terrible, period, unless he has plenty of room to state his case, or unless he is so very eminent in his field that his opinion obviously springs from a prodigious background of just perception. Critics of this calibre operate today in the musical quarterlies, and it is in them the musically advanced reader may seek considered musical judgments and complicated technical analyses.

In years gone by, when the tempo of life wasn't quite so frantic and journalism hadn't become so specialized, newspapers granted the space necessary to a conscientious critic to develop his theme as a matter of course. A full-page discussion of a symphony concert or an opera was the rule. There wasn't the terrific global news coverage that now makes it possible for a newspaper to print news and pictures from all quarters of the world almost from hour to hour.

Today, in short, so many international matters vital to our security and our lives scream for attention in the daily press that long, technical analyses or "critiques" are not only out of the question but out of gear with the times. And so it seems to me that critic should first of all review the day-to-day musical events of his time as on-the-record accounts, reflecting meanwhile his own artistic standards, maintaining his own artistic integrity and venturing opinions and impressions that neither he nor anyone else construes as the ultimate word.

Another thing that occurs to me is the status of that awkward pronoun "I". Frequently writers who indulge in the first person receive copies of their articles with all the "I's" encircled in red pencil. They are anonymous communications, to be sure, but they do indicate that many people, and with reason, are repelled by writing filled with "I's".

No Final Word

In The Roving Reporter, which will continue to appear as before, I have always hoped to make the first person as inoffensive and as universal as possible. That is to say, the first person of The Roving Reporter is not exactly intended to be me nor to reflect always my own personal opinions or feelings, but to reflect the point of view of the "normal neurotic" so amusingly portrayed in the recent musical show "Small Wonder." Actually, people have written in to comment on articles I've written about my children when I had not written about my children at all (and have never yet identified them as such), but was writing about children. In fine, I've always felt somehow that what happens to me, what I see, feel and think, happens, is seen, felt and thought by almost everyone in my particular milieu.

In reviewing music, however, the personal pronoun can mean no one else but me. As the opinion or impression of one very fallible mortal it cannot be (and I trust no one interprets it to be) The Final Word. I can only hope that the opinions and impressions I may express will coincide generally with those who read them, but I take full responsibility for them and expect those who disagree to take exception as freely as they wish.

And so, as I return to an occupation that has always seemed to me worthwhile (though not quite so all-important as I used to think it), I sincerely trust my readers will see that I do not set myself up as God's own chosen musical mouthpiece, and that I hope only to entertain, possibly instruct and occasionally interpret and always convey my own enthusiasm for an art that each year seems to me more unapproachable, more inspiring and more beautiful.

NEW YORK, N. Y.
TIMES
OCT 10 1948

RECORDS: MODERN

A Number of Contemporary Works Among Latest Items Released

By HOWARD TAUBMAN

A RESPECTABLE number of new recordings of contemporary works has reached the market in recent weeks. At least two of these compositions appear in the repertory with reasonable regularity, and they have been around long enough so that they scarcely can be described as new. The others are not particularly experimental. But let us not throw stones at any manifestation of a sense of responsibility for what is happening in our generation.

Serge Prokofieff belongs to our generation, even though he has been composing successfully for more than thirty years. His **Classical Symphony in D, Op. 25,** which he wrote thirty-one years ago, is a thoroughly established score. It is a rare season in which the major symphony orchestras do not program it at least once. Its blend of the classic spirit with the witty, sophisticated comment of the twentieth century has given it a special cachet in the affections of conductors and audiences.

Serge Koussevitzky has been especially fond of the work, and his performance with the Boston Symphony Orchestra (Victor, two twelve-inch disks) has crispness, sprightliness and a rich, orchestral tone. On the fourth side is **Danse Finale** from Prokofieff's early ballet, **Chout,** which is less restrained than the symphony and calls for all kinds of virtuosity from the orchestra. Its youthful gusto is engaging.

Gershwin Score

George Gershwin's **An American in Paris** is another score full of youth and high spirits, although its general atmosphere is far from the sophistication of a Prokofieff. It may not appear on symphonic programs quite so often as the Prokofieff symphony, but, like the Rhapsody in Blue, it is not forgotten. Its bounciness and even its occasional obviousness are disarming.

Somehow the work distils the naive good feeling that prevailed in the world in the Twenties. More than a description of an American's visit to the Paris in those days, it shapes up as a truthful evocation of the state of mind of the delighted, untroubled tourist of those nostalgic years. It would be hard for a composer to approximate this quality in a musical travelogue today.

Leonard Bernstein conducts the RCA Victor Symphony Orchestra (Victor, two twelve-inch disk a gay, colorful performance. has a flair for music of this He gives the jazz rhythms full value without any trace of consciousness.

Igor Stravinsky's **Danses Cor tantes** also uses modern rhyth but they have a subtlety, intric and variety that were not wit the scope of a composer like Gers win, whose training was much mc limited. This score was commi sioned by Werner Janssen and rected by Mr. Stravinsky—wi the Janssen Symphony—in its pı mière in February, 1942. The ne year it was turned into a ballet.

The music is charming in i verve and freshness. Surely this one of Stravinsky's most accessib pieces among his later works. Th composer conducts the RCA Victc Chamber Orchestra in a brisk, i cisive performance. On the six side he leads the RCA Victor Syı phony Orchestra in his **Scherzo la Russe,** which was composed Paul Whiteman's ensemble in 1944 and which also has all the ingredients for popularity.

Zoltán Kodály's **Dances of Marosszék,** played discriminatingly by Andor Foldes, pianist (Vox, two twelve-inch disks), were composed in 1930. The work uses several folk dances of the Transylvanian district, weaving a tasteful and fanciful pattern around them. The music has simplicity and charm. You will find in it none of the wildness that Kodály's more gifted countryman, the late Béla Bartók, conveyed in his handling of folk material.

The fourth side has two pieces from **Seven Pieces for Piano, Op. 11,** and these are also in a light folk vein.

On a single twelve-inch Victor disk Maro Ajemian, pianist, plays two examples of Bartók's treatment of folk music—**Rondo No. 1 on a Folk Tune** and **Bulgarian Dance, No. 1,** both from **Mikrokosmos.** These pieces, intelligently performed, are more concise and less obvious than the Kodály music. On the reverse side Miss Ajemian is joined by her sister, Anahid, violinist, in Khatchaturian's **Chant Poème,** a lush, rhapsodic piece for which the only word is schmalz.

BOSTON, THURSDAY, OCTOBER 14, 1948

use—Preview of Symphony

Mahler Seventh to Be Heard For First Time in Boston

Mahler's Seventh Symphony will be played this week end for the first time in Boston. Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in performances of the work tomorrow afternoon and Saturday evening in Symphony Hall. Sharing the same program will be Modest Moussorgsky's "Pictures at an Exhibition," scored for orchestra by Maurice Ravel.

The Vienna Philharmonic Orchestra was the first to produce Mahler's Seventh Symphony; the composer conducted this performance in Prague on Sept. 19, 1908. Although the work was scarcely understood by the public at the première, modern listeners have generally grown into a keener appreciation for Mahler's gifts as a composer.

* * *

Conceived in titanic proportions, the Mahler Seventh employs the following instrumentation: piccolo, four flutes, three oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, four tympani, harp, mandolin, guitar, bass drum, cymbals, triangle, gong, cowbells, glockenspiel, bells, tambourine, side drum, and strings.

The symphony is in five movements, rather than the usual four, and it further departs from the classical form by ignoring the accepted scheme of fast and slow tempi.

Paul Stefan wrote in his book on Mahler: "The work, distinguished by the two movements called 'Nachtmusik' as interludes, is a single great nocturne . . . and curiously enough, when Mahler wished to 'vindicate' the cowbells . . . he explained to the orchestra that they were not intended to depict anything pastoral, but rather to signify the last greeting from earth that still reaches the wanderer on the loftiest heights."

Speaking of the finale, Stefan said that it was "like an early morning walk when the sun is rising over the mountain snow.... Like distant mountain peaks, just before the first light of the sun strikes them, the summits of this music are great and near, with the most splendid lines, folds, abysses, and contrapuntal intersections between one and the other. . . . The pinnacles gradually grow purple, and morning light transforms the weird aspects."

* * *

The first movement in E minor, Adagio, 4-4 time, is monumental in structure. Its melodies move with a sweeping flow, mounting into great swells and eddies of sound. Five themes are introduced, developed, and woven into the contrapuntal fabric.

"Serenade" is the title of the second movement (Allegro moderato, C minor, 4-4 time). It begins with a horn call, followed by another call in the distance. A scherzo-like march soon appears, and these two themes entwine and develop. Cowbells tinkle afar off. The movement comes to a close with bird-like sounds from the flute. It is mountain night-music, filled with triplets and trills.

The third movement is titled "Shadow-like." It is in D minor, 3-4 time. The instrumentation is somewhat lighter; strings, woodwinds, and horns predominate. Mahler employs lilting rhythms, reminiscent of Spain, and melodies that move in unexpected lines.

* * *

The fourth movement is another serenade marked Andante amoroso, in F major, 2-4 time. It is a moving love song, tender at first, but mounting into a passion that approximates Wagner's Liebestod. Mahler's reserved use of a guitar and a mandolin provides a romantic background for the emotional eloquence of the melody.

"Rondo-Finale" is the heading of the last movement (Allegro ordinario, C major, 4-4 time). It opens with a solo on the kettledrums, followed by a fanfare for horns. Brilliant passages ensue, alternating between the strings and the brass playing fortissimo. A minuet-like theme is introduced that moves with dash and swing.

The finale builds steadily to a thundering climax with bells pealing forth, and the symphony then sonorously comes to an end.

H. R.

NEW YORK, N. Y.
TIMES
OCT 31 1948

THE WORLD OF MUSIC: SCHOENBERG IN ALBUQUERQUE

Composer Lets Orchestra There Have Premiere of 'A Survivor From Warsaw'

By ROSS PARMENTER

THOUGH one of the most famous and influential of living composers, Arnold Schoenberg has never been prolific. A world première of one of his new works is news. It is doubly so when he bestows it unexpectedly on an out-of-the-way, amateur organization. And that is what he has done. He has given "A Survivor From Warsaw" to the Albuquerque Civic Symphony Orchestra to be played for the first time in its home city in New Mexico on Thursday night.

Having been commissioned by the Koussevitzky Music Foundation, the work was expected to be played for the first time by the Boston Symphony. The Albuquerque première was a surprise even to Serge Koussevitzky, who said he was very "pleased" when the news was relayed to him last week.

Kurt Frederick, the conductor of the Albuquerque orchestra and an acquaintance of the composer, got the première by just asking for it. When he wrote making the request and asking the fee, the composer replied: "You may introduce it if you will copy the parts and send them to me after your concert."

The work calls for a men's chorus and a narrator who describes life in a concentration camp. The narration is in English, but the bellowed commands of the sergeant in charge will be in German and the prayer at the end will be in Hebrew. Dr. Sherman Smith, head of the Chemistry Department of the University of New Mexico, will be the narrator.

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NEW YORK, N. Y.
TIMES
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FRENCH ORCHESTRA

Its Visit and Performances Here Should Prove Illuminating to Us

By OLIN DOWNES

N[illegible] [illegible]day afternoon, Oct. [illegible] French Orchestre [illegible] under the direction [illegible] Charles Munch, [illegible] American debut in [illegible] This will be the [illegible] of the orchestra's [illegible] tour, arranged under [illegible] the French Gov[illegible] the American Aid [illegible] Inc., which will carry [illegible]zation in a series of [illegible] concerts, as far as [illegible] Coast, and southward [illegible] and New Orleans, and [illegible] Boston and to Quebec [illegible]al and Toronto in Canada [illegible] a vista for musicians as [illegible]tizens of two great nations [illegible]ntemplate.

[illegible] Orchestre National, numbering [illegible] ninety-six players, is esti[illegible] the finest French orchestras [illegible] have survived the war. Its [illegible] visit has analogies to [illegible] France's oldest and greatest [illegible] the Société des Concerts [illegible] Conservatoire, which toured [illegible] after the first World [illegible] the direction of André [illegible]ager, in the season of 1918-[illegible] This famous ensemble, in the [illegible] its visit, made musical [illegible] the United States. The [illegible] of the latter organization [illegible] the leadership of Charles Munch, who conducted with significant effect in this country last season and who next season succeeds Koussevitzky as leader of the Boston Symphony, should add another significant chapter to the annals.

The Orchestre National is much younger than its historical senior organization. The Société des Concerts du Conservatoire was founded by Habeneck in 1828. The Orchestre National, the leading radio as well as concert orchestra in France of today, was organized under government sponsorship more than a century later, in 1934. Thus the aftermath of the two most terrible of wars has brought to America two outstanding orchestras which have prominently exemplified French symphonic culture.

The Orchestre National, youngest of important French symphonic orchestras, which has probably maintained more regularly than any other the identity of its personnel, has been very highly mentioned in the European press in late seasons. There will be much curiosity to compare it, not only in point of technic and tone quality, but also style, with our own symphonic organizations.

National Characteristics

[illegible] orchestras, especially the orchestras which are products of the ripened culture of certain foreign nations, have national as well as technical and tonal characteristics of their own. Thus the instinctive lyricism of the best Italian orchestras, particularly manifest in the singing of their strings; the long famous ascendancy of the French players of wind instruments; the mellowness of German brass.

These qualities are more or less [illegible]tional—admitting that [illegible] such [illegible]ralities are notoriously capable of exceptions which can disprove the rule. But there are other distinctions between orchestras of different nationalities, on the stylistic and interpretive side, which [illegible] deeper. There are subtle [illegible]ces of spirit and sensibility [illegible] profoundly affect interpretation [illegible] cast new light even upon [illegible]ar scores.

A [illegible]al French orchestra of [illegible] under a conductor of singular [illegible]creative temperament [illegible] for leadership, should [illegible] of national genius [illegible] a highly suggestive way. In America we pride ourselves upon [illegible] orchestras, which we [illegible] both [illegible] security and [illegible] maintain. They are or[illegible]s of international stature and leadership. Their excellences are [illegible] and are properly extolled among us. It is implicit, none the less, in the circumstances, that the performance of the Orchestre National will have characteristics neither to be imitated nor successfully reproduced here. It is reasonable to expect this from the Orchestre National of France, and the experience should be rewarding.

The Orchestre National has had a dramatic career. It existed precariously and lived dangerously in France of the Occupation. Many of its members served in the armed forces, and some in the underground. Slowly, individually and in groups, and frequently at the greatest personal risk, the players reassembled in Marseille in the free zone. Still numerically weak, they resumed their concerts in that city in September of 1941. Following the Liberation they made the Theâtre de Champs Elysées their permanent home.

Before the war, in 1935, Arturo Toscanini had headed this orchestra at a series of concerts he gave in Paris. In 1946 the Orchestre National gave concerts in Brussels and Berlin; in the spring of 1947 it toured Switzerland, and was last June and July in England, including among its engagements there appearances at the London Music Festival.

New York Guest

During the coming season M. Munch will appear as guest conductor with the New York Philharmonic Symphony, as previously announced, aside from his leadership of the visiting French orchestra in the earlier part of the season. During the American tour of the Orchestre National he will on certain occasions give place as leader to Baptiste Mari, the tuba player of the orchestra who has occupied a similar position in the orchestra of the Lamoureux Concerts, and who will conduct at matinee concerts scheduled to take place at Lima (Ohio), Minneapolis, Denver and Provo (Utah).

The orchestra makes a very intensive trip, during which it will live in a train of Pullman cars by an arrangement which will preclude complications attendant upon lodgings in various cities and transfers of baggage and accouterments en route.

One expects these artists to be curious concerning our own orchestras and standards of performance, etc. But one ventures to anticipate another experience, not less interesting to them: experience of the American panorama and the various communities and kinds of people that make America, which is by no means a country of an eastern boundary. The new adventure begins west of New York, and becomes always the more phenomenal with the trek over the Rockies to the Sierras, where still there are the impressions of fresh frontiers. And all frontiers of land and of spirit are to be passed, for better understandings among all the nations and their arts.

NEW YORK, N. Y.
HERALD TRIBUNE
OCT 14 [illegible]

Munch Arrives With Orchestra For Tour of U.S.

French Symphony to Play in 36 Cities; Appears At Carnegie Hall Sunday

Dr. Charles Munch, conductor of the Orchestre National de France, arrived in Hoboken at 8 a. m. yesterday with ninety-six members of his orchestra on the Holland-America liner Nieuw Amsterdam. Five other musicians had come the previous day by air.

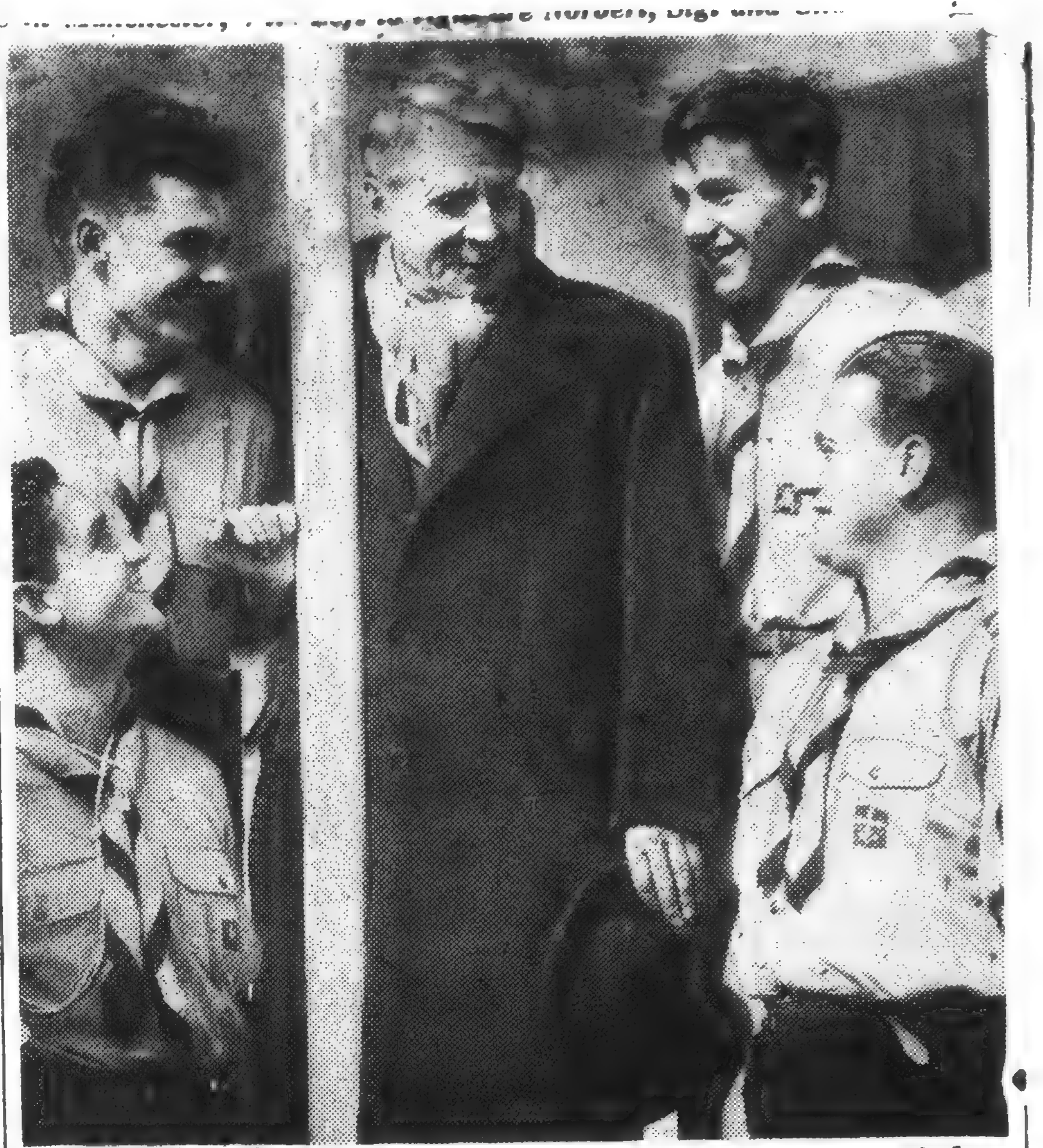
The orchestra will play forty concerts in a thirty-six-city tour of the United States, opening at Bridgeport, Conn., on Thursday, and playing at Carnegie Hall on Sunday. Their visit is the first by a French orchestra since 1919.

One American composition, a toccata written especially for this tour by Walter Piston, will be played at all forty concerts. The remainder of the programs will consist of French music. When in France the orchestra devotes a large part of its repertoire to American music, and has played under five American guest conductors since the war.

Dr. Munch will succeed Serge Koussevitsky as conductor of the Boston Symphony for the 1949-'50 season.

Dr. Munch said he was an enthusiastic admirer of modern American composers, particularly Samuel Barber, Aaron Copland, Gian-Carlo Menotti and Mr. Piston.

The orchestra's Carnegie Hall program will include the Overture from "Le Roi de L'Ys," by Lalo; "Symphonie Liturgique," by Honegger; "Le Tombeau de Couperin," by Ravel, and "Bacchus et Ariane," by Roussel, in addition to the Piston toccata.



French Boy Scouts greeting Dr. Charles Munch, conductor of the Orchestre National de France, aboard the Nieuw Amsterdam. Dr. Munch will succeed Serge Koussevitzky as conductor of the Boston Symphony Orchestra for the 1949-'50 season

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TIAN SCIENCE MONITOR, BOSTON, SATURDAY, OCTOBER 16, 1948 A

Week—Koussevitzky with Unfam

Composer's Seventh Symphony Presented fo

By L. A. Sloper

Serge Koussevitzky introduced Mahler's Seventh Symphony to Boston yesterday at the second Friday afternoon concert of the season in Symphony Hall. Apparently this was the third performance in the United States of the symphony in its entirety. Since it requires an hour and a quarter for its performance, there was only one other work on the program: the Moussorgsky - Ravel "Pictures at an Exhibition."

No doubt this performance of the Seventh Symphony will revive temporarily the controversy over Mahler. Except that it has no voice part, the symphony contains practically everything to support opposing opinions.

One thing it does demonstrate: that Mahler was not merely a "song-symphonist." That is, the end movements and the central Scherzo are conceived in instrumental terms and are given roughly symphonic development. Very roughly, in fact; for the composer does not readily submit to forms. The themes are not arresting, their treatment is spasmodic, altogether the impression is confirmed that the composer is a willful, undisciplined bundle of emotions, turning hither and thither and never staying put.

Nevertheless, I find the better Mahler in two of those movements, rather than in the two much - advertised Nachtmusiken. There is a genuine Mahlerian beauty in the slow middle section of the development of the first movement, and through most of the Scherzo there is originality, a charming wit, a graceful playfulness and a notable resourcefulness in orchestration.

In this Scherzo, for once in Mahler, you never know what is going to happen next, and you are kept on edge to find out as the themes chase one another across the orchestra with perverse pauses and sudden vanishments and unexpected reappearances in another part of the orchestral forest. This movement is great fun.

And in the slow part of the first movement working-out, where references are made to three themes, there are exquisite harmonies, a closely woven contrapuntal texture and a quiet certainty of utterance which leave no doubt of the composer's power.

The Nachtmusiken are less fascinating. The first one (second movement), which is in march time, rattles along with little suggestion of a serenade. The horn

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H. R.

QUERQUE

Dr. Koussevitzky for more than twenty-five years conductor of the Boston Symphony Orchestra made it the outstanding Symphony of the World.

BERKSHIRE MUSIC CENTER

Opening Address By

DR. SERGE KOUSSEVITZKY
Director, Boston, Mass.

IT is always a deep joy to welcome everyone of you—old timers as well as newcomers—to Tanglewood.

It is also gratifying to realize that the Berkshire Music Center is steadily growing as an institution of permanent value. This is proved by the widening interest and support of the Friends of our Music Center, for which we thank its Chairman, Dr. Lewis Perry, and is especially made evident this summer by the contribution of the Hawthorne Cottage by such a prominent and nation-wide organization as the National Federation of Music Clubs. To the former President of the Federation and the initiator of this project, Mrs. Guy Patterson Gannett, who is responsible for bringing the historical cottage to life for the use of our Tanglewood family, we express our warm appreciation and gratitude.

Mentioning the Tanglewood family brings to mind another heartening event in the past year: the founding of the Berkshire Music Center Alumni Association—a welcome sign of the enduring ties of Tanglewood and the growing nucleus of its past, present and future members.

Let me briefly speak here for all those to whom Tanglewood means more than a mere spot on the map of the Berkshire Hills. We have recently suffered a loss, which deeply affected and saddened our hearts: it is the passing of Mrs. Hepburn, who was born on this very soil, who had dreamed of music as a child on these very grounds and whose devotion for music in later years led her to offer Tanglewood as a sanctuary for the creation in America of a world center of music, culture and the arts. Her memory shall live among us as it shall forever live in Tanglewood.

On this opening day of our sixth season, once again we are ready for a full program of the Berkshire Music Center, to which our faculty has given much thought and in which we shall take active part. As in the past seasons, the measure of our intent and capacity to immerse ourselves in music will bear fresh evidence of the productive experience and results of our work. When preparing for our season and addressing you, my young friends, I think of you not as a group of young people of average student age, but as mentally and artistically mature, above the average. I am, therefore, speaking of music not in a limited and strictly professional sense, but in a universal aspect, which is in line with the concept of our Music Center. The fact that we live in an extraordinary age cannot be overlooked.

The physicist calls it the atomic age; the mystic sees in it the approach of apocalyptic times; the world-view of the musician must encompass both, for the musician holds his head in the clouds, and his feet on the ground. His creative vision and inspiration carry him above and beyond his times; yet his work marks his epoch and leaves "footprints on the sands of time." In our eventful and disturbing age, we traverse a world of unrest, of changing values and crumbling frontiers. Within this year we witnessed the loss of independence of several countries, the expansion of power of others, the advent of a new state born of ancient roots in blood and strife; and the slaying of one, who has truly been called the apostle of peace, by the hand of a fellow countryman. We further witnessed an act of moral injustice, committed against the creative freedom and genius in our own artistic realm. Shall we remain silent when art is attacked at its very roots and when abnormal pressure is allowed to take place of truth?

We well know that art cannot be subjected to conditions of spiritual dependence; art cannot be dominated by external influences and crushed under the thumb of the mass. Who can judge the creative artist? Who has the temerity to condemn and morally persecute him, and lead him to surrender his personal independence and judgment? The sound criterion of a judge or critic of art should be both high and deep; a critic of art must not only possess high integrity and knowledge, but also a profound insight into the creative work and mind. He must strive to develop, within himself, the power of penetration and illuminating sensitivity, so that he can perceive the mystery of the creative state and process, and from that basic perception he will proceed to build up a constructive criticism. Narrow-mindedness, subjectivity of views and submission to ideals other than the pursuit of truth, have no place in constructive criticism and authoritative judgment of the Arts. The loss of freedom brought upon the creative artist by external negative

(continued on page 44)

Koussevitzky

(continued from page 20)

forces, is equivalent to the loss of life and to spiritual strangulation. But let the artist be on guard against no lesser dangers caused by his inner lack of moral fortitude, which can be fatal and suicidal. A creative act—when truly creative—is always a mystery. If a creative artist is governed by motives other than the urge to create—he lowers his moral standard and loses the most precious thing of all—his creative freedom.

This is especially true in music. If a composer falls to the lure of predominant material interests, he clips the wings of his spiritual flight and creativity. The work of a composer cannot be weighed down and defeated by material ends. His aims and vision impell him to create an ethical, pure and elevated world—a world in which man can recover dignity, moral courage and spiritual force. Beethoven described music as "the entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend." We, musicians, are initiated into this higher order of knowledge; we are deeply aware of the transcendent power of music. Not by an armor of steel shall we help to restore faith to man, but by the pure, untarnished metal of our art. We shall not promise bread, work, and housing to crowds, for we are not invested with the power of the ageless great inquisitor. But we have other gifts to offer which we know to be of lasting value to man.

It is surprising and disturbing to note, how little faith is shown by present-day leaders of humanity in the creative and regenerating capacity of spiritual and cultural values. We read of millions of dollars assigned for the vast European recovery program, but all is to go for physical needs and none for the relief of the spiritual vacuum and cultural hunger of a sick mankind. Man indeed, has lost himself in the conflict with life; he is demoralized and stands on the verge of spiritual failure. The sickness of the human soul 'is revealed in many obvious ways, but more so in the hopelessness and meaninglessness of man's existence, and in the literary and philosophic trends of thought. America, the only country in our civilization spared the devastating results of the last War, was destined not only to become the custodian of cultural and artistic values, but also a leading country in the Arts, and especially in music. In Europe, however, one is not aware of it. The American "Marshall Plan" speaks primarily of the power and value of the dollar. To the morally hungry and mentally destitute of the people of Europe, America is still the dollar-making country, the country of "mass-production" and material welfare, void of cultural foundation and interest. This misconception of America, and of the plentitude of American cultural life and her artistic achievements, must be corrected. Our belief in the blessings which art brings into the world is our credo. We believe that Art helps to release man from the grip of mental misery and blank fear; we believe that Art will triumph over excessive materialism and the cold reality and obsession of war.

While writing this and thinking of my voice as solitary in a desert, I happened to read an article which was like a response to my lonely call. This article by Raymond B. Fosdick is entitled: "Not Dollars Alone—Faith is also Needed." Let me quote from it: "There is a spiritual hunger in the world today that is not being satisfied by American export. The sickness of the human soul cannot be relieved by a diet of guns and machinery." Here is a word by a humanitarian, an American of high culture, a man of true heart and mind. We welcome this word because it rings from our own hearts.

In the first year following V.E.-Day, in 1946, I spoke from this stage in Tanglewood, of the need of spiritual food to a hungry and still bleeding world, urging for the support of the Fine Arts by our Government and pointing to the importance of Art, as fortifying and completing the structure of the state. The years since have

(continued on next page)

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strengthened our faith and singled out the significant place of the musician in our world.

The lofty mission of music of our time makes an increased demand upon the high moral standing of the musician, his integrity and complete devotion to his art. How far has the musician progressed on this ascending path? What is his actual standing in the life and society of our day? By way of an answer let us examine and question the past. In less than two centuries, the standing of the musician has undergone a remarkable evolution and counts three distinctive periods.

The first period finds the musician in the inconspicuous place of an "Entertainer," a member of the staff and at the service of some princely European court. It was not unusual, for example, to read notices asking for a valet or a steward who would also be a good accompanist. It is interesting to note that despite these circumstances the musician of that period manifested an astounding spiritual independence, a profound individuality and exceptional creative powers, for this was the epoch of such inimitable masters and geniuses as Haydn and Mozart, which partly covered the time of Beethoven.

The second period extends into the post-romantic era, when the musician finds himself wrapped in a cloak of exclusiveness and adorned with a halo of the privileged; he becomes "l'enfant gate" of his society which takes pleasure in his eccentricities, his long hair, and allows him to break accepted and conventional rules. The artist, however, was soon to realize the artifice of this position and to detect the condescending attitude of society to him. He was eager to free himself of such travesty and to claim recognition on equal grounds with society. Now we have entered a third state — a period which was pointed out to us by great artists who were also great men. It seems only yesterday that we had among us Paderewski—the musician - patriot, statesman and aristocrat of the spirit. We still have with us—though not among us—Albert Schweitzer—the musician-philosopher, scientist and humanitarian, who has set a singular example for mankind. The advent of such men announces a new era in music, an era where outer perfection brought to a definite point of attainment does not suffice, but where a new dimension is sought—the infinite fourth dimension which rests with and within us. This elevated concept asks for a new spiritual strength, for an increased concentration and penetration into the innermost strata of self.

When a student decides to become a musician, let him first take counsel with himself. Does he possess the true gift and qualifications that give him a right to step upon the stage, where thousands of eyes watch him and thousands of hearts beat in anticipation of the message he is to bring through music and his art? Will he indeed open the gates of heaven and let the people experience ecstasy for an infinitesimal moment? Or will the gates stay closed and heaven remain a promise unfulfilled? A musician should realize that the new strength of which we speak lies in the coordination and cooperation of all his faculties, both as an artist and as a human being. He should be true to himself, on as well as, off the stage. He should be clean inside and out. Goethe said: "Strive for true humanity; become yourself a man who is true to his inner nature, a man whose deed is in tune with his character." The true artist-man will not submit to circumstances or to passing whims of society; rather, he will conquer circumstances and guide society, not with self-satisfaction but with self-confidence born of a fullconsciousness and acceptance of his mission and task. As one chosen by destiny and richly endowed by nature, the artist must have a sense of obligation toward those who are denied these riches. It is for him to repay nature and to offer his gifts to humanity, in all humility of heart, as an act of gratitude for the grace bestowed upon him.

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(continued from page 22)

ing the same thing he is, and the cost for the trial period is greatly minimized. Class method is the sound approach for the preliminary stages. Who wants to pay five dollars per half hour lesson, particularly at the beginning stages, when the child is learning the names of the lines and spaces, and is being shown where middle C is on the instrument? The author has employed the class method of teaching young and old beginning pianists, and has had excellent results. This method makes no thesis for the idea that finished artists can result from class instruction. We do maintain that satisfying exploratory and functional musical activity can result from the group method of music study.

First Serious Musical Study. After some music study it will become patent to the parent that the child may not have an intense passion for music. At least the child allows play to interfere with his music practice. The parent may be even required to assist the child with his practice. The question is very often asked, "If I have to sit down and practice with my child, does that mean that his interest in music is not too strong, and he may not have sufficient musical ability to justify the tedious practice sessions which seem to accompany each lesson."

All people do things because of incentive. Children very often do not like to practice by themselves. They like to be partners of an enterprise. They want to excel and do so in a hurry.

Try to get your child in some playing ensemble. No one is enthused over the learning process in any activity. Golf is no fun if a person is continually dubbing the ball. Likewise, music will come easier if the child gets the "feel" every once in a while that he has achieved or has made comparatively good progress; at least in a group of players he can compare himself with

NEW HAVEN, CONN.
REGISTER
OCT 16 1948

MUSIC

Muench Excels As Conductor In Woolsey Concert

In the opinion of the writer, the next conductor of the Boston Symphony, Charles Muench, will make an admirable successor to Serge Koussevitzky. While the two men are suppesed to represent the Slavic and the Central European schools of conducting respectively, they have much in common.

The superb instrument which is the Orchestre National of France, in their Woolsey Hall concert last evening (the second in their current tour), inevitably provoked comparisons with perhaps our finest symphonic orchestra, the one which last night's conductor will lead next season.

In regard to technical matters, there is little to choose from, as both orchestras are made up of top-flight artists, though the French orchestra has a number of women players. The principal difference seems to lie in the tonal qualities of the string and brass sections of the two groups. The Boston string section has a thinner and more brilliant tone than that of the French orchestra and converesly, the French brasses have a brighter tone, due possibly to the fact that the French use turmpets of a higher pitch than our American musicians do. The string tone of the visiting group is a thing of beauty, however, and of superb quality.

Both Koussevitzky and Muench are self-made conductors. Their conductorial gestures are quite similar, and their virtues and faults are pretty much alike. Both occasionally hurry tempos for dramatic effect; both like to let the brasses go and each has an uncanny ability for obtaining tonal balances. Mr. Muench will certainly carry on the Koussevitzky traditions established in his 25 years reign of the Boston Symphony.

This reviewer was particularly interested in two works on last evening's program, and one of them provided a disappointment. This was the Ravel suite, "Le Tombeau de Couperin", by Ravel. I heard the composer conduct the Boston Symphony in this work some 20 years ago. Originally composed for the piano, the suite ends with a Toccata, which was left out last evening for some reason. It is easily the most dynamic number in the work and in its original form is a showpiece for piano still featured by many keyboard artists.

The other work referred to was the Toccata by Harvard's Walter Piston, with whom the writer had the good fortune to study with some years ago. Mr. Piston composed this work especially for this tour at the behest of Mr. Muench and admirably succeeded in his expressed de- sire to incorporate into it some the facets of French orchestr style. It was just "as French" any other work on the program.

Mr. Muench conducted the enti program without scores. The Ravel suite, which

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CITY OVERWHELMS FRENCH ORCHESTRA

N.Y. [illegible] 10/16/48

Musicians Here on Good-Will Tour Find Variety of Things That Astonish, Please Them

Members of the Orchestre National de France were so overwhelmed by the "formidable, extraordinary" New York yesterday that they had almost nothing to say about the world of music.

Some of the ninety-six musicians, virtually all of them here for the first time, were interviewed as they clambered aboard their three special buses at the Bryant Hotel to embark on the second lap of their transcontinental good-will tour. Last night's concert by the orchestra, which arrived here with Conductor Charles Muench last Wednesday, was given in New Haven, Conn.

Henri Bronschwak, violin soloist, said he was "enchanted by the lighted bridges and Broadway at night." The subways, however, have perplexed him, for the direction signs are not as clear as those of the Paris Metro. But he admitted this was offset by the "quality of the ice cream and the whiteness of the bread."

Food turned out to be a favorite topic of discussion with the majority. Maurice Lenoble, manager of the orchestra, which belongs to the French Broadcasting System, thought the food here was good but noted that "the American palate is not the same as the French."

"Our first dinner, had turkey with sweet potatoes," he said. "Those potatoes are very strange things for a meal. And fruit cups before a meal. Imagine eating the dessert first!"

Many of the musicians spoke eagerly of the beauty of New York and praised the design of its layout. Jean Perotin, second bass soloist, described it as a "fantastic dream world." Nearly all of them had visited the Empire State Building and were "overwhelmed." They were almost equally impressed by "the beautiful little Trinity Church, surrounded by all those huge, impressive buildings."

On their trip to Bridgeport, Conn., where they played Thursday evening, their chief impression was the vast number of automobiles on the roads. "It looked as if everyone were leaving the race track at the same time," Georges Pallas, second leader of second violins, commented.

Mme. Maria Barsalou, second violinist and spokesman for the seventeen women in the group, thought women's clothes were more practical here but not as stylish as those in Paris. Henri Arque, trombonist, noted most the bigness of everything—"your city is bigger than ours, your buildings are bigger, even your men and women are bigger."

Mr. Muench said the tour was "a gesture of gratefulness from France to America." The opening concert in Bridgeport was a great success, he declared, and American audience reaction was the same as the French. "After all," he said, "all over the world all people love what is beautiful and good."

William Corcoran, one of the bus drivers, was enthusiastic about his passengers, who will give their only New York concert tomorrow night at Carnegie Hall.

"I've driven a lot of American musicians, but I'll take these people any day," he said. "You don't see any trouble or temperament among them. Especially about food. They eat whatever is arranged for them, with no complaints. Lots of American musicians aren't like that."

SATURDAY, OCTOBER 16, 1948

MUSIC

Koussevitzky Conducts Boston Premiere of Mahler's 7th Symphony

By CYRUS DURGIN

All things come in time. Now we have Serge Koussevitzky to thank for the Boston premier of the Seventh Symphony by Gustav Mahler, at Symphony Hall yesterday afternoon. This second program by the Boston Symphony Orchestra was devoted to two of the six great M's of music, for there was but one other piece: "Pictures at an Exhibition" by Modeste Moussorgsky, in the orchestral version by Ravel.

It would have been something to be present at the first performance of Mahler's Seventh, in Prague in September of 1908. I can imagine that the adulence was pretty well baffled. Like most of what Mahler wrote, the Seventh is long and repetitive, and at the same time definitely a "big" work. There is a great deal of the striding, marchlike music he was so fond of, frequent horn and trumpet calls, and all available weight of strings, wind and percussion for an imposing, even grandiloquent finale.

Of the five movements — which take an hour and 20 minutes—the first is a loud and dramatic allegro with a slow introduction; the second and fourth a curious pair of nocturnes, and the fifth a fast rondo which somehow doesn't seem to have the importance a finale ought to have. The third movement I have left for last, because I fancy there is little else like it anywhere in music. Called "shadow-like," it is a cherzo with most unusual tunes, rhythms, accents and scoring. It is a movement restless, uneasy, perhaps foreboding, and really calls for the word "neurotic."

First acquaintance is a poor basis for drawing conclusions, but it seems reasonable to say that the Seventh Symphony is unconventional Mahler. Though full of the external traits: the wayward snatches of melody, the sliding harmonies, the quick changes of pace and rhythm, and above all the wonderful scoring, this is nevertheless relatively impersonal. Unlike the Second, Fifth and Ninth symphonies, and "Das Lied von der Erde," the Seventh avoids the extremes of emotional brooding and exaltation.

Probably there are only a half-dozen orchestras in the world able to play this difficult score adequately. Yesterday's performance was magnificent, with the wind players, hard-pressed practically all the way, giving freely of their glorious best. The score calls for three instruments not usually demanded at Symphony concerts: guitar, clarinet and cowbells!

It might have been better to preface the Mahler Seventh with a brief overture, and to call intermission after the first movement of the Symphony. An hour and 20 minutes of unbroken active listening is a long time, and, further, even Ravel's brilliant orchestration seemed a little less than scintillating after Mahler. The whole afternoon was one of breath-taking beauty of performance and one of the best examples you could have of Serge Koussevitzky's dazzling prowess as interpretive conductor

THEATRE AND CONCERT TODAY

"THE EMPEROR'S NEW CLOTHES"—N. E. Mutual Hall. Tributary Children's Theatre production of this famous tale. At 2:30.

BOSTON SYMPHONY—Symphony Hall. Serge Koussevitzky conducts the first performance in Boston of Mahler's Seventh Symphony. Moussorgsky's "Picture at an Exhibition" in the orchestration by Ravel completes the program. At 8:30.

"GHOSTS"—N. E. Mutual Hall. Boston's Tributary Theatre presents the Ibsen tragedy. At 8:30.

"MINNIE AND MR. WILLIAMS"—Wilbur. Richard Hughes' new play with Eddie Dowling and Josephine Hull starred. At 2:30 and 8:30.

"MACBETH"—Esquire. Orson Welles' film version of the Shakespeare tragedy. At 2:45 and 8:45.

"CHARLESTON 1822"—Majestic. New play by Dorothy Heyward presented by the Theatre Guild, with Juano Hernandez and Canada Lee among the leading players. At 2:30 and 8:30.

"THE LEADING LADY"—Copley. New comedy by Ruth Gordon, with the Wollaston-born star in the title role, and Ian Keith, John Carradine and Wesley Addy chief among the supporting players.

"HARVEY"—Colonial. Mary Coyle Chase's Pulitzer Prize-winning comedy, with Frank Fay starred. At 2:30 and 8:30.

"HAMLET"—Astor. Laurence Olivier's film version of the Shakespeare tragedy, with the famed English actor in the title role. At 12, 3:15 and 8:30.

E BOSTON HERALD, SATURDAY, OCTOBER 16, 1948

MUSIC

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 2d concert of the 68th season in Symphony Hall yesterday afternoon. The program was as follows:

Symphony No. 7 .... Mahler
Pictures at an Exhibition .... Moussorgsky

By RUDOLPH ELIE

If any composer has made good in Boston in the last few years it is certainly Gustav Mahler—and he nearly 40 years in his grave.

To be sure we have heard his "Song of the Earth" and his Ninth Symphony from time to time, while various movements from the other symphonies, the Adagietto of the Fifth Symphony, for instance, are occasionally done. Yet two of his symphonies, the Second and Fourth, achieved enormous success on their performances here within the last two seasons. And yesterday the Seventh, never before played here, was received with a cordiality verging on astonishment. Where, the audience seemed to be expressing, has this music been all our lives?

It has been biding its time, like most of this composer's music, waiting for the world to catch up with it. Not that its texture is difficult in the sense that Bartok's is; the listener will find little in Mahler of the dissonant tensions or the astringent melodies of contemporary composers who are, in effect, 40 years ahead of us. What has been needed for the understanding of Mahler is the disenchanted, disillusioned, almost heart-broken point of view of the post-war world. We know now—as Mahler knew in 1908—that everything doesn't fit into neat little boxes; that things aren't all white or all black anymore; that there is no end to conflict, to pain, to spiritual and physical misery.

Yet we know—as Mahler knew—that with it exists a world of beauty, of wonderful, joyous things, even of courage and hope. Thus it is that now we can listen to music that offers within its framework everything from vulgarities to sublimities, nursery jingles to military fanfares, jangling cowbells to soaring strings, twangling mandolins to violent bursts on the timpani—and not find it in the least incongruous. On the contrary, if yesterday's audience was any criterion, nothing seemed to make more sense than this neglected work by a neglected composer.

Not all of it, perhaps, for the Seventh Symphony, like the others, is excessively protracted. Mahler, who hated long-windedness in others, was incredibly long-winded himself; this, and his lack of foresight in employing a musical apparatus that might well break any modern orchestra's budget, hasn't helped his cause, either. So, for four movements of this work (all five last well over 70 minutes), the Seventh was a joy.

The first movement was strong, virile, exciting, tumultuous; the second was an altogether delightful pastorale; the third, a nebulous scherzo with a quaint, waltz-like middle section; the fourth, an incredibly beautiful serenade. But either the last movement or the listener's capacity to listen goes all to pieces, and I strongly suspect it is the music. It just doesn't fulfill the work and I don't know why, when you get right down to it, it can't be omitted, for this is no cyclical work but a series of moods strung together.

Neither the orchestra nor Dr. Koussevitzky can be complimented too highly for the performance of this exceedingly complicated work. The orchestra has rehearsed it for two solid weeks; Dr. Koussevitzky has lived with it for months; the performance was not short of spectacular. And it was a thrill to watch Dr. Koussevitzky's leadership, to observe the consummate musicianship of his beat, his cueing, his control and, above all, his inspiration.

As if he feared for the success of the Mahler, he finished with one of his best things, Moussorgsky's "Pictures at an Exhibition," with a view to bringing down the house. Which he did.

Society Opens New Season At Symphony

By ALISON ARNOLD

Boston's winter social season began offic[illegible] the 68th se[illegible] concert[illegible] Hall and [illegible] of April [illegible] will be [illegible] day afternoons [illegible] 2:30. Luncheon [illegible] served early and [illegible] hostess would think of [illegible] anything to [illegible] red-letter afternoons.

The first [illegible] always [illegible] friends after [illegible] termission [illegible] the long summer [illegible] concert was [illegible] well, since it marked the [illegible] of Dr. Serge Ko[illegible] son as conductor. [illegible] program was Vivaldi's [illegible] D minor, which he [illegible] at his first concert with the Boston Symphony Orchestra in Symphony Hall 24 years ago, and Brahms' Variations on a Theme [illegible] Haydn which also w[illegible] Boston concert.

Yesterday's [illegible] Honegger's Symphony for Strings which was modern enough to make many in the audience cringe a bit. But Beethoven's Seventh Symphony more than compensated them, for Boston audiences prefer the traditional in music, and no concert is considered entirely satisfactory unless it contains some Beethoven or Brahms.

The huge hall was filled in spite of the drizzle; the weather never keeps Symphony-goers at home. Some arrived on crutches, as definite proof that nothing short of serious illness would prevent their attendance. All ages were represented, including snow-haired dowagers, young ma[illegible], debutantes and small boys and [illegible] spellbound at the size of the hall.

Mrs. Robert Treat Paine, as chic as ever, sat in her usual first-balcony seat, a much coveted situation for Symphony concerts. Mrs. William Dana Orcutt took time off from preparing her Mornings of Diversion programs to attend, and stopped to chat with Miss Ann Sacker during the intermission.

Shades of gray were popular. Mrs. Alvan T. Fuller wore a gray tailored suit, and Mrs. Edward A. Taft and Mrs. Alfred R. McIntyre also chose gray. Mrs. Bayard Warren wore beige tweeds; and also in beige was Mrs. John F. Yerxa. Mr. and Mrs. Benjamin O. Gardner attended together; and among others were Mrs. Louis Curtis, Jr., Mr. and Mrs. Eben Draper, Mrs. Isabella Grandin, Mrs. Charles Gaston Smith and Mrs. Frank H. Stewart.

Still others were: Mrs. F. W[illegible]worth Bush, M[illegible] Robert H. [illegible], Mrs. A[illegible] W. Bell, Mrs. A[illegible] N. Ra[illegible] Mrs. Frank A. B[illegible], M[illegible] Henry Endicott, Mrs. William Dexter, Mr. Robert H. Hopkins, Mrs. F. Delano Putnam, Mrs. John T. Bottomley, Mr. Maxim Karolik, Mrs. Abbott Hastings, Mrs. Will[illegible] Beal, Mrs. Robert Muller, Miss Sabra Harwood, Miss Mary Lothrop, Mrs. Frederick Ayer, Mr. W[illegible] G[illegible]rich, Mrs. John B. A[illegible] M[illegible] George H. Swift, Mrs. Henry F. Livermore and her daughter, Miss Joanne Livermore, Mrs. F[illegible] Bradley, M[illegible] Charles G. M[illegible] Jr., Mrs. Edward B. Sinnott, Mrs. Edwin J. Cohn and her daughter, Miss Sally Higginson, Mrs. Douglas Crocker and her daughter, Miss Constance Crocker, Mrs. Charles H. W. Mandeville, and Mrs. Alfred Donovan and her [illegible] Catherine M[illegible]

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MONTREAL, CANADA
GAZETTE

OCT [illegible]

[illegible] CORDIALE: Charles Muench, called France's greatest [illegible] Boston affairs with Serge Koussevitzky, whom [illegible] season as permanent conductor of the Boston [illegible]. This season Muench has brought the Orches- [illegible] France to this continent for an extended tour of [illegible] American cities. The celebrated orchestra, which [illegible] sponsorship of the French Government, [illegible] Notre Dame Church on Thursday by the

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WHEELING, W. VA.
NEWS-REGISTER

14 [illegible]

Boston's New Symphony Director Arrives From Paris

—Acme Telephoto

Charles Muench, French conductor who is replacing Serge Koussevitsky as director of the Boston Symphony Orchestra, is greeted by French-American Boy Scouts of Troop 320, New York City, on his arrival in New York yesterday on board the SS Nieuw Amsterdam.

Burgin Conducts the Symphony Concerts Friday and Saturday

Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will direct the concerts of next Friday at 2:30 and Saturday at 8:30 in Symphony Hall. The program: Brahms: Third Symphony; Poulenc: Concerto for Organ, Strings and Tympani (first time at these concerts); Hindemith: Metamorphosis of Themes by Weber.

Mr. Burgin will also conduct the first concert of the Cambridge series, Tuesday, at 8:30 in Sanders Theatre. He will present Brahms' Third Symphony; the adagio from Bruckner's String Quintet, played by the massed strings, for the first time at these concerts, and the suite from Rimsky-Korsakoff's opera "The Fairy Tale of Tsar Saltan."

Serge Koussevitzky will open the Sunday afternoon series this afternoon at 3 in Symphony Hall. His program will consist of the D minor Concerto by Vivaldi; Moussorgsky's "Pictures at an Exhibition," orchestrated by Ravel, and Beethoven's Seventh Symphony.

MUSIC

Dr. Koussevitzky in His Final Season

By WARREN STOREY SMITH

Among those who will hear Serge Koussevitzky begin on Friday afternoon and Saturday evening of this week his 25th and final season as conductor of the Boston Symphony Orchestra there will be some, perhaps many, who were present on the corresponding occasions 24 years ago. Again, most of those who filled Symphony Hall at those two historic concerts were getting their first glimpse of the handsome Russian, just turned to 50, who in no time at all had been able to elicit from the familiar orchestra a quite unfamiliar brilliance and sensuous beauty of tone.

Recalls First Meeting

For this particular member of the Friday afternoon congregation it was by no means a first glimpse of Koussevitzky. The preceding encounter, though one of the earlier events in his newspaper career, remains the most picturesque of them all. Informed that the conductor would remain in New York for a few days after his arrival from Europe, the enterprising Post decided to scoop its rivals and despatch its new music critic to the Big City. Furthermore, in order that the interviewer might find his subject in a state of repose, and hence completely communicative, he was instructed to accompany the immigration and health officers to quarantine and board the Aquitania there. Actually, Koussevitzky came to Boston that very day and was met by representatives of the other papers. But I am sure the Post no more regretted the New York junket than I did.

In the little group on the great Cunarder's deck, as she sailed up New York Harbor that morning, were Mme. Koussevitzky who, in contrast to her husband, spoke English, and the conductor's secretary, Dr. Zederbaum, who acted as interpreter. Koussevitzky talked of many things, including, of course, his Boston plans. He was confident of his success with the Boston public and press, but New York plainly had him worried. As it turned out, his triumph there was destined to be as complete as it was in Boston, but it was not the same "Veni, vidi, vici" business that it was in what was to be the city of his adoption. Told that a certain European conductor, much in evidence in New York, was not much liked there, Koussevitzky replied that New York showed good taste!

In response to a direct inquiry regarding the availability of the New England Conservatory as a feeder for the Orchestra, Koussevitzky was assured that it had already functioned as such. However, it was some time before he made full use of that resource, preferring to get most of his replacements from Europe.

Koussevitzky's art has broadened and deepened considerably in these 24 years, though the range of his musical interest and sympathies has narrowed. This is shown in his combined desire and inability to reproduce this week his initial program. Keeping their place, as already noted here, are Vivaldi's D minor Concerto and Brahms' Variations on a Theme of Haydn. The "Roman Carnival" Overture of Berlioz has been scrapped. Since Honneger's symphonic locomotive, "Pacific 231," no longer rides the orchestral rails, it will be replaced by that composer's String Symphony. Most significant of all is the substitution of Beethoven's Seventh Symphony for Scriabin's "Poem of Ecstasy." With the Russian mystic Koussevizky has blown hot, cold and hot again. He is now definitely out.

Other Concerts

In other concerts, this coming season will be one of reminiscence. Promised revivals are of Ravel's Piano Concerto (Sanroma), the Rachmanioff Third (Horowitz), the Second Violin Concerto of Prokofieff (Heifetz), the B minor Mass of Bach, the "Faust" Symphony of Liszt, the Orchestral Concerto of Bartok, the Fifth Symphony of Prokofieff, the Seventh of Shostakovitch (Bernstein) and works by sundry Americans.

Stravinsky Will Conduct

On the basis of advance but incomplete information from Symphony Hall, it was stated here that Stravinsky would not conduct when his son, Soulima, appeared as pianist in his father's Capriccio. That was a mistake. Stravinsky will conduct, introducing a Suite from his ballet, "Orpheus." To be revived are his "Ode" and "Song of the Nightingale." Other novelties not yet announced here are symphonies by Britten, Messiaen and Sowerby, a Toccata by Irving Fine, new pieces by Fernandez and Villa-Lobos (Carvalho) and a Symphonie Concertante by the Swiss Frank Martin (Ansermet). A new name among the soloists is that of the young and gifted French pianist, Nicole Henriot.

Introduce Seventh of Mahler

At the concerts of next week Koussevitzky will introduce to Boston the Seventh Symphony of Mahler. In November Mr. Mitropoulos will give New York its first complete hearing of that problematical work in 25 years. The two so-called Intermezzi have been since performed there under Klemperer. Like the Fifth and the Sixth (given its American premiere in New York last season by Mitropoulos), the Seventh is purely orchestral. As a rooter for Mahler these many years, I cannot help being secretly pleased at the way in which his music is now coming into favor. No longer do I feel that mine is a voice crying in the wilderness,

NEW YORK, N. Y.
HERALD TRIBUNE

OCT 17 1948

VISITORS FROM FRANCE

By FRANCIS D. PERKINS

THE Orchestre National, which arrived from France last Wednesday and has already played under **Charles Munch's** direction in Bridgeport and New Haven, will give the only New York concert scheduled for this tour tonight in Carnegie Hall, for the benefit of the activities maintained by America Aid to France, Inc. This concert, which is under the patronage of the French Ambassador, Henri Bonnet, will be the first to be given here by a European orchestra in nearly twenty-eight years — since January, 1921, when the orchestra of the Teatro alla Scala in Milan departed after a short and triumphant tour under Arturo Toscanini's leadership.

Tonight's concert might also be regarded as marking the thirtieth anniversary of the opening of the last American tour by a noted French orchestra—that of the Societe des Concerts du Conservatoire, which gave its first program in this country at the Metropolitan Opera House on Oct. 15, 1918, under Andre Messager's conductorship. The program was devoted to French music: Berlioz's overture to "Benvenuto Cellini"; the Franck symphony, Saint-Saens's "Le Rouet d'Omphale," Dukas's "L'Apprenti Sorcier," Debussy's "Nuages" and "Fetes" and Lalo's "Norwegian Rhapsody." In a second concert, Oct. 20, Alfred Cortot was the soloist in Saint-Saens's piano concerto in C minor.

The program which Mr. Munch will conduct this evening is, naturally, primarily devoted to French music but will also introduce an American work, a toccata composed for this tour by Walter Piston at the conductor's request. The French list includes two familiar works, Lalo's overture to "Le Roi d'Ys" and Ravel's "Le Tombeau de Couperin"; Arthur Honegger's third, or "Liturgical Symphony," which Mr. Munch introduced to us in a Philharmonic-Symphony concert on Jan. 23, 1947, and the second suite from Albert Roussel's "Bacchus et Ariane," which also figured in one of Mr. Munch's Philharmonic programs two winters ago.

History of the Orchestra

The conductor, who becomes the artistic head of the ~~Boston~~ Symphony Orchestra next season, needs no verbal introduction, but a few lines about the history of the Orchestre National and its present status as the principal artistic organ of the French National Radio System may be pertinent. On the latter point, the writer is greatly indebted to Henri Barraud, one of France's prominent younger composers, who is director of music for the French National Radio and artistic director for its Network No. 1, or national program—which, he said, might be considered as a counterpart of both the British Broadcasting Corporation's regular Home Service and of its cultural Third Program—but inclining more toward the latter. He is taking part in the management of the orchestra during this tour.

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Its Home Activities

At present the French official radio system maintains three orchestras in Paris, the Orchestre National, the Orchestre Radio Symphonique and the Orchestre Lyrique, as well as six orchestras, each with between fifty and sixty members, in Lille, Strasbourg, Lyons, Marseilles, Toulouse and Nice. The total number of musicians employed by the system is approximately 800.

Of the three official radio orchestras in Paris, the Orchestre National is the largest and, as its title suggests, the most important; it has more than 100 members, of whom 96 are making the American tour. The Orchestre Lyrique devotes its programs mainly to operatic music and concert music of a lighter character.

At the Theatre des Champs Elysees the Orchestre National gives concerts every Thursday and on alternate Mondays; there are thirty services, including rehearsals, each month, which means that the number of rehearsals for each program varies between three and five. No tickets are sold for the regular concerts, but many concerts, like those of the N B C Symphony here, are given for nonpaying audiences. At present there is no permanent chief conductor; a plurality of the concerts are under the direction of Roger Desormieres, who is in charge of much of the modern music offered; others, especially those in which Debussy's music is featured, are conducted by D. E. Inghelbrecht.

The list of leaders also includes a young French conductor, Ernest Bout, and a Polish conductor, Paul Klecki. Many foreign musicians have appeared with the orchestra, including several Americans, as conductors and as soloists. Contemporary American music has been liberally represented in the Orchestre National's programs, which aim to keep abreast of contemporary musical developments both in France and elsewhere.

Touring in Buses

During its American tour, which is sponsored by the French government, the orchestra will travel in three chartered buses, while a tractor trailer at the head of the caravan will carry the instruments. The musicians, it is announced, chose this method of transportation as the best means of seeing the country. While only one concert has been scheduled for New York, it is much to be hoped that an opportunity can be found for a second performance before the orchestra departs early in December, with a program providing a chance for better acquaintance with the works of the latest generation of French composers. What can be done in one program, of course, is limited, and tonight's French list is well diversified.

Distance and expense, of course, make trans-Atlantic tours infrequent events, either by European orchestras here or by American orchestras in Europe—the last was by the Philharmonic-Symphony under Mr. Toscanini in 1930. But, in either case, such tours are valuable and desirable, from the standpoint of international cultural understanding as well as from that of musical gratification, and the present tour of the Orchestre National is a memorable event deserving the warmest of welcomes.

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BRIDGEPORT, CONN.
HERALD

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SAD MUSIC REVIEW

French Let Down In Premiere Here

Meager Audience at Klein Thrilled By Muench and Orchestre National

By NANCY HENDRICK

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This was the Orchestre National's first experience with an American audience and it must have been disheartening.

Fresh off the boat they arrived in the U. S. earlier in the week and this was their first concert in America members of the group and their leader, the renowned Charles Muench, must have been astounded at their reception in the New World.

NO LOVE FOR IT HERE?

Those who heard the orchestra were enthusiastic to the point of "Bravos!" but the number was so few that members of the audience felt like apologizing instead of applauding.

The occasion might have been a means of promoting international good will even if the orchestra were not top flight.

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PROVIDENCE, R. I.
JOURNAL

1948

Two Orchestras to Play Here This Week

French Group and Boston Symphony to Fill Dates

THE Providence Community concert Association and the Boston Symphony Orchestra will ~~launch their seasons~~ here this week. The association will present the Orchestre National of France, with Charles Munch conducting, tomorrow night in the Metropolitan Theater. The Bostonians will play at the Met Tuesday night under the baton of Dr. Serge Koussevitzky.

A lecture-recital, "Music for Films," will be given by Prof. Fred Sternfeld of the Dartmouth College music department in Faunce House Theater this afternoon at 4 o'clock. The lecture, sponsored by the Brown University music department and the Faunce House board of governors, is open to the public.

Elaine Golde will be presented by Miss Beatrice Ward in a pianoforte recital in Studio 15, at 385 Westminster Street, this afternoon at 3 o'clock. On Wednesday night at 8:30 o'clock Christopher Lynch, tenor, will be presented by the Veridames of Providence College in a recital in Hope High School Auditorium.

Symphony Program Change

Instead of the originally announced Seventh Symphony by Mahler and Moussorgsky's "Pictures at an Exhibition," Dr. Serge Koussevitzky will conduct here Tuesday night the program with which he opened his 25th anniversary season with the Boston Symphony in Boston. The change was made after the conductor discovered that because of its great length the Mahler symphony would have brought the Providence concert to a close too late for the orchestra to catch its usual train back to Boston.

The program which will be heard here follows in general outline the one which Koussevitzky conducted at his initial concert in this country and is thus strongly marked by historical associations. It includes works by Vivaldi, Brahms, Honegger and Beethoven.

The Orchestre National, leading radio and concert orchestra of France will appear here tomorrow night for the first time outside New York where it made its American debut yesterday. Charles Munch will conduct an entirely French program with the exception of a Toccata by Walter Piston, the American composer. Programs for the week:

DR. SERGE KOUSSEVITZKY (center) poses with Eleazar de Calvalho (left) and Leonard Bernstein, both coming here as guest conductors with the Boston Symphony this season.

Oct 19 Globe

Koussevitzky Reviving Music He Introduced Here Over 24 Years

In preparation for his 25th and final season in America as conductor of the Boston Symphony Orchestra, Serge Koussevitzky will return to Boston at the end of this month. The season will begin in Symphony Hall on Friday afternoon and Saturday evening, Oct. 8 and 9, with a program recalling this conductor's American debut in 1924, and including Vivaldi's Concerto in D Minor, Brahms' Variations on a Theme of Haydn, Honegger's Symphony for Strings, and Beethoven's Seventh Symphony.

Dr. Koussevitzky has been spending his time at his Summer home in Lenox in laying out plans for his final season. His programs will revive a number of works which he introduced to these concerts in the course of 24 years. These will include: Bach's Mass in B Minor, Bela Bartok's Concerto for Orchestra, Prokofieff's Fifth Symphony, Liszt's "Faust" Symphony, Stravinsky's "Ode" and "Song of the Nightingale," and the Seventh Symphony by Shostakovich. Vladimir Horowitz, who made his Boston debut in 1928 playing the Third Piano Concerto by Rachmaninoff, will repeat that work, and Jascha Heifetz will repeat Prokofieff's Second Violin Concerto which he played here in 1937.

Twenty-four years ago Dr. Kousevizky had little acquaintance with the symphonic music of American composers, of which there was far less than now. In the course of those years he has encouraged the artistic development of a number of them, singling out and introducing music of importance. Works by the following composers will be revived: Copland, Piston, Schuman, Barber, Harris and Cowell. New Music by Irving Fine, Leo Sowerby, and Howard Hanson will be introduced. Some outstanding music by European and South American composers will be introduced in the course of the season and these will shortly be announced.

The season, which will be the 68th by this orchestra, will include the two longer series of 24 Friday afternoon and 24 Saturday evening concerts and the shorter series of nine Tuesday evenings and six Sunday afternoons in Symphony Hall. Subscription tickets are still to be had for the two afternoon series only.

The guest conductors will be Igor Stravinsky, Ernest Ansermet, Leonard Bernstein, Eleazar de Carvalho, and Thor Johnson. The soloists will include: Rudolf Firkusny, Nicole Henriot, Myra Hess, Vladimir Horowitz, Soulima Stravinsky, Jascha Heifetz, and Gregor Piatigorsky.

MUENCH, NEW SYMPHONY LEADER, TO ACCENT U. S. COMPOSERS

To Direct French Group Tomorrow

CHARLES MUENCH

"Le Beau Charles" Muench, Alsatian-born conductor who was selected to shape a new era in Boston's musical history when he takes up the baton of the Boston Symphony Orchestra next fall, stopped briefly here yesterday, bringing with him a French orchestra and a decidedly A9merican slant on things musical.

The visit of the silvering tower of a man, whose every movement is a tribute to Old World grace, came as a prelude to his appearance tomorrow evening at Symphony Hall to lead the Orchestra National of France in the first Boston concert of a French orchestra since 1918.

Although a guest conductor here last spring just before the announcement he would succeed Dr. Serge Koussevitsky who recently started his silver jubilee season in Boston, Muench's appearance at the concert tomorrow will give music lovers their first chance to see and hear their new maestro in action since his appointment.

He declared in an interview at the Hotel Lenox before leaving for a concert last night in Providence that both with the French orchestra and the Boston Symphony when he assumes its directorship he would give a great deal of time to American composers.

"I have a great deal of admiration for your young composers," he said with a strong French accent in one of the few statements he made without relying on an interpreter.

In tangible demonstration of this admiration of American creative ability, he announced, that he had included in the program for tomorrow night the "Toccata" by Walter Piston of Cambridge, Harvard professor of music, whose compositions caught Muench's attention last spring.

PROVIDENCE, R. I.
JOURNAL

OCT 19 1948

MUSIC

Orchestre National, With Muench Conducting, Pleases at Met

By RUTH TRIPP

Providence was honored last evening by a visit from the Orchestre National of France, Charles Muench conducting. The concert, at Metropolitan Theater, was the first of the Providence Community Concert Association series and the second of a "Good Will Tour" of the United States and Canada which this eminent orchestra began in New York on Sunday evening.

Muench appeared here last season on two occasions as guest conductor of the ~~Boston Symphony~~ Orchestra. His conducting last evening reinforced the substantial record he established then, for vigorous and colorful interpretations. It did not take the audience very long last evening to appraise the magnificent ensemble which Muench conducted. Their applause was spontaneous and hearty.

The program:

I.	Le corsaire—ouverture	Hector Berlioz
II	Iberia	Claude Debussy
III.	Bacchus et Ariane	Albert Roussel
	Intermission	
IV.	Toccata	Walter Piston
	Written especially for Charles Muench and played for the first time anywhere in the world on this Good Will Tour of the Orchestre National.	
V.	Le Tombeau de Couperin	Maurice Ravel
VI.	Daphnis et Chloe 2 e suite d'orchestre	Maurice Ravel

The interesting program was, with one exception, entirely by French composers. It began with the Berlioz Overture to "Le Corsair", a rousing piece which showed to advantage the full tone of the brass section and the clean cut quality of the string choirs.

The familiar Debussy Suite "Iberia" was picturesque, and rather like an attractive railway poster. The second part, "Les Parfums de la Nuit" had a luxurious delicacy and as it led into the section descriptive of the "Fete", the mood changed with extraordinary subtlety.

Roussel's music is not played enough in this country to give one a feeling of assurance in commenting on its exotic qualities. Sometimes its texture is thick and heavy and then again it is thin and angular. It takes a group of French musicians to extract as much exciting music as we heard last evening from the "Bacchus et Ariane" score. The fragmentary themes were fascinating and his use of solo instruments, very interesting. A powerful climax closed the work.

A first hearing anywhere was given the "Toccata" by the American composer, Walter Piston. To be more exact, we heard the second performance in these United States to this interesting composition which was written by the Boston musician especially for this tour. It is a fine example of the excellent writing for orchestra which Mr. Piston produces A vigorous statement of themes was followed by swift moving contra puntal figures. With great clarity, single lined melodic figures by the strings were contrasted with reed and brass themes in four parts. The middle portion presented an unusually beautiful melody. The orchestra gave a convincing performance of this work and it took its place beside the French compositions with dignity and worth.

The Ravel numbers were most gratifying. They are familiar here and it was utterly delightful to hear the musicians step daintily through the discreet and well-mannered dissonances of "Le Tombeau de Couperin". The "Daphnis and Chlo" Suite, (the second) was displayed with marvelous orchestral color. The orchestra gave us a memorable performance and they brought anew to their Rhode Island audience, a sense of appreciation for the contribution of French artistry in the world of music.

24 Oct 19 Trib

MUSIC

By VIRGIL THOMSON

ORCHESTRE NATIONAL, Charles Munch, conductor, Sunday night in Carnegie Hall. The program:

"Le Corsaire" (overture)	Hector Berlioz
Symphonie Liturgique	Arthur Honegger
Toccata (first New York performance),	Walter Piston
Le Tombeau de Couperin	Maurice Ravel
Second Suite from "Bacchus et Ariane,"	Albert Roussel

French Loveliness

FEW musical delights are so deeply satisfying, both sensuously and intellectually, as a good French orchestra, in form, playing French music under a good French conductor; and the Orchestre National, playing Sunday night in Carnegie Hall under Charles Munch, offered exactly that. From beginning to end the concert was both electrifying and delicious. For any who might have had doubts about the ability of this, or of any other European orchestra, to bear comparison with our million-dollar-a-year groups, such hesitations were relieved after the opening overture (Berlioz's "Corsaire") and not at any time again brought to mind.

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In certain ways, this orchestra, playing at its best, does better work than we are accustomed to hear. The clean unanimity of its string playing, the exactitude of its string and woodwind balances, the shading and stability of its percussion section and, of course, the matchless phrasings and other tonal refinements of the French woodwind soloists are standards of comparison that our orchestras, preoccupied in many cases by the grosser appeals of emphasis and warmth, do not always try to meet. On the question of brass, America follows the German taste for heavy round sounds. The French thinner brasses, which operate as woodwinds in soft passages and in loud ones as a stronger counterpart to the nasal timbre of strings, oboes and bassoons, are consciously avoided in this country, even in the performance of French music.

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How brilliant, how tender and how poetic French music can sound when played in the French way is a rare experience for us. That the experience was welcome to Sunday night's large and distinguished audience was proved by the volume and spontaneity of the applause. There was no real question possible; the Orchestre National is a first-class orchestra by anybody's standards and master of that particular style of execution that is one of France's solidest contributions to music.

That style is one of equilibration, of clear balances and clean colors, of poetic luminosity rather than of animal warmth. And the whole repertory of French music composed since Berlioz has been designed to profit by the sophistication of so matchless an executive possibility. When French orchestras are not in form or well led, which is all too often, they are without vitality. When they are really playing and playing French music under a good leader, which is not at all a regular or predictable circumstance, they give the model of everything an orchestra can and should do with the most sophisticated orchestral music in the world.

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Vive la France!

Charles Munch

Who conducted the Orchestre National Sunday night in Carnegie Hall

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ENTERS HIS 25TH AND LAST YEAR

Koussevitzky Given Warm Greeting at Symphony

BY WARREN STOREY SMITH

Twenty-four years ago tomorrow there was an exciting Friday afternoon concert at Symphony Hall, the American debut, no less, of the Symphony Orchestra's new conductor, Serge Koussevitzky. Yesterday afternoon this great leader, now a beloved figure in Boston, entered upon his 25th and, sad to say, his final season. There is one consolation: we shall have him occasionally as guest.

HEARTY GREETING

At the first concert of the year it is customary for the audience to stand in greeting. The only difference yesterday was that this rite was of longer duration and that the handclapping was considerably heartier. Finally, Dr. Koussevitzky signified that enough was enough and turned to the first piece on the program, which was also the first piece on his initial program, Vivaldi's Concerto in D minor.

The next number on the original list, Berlioz' "Roman Carnival" Overture, was dropped, but the third item, Brahms' Variations on a Theme of Haydn, was retained. From here on sentiment lost out. No longer does Dr. Koussevitzky feel that Honegger's locomotive piece, "Pacific 231," is suitable material, and he replaced it with that composer's relatively recent symphony for Strings, heard in each of the past two seasons. Nor could he bring himself to perform Scriabin's "Poem of Ecstasy"; there must be something more substantial, and Beethoven's Seventh Symphony took its place. That first list was unquestionably on the junky side, but it did serve to show what the new [illegible]ector could do with an orchestra. You could sum it up as five pieces, and the one that was heard yesterday, and will be heard again this evening, as three pieces and a masterpiece, meaning, of course, the Symphony of Beethoven.

Vivacious Tempo

No doubt the Vivaldi and Brahms numbers sounded very much as they had 24 years before. However, the one is definitely period music, and the other is 24 years older than it was then. It begins to sound academic, and all Koussevitzky's magic could not redeem it from this taint of scholasticism, the beautiful seventh variation, and one or two others, aside. The Honegger Symphony is a fine work, the first two movements of which bespeak the sadness of Occupied France, in which it was composed, while the chorale at the end in which a trumpet (Dr. Koussevitzky uses three) may double the first violin, voices the hope of deliverance. It is an obvious trick and sure-fire. Yesterday's audience, like its predecessors, rose to it.

Although it was not to be predicted, the joyous seventh was the climax of the afternoon. Neither the Koussevitzky nor the Boston Symphony of 24 years ago could have duplicated precisely this inspired performance. The only flaw, if you wish to consider it so, was the conductor's tempo in the finale. As one of the younger listeners put it, if the orchestra had played any faster, it would have played itself right off the stage. Yet the excitement was undeniable, with the frenzies of music and performance reflected in the enthusiasm of the audience.

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24 Oct 19 Trib

MUSIC

By VIRGIL THOMSON

ORCHESTRE NATIONAL, Charles Munch, conductor, Sunday night in Carnegie Hall. The program:
"La Corsaire" (overture)........Hector Berlioz
Symphonie Liturgique.........Arthur Honegger
Toccata (first New York performance), Walter Piston
Le Tombeau de Couperin.........Maurice Ravel
Second Suite from "Bacchus et Ariane," Albert Roussel

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Charles Munch

Who conducted the Orchestre National Sunday night in Carnegie Hall

NEW YORK, N. Y.
TIMES

OPERA OPENS NOV. 29 WITH VERDI WORK

B[illegible] Will Conduct 'Otello' With Vinay, Warren and Licia Albanese in Leads

9 NEW ARTISTS WILL SING

6 Americans, 3 Europeans to Join Company—5 Revivals Planned for Season

By HOWARD TAUBMAN

[illegible] Metropolitan Opera's sixty-[illegible] 48-19 season will open on Nov. [illegible] Verdi's "Otello," [illegible] announced yesterday by [illegible], general manager. [illegible] will be headed by [illegible] as Otello, Leonard W[illegible] and Licia Albanese as Desdemona, with Fritz [illegible] conducting.

[illegible] that have not been [illegible] some seasons will be [illegible] to the repertory as re-[illegible] according to Mr. Johnson's [illegible]. They will be Monte-[illegible] "L'Amore del Tre Re," Don-[illegible] "L'Elisir d'Amore," Verdi's [illegible] Thomas' "Mignon" and S[illegible] "Salome."

[illegible]'s "Marriage of Figaro," [illegible] "Otello" has been ab-[illegible] only a season, will be [illegible], as will Benjamin Brit-[illegible] Grimes," which had [illegible]politan Opera première [illegible].

[illegible] singers will join the [illegible] Americans and three [illegible]. They are Anne Bol-[illegible], Marilyn Cotlow, Gertrude R[illegible] and Ljuba Welitsch, so-[illegible] Jean Browning Madeira, [illegible] Paul Franke, tenor; F[illegible] Guarrera, baritone, and I[illegible] Tajo and Lubomir Vichego-n[illegible] bassos.

[illegible] to the musical staff [illegible] Fritz Reiner, international-[illegible] conductor, who will di-[illegible] the revival of "Salome" and other works; Tibor Kozma, who [illegible] opera in Czechoslovakia be[illegible] coming to this country, a[illegible] Thomas Mayer, who became an assistant conductor late last season and will become a perma-n[illegible] member of the company this year.

Johnson Testifying in Chicago

Mr. Johnson, who was in Chicago testifying in a suit against an organization that had taken [illegible] Metropolitan, did not [illegible] press yesterday for the [illegible] announcement for the season. This was the first time he had been absent since he became general manager in 1935. Mr. [illegible] office said that he w[illegible] available to answer [illegible] embarrassing or not, [illegible]

In his statement Mr. Johnson said that "the successful arrange-[illegible] for the sixty-fourth season" was an indication of the funda-mental unity of purpose which ex-ists among all the varied groups within the opera organization."

Despite the delay caused by the [illegible] with some of the un-[illegible] summer, Mr. Johnson's [illegible] observed "that most of [illegible] previously planned f[illegible] season have been [illegible] probably will be—real-[illegible] that it may be pos-s[illegible] to announce additions to the repertory at a later date.

It is known that Mussorgsky's 'Khovanschina" was considered for next season. Whether it will be put on remains to be settled. Another work about which there will be curiosity is Prokofieff's "War and Peace," which has been announced for two seasons and which was once promised in a concert version for this year.

With respect to the artistic personnel of the company, the statement said that the difficulties in planning the season had caused a delay in negotiations with individual artists. Many contracts are pending and the complete roster will be made public as soon as the artists have been signed.

Company's Teamwork Praised

Mr. Johnson's statement paid tribute "to the spirit of teamwork and cooperation shown by all departments in preparing for the coming season during the shortened period of preparation." He said that the percentage of subscription renewals, plus requests from new subscribers, was as high as any in the last ten years.

Of the new American singers, Miss Bollinger, a lyric soprano, was born in Idaho, studied in Tennessee and California and has had concert and operatic experience.

Miss Cotlow, coloratura soprano, who was a 1948 winner in the Metropolitan Opera Auditions of the Air, grew up in Los Angeles and has sung in opera and concert in New York, Central City and other places.

Miss Ribla, born in New York, has appeared in opera, concert and on the radio, including an appearance with Arturo Toscanini in a Verdi program.

Miss Madeira, born in Centralia, Ill., began her musical career as a pianist and then switched to singing. She has sung the title role of Menotti's "The Medium" in London and Paris.

Mr. Franke, Boston-born, studied in New England and has sung opera there, including appearances at the Berkshire Festival at Tanglewood.

Mr. Guarrera, born in Philadelphia, studied at the Curtis Institute, served in the Navy, sang at Tanglewood, appeared with Toscanini at La Scala in Milan last summer and won an Opera Auditions of the Air for 1948.

Of the new foreign artists Miss Welitsch, Yugoslav dramatic soprano, has sung at Salzburg and at Edinburgh and Covent Garden in Great Britain; Mr. Tajo, Italian basso, has sung abroad and in San Francisco, and Mr. Vichegonov, Bulgarian basso, has sung for the last ten years in Zurich.

ADDITIONS TO THE ROSTER OF THE METROPOLITAN OPERA COMPANY

Tibor Kozma, conductor

Marilyn Cotlow, soprano, and Frank Guarrera, baritone

Associated Press

Fritz Reiner, conductor

Gertrude Ribla, soprano

Jean Browning Madeira, contralto

Anne Bollinger, soprano

The Last Baton

Historic as is the 67-year-old Boston Symphony Orchestra, this new season of 1948-49 started yesterda marks one of the most important milestones ever. Fo during this season Serge Koussevitzky, greatest of the orchestra's conductors, will lift his baton for the last time i his present post. It was way back in September, 1924 that he arrived to fulfill a trial engagement. In many Boston eyes, he was untested and unproved despite his brillian reputation abroad. It did not take long for those eyes t be opened to the fact that a stellar leader had come int our musical fold.

Through the years, Serge Koussevitzky has become a Boston institution symbolic of our culture and contributing mightily to it. He never was content to be chief of the podium alone. He conceived very early his duty as an inspirer of youth, a patron of composers, a creator of the ways to promote better music, newer music in America even while interpreting magnificently the classics. A disciplinarian, he yet had and still has a warm human touch under the austere facade. He has been, it goes withou saying, a tremendous influence upon creative effort in thi country and in the world. He has made not only Boston but Tanglewood in the Berkshires cultural influences o boundless import.

So we hail Dr. Koussevitzky, a true Russian who ha become a true American, for his contributions to our country and a great art. We wish him the most successful o all his seasons. We know that he will continue to inspir his worthy successor, Dr. Charles Muench, and countless musicians and music lovers.

SPRINGFIELD, MASS.
EVENING UNION

OCT 20 1948

Music, Orchestra, Conductor, All French, Heard at Smith

Charles Muench Conducts Orchestre National de France in Goodwill Tour of America

By WILLARD M. CLARK

Northampton, Oct. 19—It was a memorable listening experience tonight to hear a French orchestra and French conductor interpret a program of French music. We were able to do this because the Orchestre National de France, conducted by Charles Muench, came to Smith College as a part of its goodwill tour of the United States. This concert opened the Smith College Concert Series and Smith is the only college in the East where this orchestra will be heard.

Muench Will Please Hub

Mr. Muench will take over the conductorship of the Boston Symphony Orchestra next season. For the record, let it be known that he is a man of fine stature, has a shock of white hair and a profile which should be the delight of every "proper Bostonian." He conducts easy, yet every cue is direct and his regard for the composer's rhythms and nuances is always just.

The French orchestra may be likened to our own NBC orchestra as it plays primarily for the Paris radio. The American listener, accustomed to the lush tones of our permiere orchestras, may find the tone of the French orchestra a bit on the cold side. The extreme purity of the choirs apparently does not permit the myriad tonal effects evoked by, let us say, the Boston or Philadelphia orchestras. However, within its framework this French orchestra has everything. There are virtuoso players; the brasses are gorgeous; the woodwinds almost sexless in their purity and the strings can be brilliant. Never have we heard finer percussionists than tonight, and in the "Symphonie Fantastique" of Berlioz and the final "L'Apprenti Sorcier" of Dukas, they performed magnificently.

During the past few months we have heard no less than four performances of the Berlioz symphony. Some have been more colorful, but none had the intensity, the stark awfulness of the reading tonight. The March to the Scaffold was hair-raising; the final Walpurgisnight's Dream was terrifying. On the other hand, the lovely pastorale portraying a Scene in the Fields was exquisite in its tenderness and tonal beauty. All this was accomplished by Mr. Muench with a minimum of effort. He let the music speak for itself. He brought forth an amazingly flexible range of dynamics and showed an artist's respect for rhythms.

Special Composition

Compliment was paid the American composer. Walter Piston's "Toccata" was composed for this tour at the request of Mr. Muench. It provided opportunity for vituoso display but its exterior brilliance was greater than its inner illumination. Mr. Muench provided a difinitive reading and the orchestra a thrilling performance.

Debussy's lovely tone poem "La Mer" has had some magnificent performances hereabouts, notably those given by Koussevitzky and the Boston Symphony Orchestra. The performance tonight was as remarkable as it was different from any we have herd. Instead of evoking a great variety of color from his orchestra, Mr. Muench provided a straight-forward reading, relying on strict rhythms for his effects. Particularly impressive was the episode of the "Dialogue of the wind and sea" and the "Play of the waves." The flowing grace of the musical line and the pulsating rise and fall of the music were further proof of the musical stature of Charles Muench.

The concert closed with a splendid, rollicking performance of "The Sorcerer's Apprentice." It brought forth a real ovation, one that was fully deserved. Smith College is to be congratulated and thanked for bringing this fine orchestra to us.

The next concert on the series will be given November 19 when the Negro soprano, Ellabelle Davis, will be heard.

OCTOBER 21, 1948

SPRINGFIELD, MASS.
NEWS

Best Seats for Boston Symphony To Be Allocated

Holders of Season Tickets for Local Programs to Be Favored

Mrs. Douglas V. Wallace, vice-president and ticket chairman of the Springfield Orchestra Association, said today that persons who are season ticket subscribers for the Springfield Symphony will have advantages in the choice of seat locations and in the ticket prices when the Boston Symphony visits Springfield ~~on Tuesday~~ evening, Jan. 11, at 8.30 in the Municipal Auditorium.

The appearance of the Boston Symphony in Springfield will be a part of Dr. Serge Koussevitsky's farewell

SERGE KOUSSEVITSKY

tour. Dr. Koussevitsky is celebrating his 25th year with the Boston Symphony this season and will retire as music director of the Boston Symphony at the close of the current season. This will be his only and final appearance in Western Massachusetts.

The occasion, too, will mark the first time that the Springfield Symphony has been associated with the presentation of music other than its own. The association has been accorded the honor of sponsoring Dr. Koussevitsky's final appearance in this area because of the close relationship between the two orchestras. Alexander Leslie started his conducting career in the first Tanglewood school sessions held for this purpose. Since that time Dr. Koussevitsky and George E. Judd, manager of the Boston Symphony, have shown considerable interest in Mr. Leslie's career, as well as the career of the local symphony and have always been ready to assist when possible. One evidence of their interest in our conductor was indicated by the invitation Mr. Leslie received to guest conduct the Boston Pops two seasons ago.

Mrs. Wallace pointed out that the first concert of the Springfield Symphony will be held on the 25th in the Municipal Auditorium at 8.30 p. m. and that the guest artist that evening will be Richard Burgin, concert master and associate conductor of the Boston Symphony.

Season tickets to the Springfield Symphony series may be purchased at the Symphony Office, 49 Chestnut St.; at Steinert's or at the Auditorium box-office on the night of the first concert, on the 25th.

PROVIDENCE, R. I.
JOURNAL

OCT 23 1948

KOUSSEVITZKY LAUDS WORK

Harvard Music Teacher's Composition Termed "Little Masterpiece"

Boston, Oct. 22.—(AP)—A young Harvard music teacher today heard his first symphonic work applauded by Boston Symphony Orchestra Conductor Serge Koussevitzky as "a little masterpiece."

Composer Irving Fine's "Toccata Concertante" received a hearty ovation from the musicians and a capacity audience of 2700 at an afternoon concert.

Fine, 34, is a Boston native and assistant professor of music at Harvard.

Orchestre National

BY WARREN STOREY SMITH

The concert given at Symphony Hall last evening by the Orchestre National of France under Boston's conductor-elect, Charles Munch, was in many respects an enjoyable experience. Even more was it an instructive one.

We of this country are conditioned to a certain type of orchestra, the international orchestra, of which the prime example is the Boston Symphony, though the New York Philharmonic or the Philadelphia Orchestra would serve quite as well for purposes of illustration. A national orchestra is something else again, whether it is French, German, English or what you will. The glory of French orchestras is and long has been the woodwind section. It is not for nothing that so many Frenchmen occupy woodwind first desks in America, but to one habituated to the American orchestra, the strings of the Orchestre National last evening sounded thin, the brass tinny.

The most disappointing number from my point of view was the "Fantastic" Symphony of Berlioz. And not only because I am used to hearing it from Dr. Koussevitzky and the B. S. O. I heard Mr. Munch himself do it with the Philharmonic in New York last season and was tremendously impressed. But the Orchestre National is not the Philharmonic. In Ravel's "The Tomb of Couperin" and Debussy's "The Sea," there were many admirable moments. Yet they were chiefly when the woodwinds were to the fore. No wonder Debussy made them the core of his orchestra. He knew what he had to deal with.

In matters of precision, phrasing, etc., the Orchestre National is an admirable body. We have long known that French musicians are excellent musicians. This matter of tone is something else again. Nor is it necessarily a question of right or wrong, good or bad. It is merely a matter of standards, of taste.

To continue on the personal tack, the hit of the evening, so far as I was concerned, was no one of these French pieces, but the Toccata of our own Walter Piston, which Mr. Munch commissioned last spring and is being extensively played on this tour. This Toccata is music of great vigor and vitality, with an ingeniously contrasted middle section, in which the woodwinds (those woodwinds again) were prominent. Mr. Piston should have been brought to the stage. Instead, he modestly bowed his acknowledgements from his seat on the floor. Mr. Munch said the other day that when he took over in Boston he would see that the American composer had his due. If he does as well by the others as he did by Mr. Piston last evening, there is nothing to fear in that respect. As for French music, we learned immediately that he is generally dependable in it. Last night's concert, under the local sponsorship of the French Center of New England, attracted an audience that did not quite fill the hall. But its enthusiasm knew no bounds.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Blessings brighten as they take their flight. Dr. Koussevitzky is beginning this, his last season, at a point above what we had come to regard as the peak of his powers. Or so it seemed on Friday of last week and again yesterday afternoon. The opening program found him and his responsive orchestra glorifying the already familiar. Yesterday they were engaged in disclosing to us an exacting work not a measure of which had been heard before, the 40-year-old Seventh Symphony of Mahler. Also on the program was Ravel's arrangement of Moussorgsky's "Pictures at an Exhibiti n." Regarding the performance of that particular Koussevitzian war horse, I am in no position to speak, though I can well imagine its excellence. The Mahler was all that I could take in, in one afternoon.

If the Seventh Symphony were a flawless masterpiece we would not have had to wait so long to hear it. On the other hand, did it not possess some qualities it would have continued to remain undisturbed. Actually, its virtues far outweigh its faults. By a curious coincidence Dimitri Mitropoulos has announced for next month the first New York performance of it in 25 years. With yesterday's audience it made a pronounced hit, and it is easy to prophesy that now that we have made its acquaintance we are not going to let it out of our sight for very long.

It has been the practice of conductors in other cities to play not the entire work but the second and fourth of the five movements, each of which has been given the title of Night music. They are of the utmost charm and attractiveness, even if the first of them is overlong, considering the relatively slender quality of its material. In the other Mahler adds to the orchestra a guitar and a mandolin, and with ravishing effect. Either of them could stand alone, and that in all these years they have managed to escape local performance is something of a mystery.

Between these Serenades comes a Scherzo, marked Shadowlike, hardly less delightful than they are, and played yesterday with a miraculous deftness. But what of the rest? In the first place, the work as a whole scarcely adds up to an organic symphony, in the classical sense. And whereas in the opening movement we find Mahler at his most intense, his most powerful: pregnant themes handled in masterly fashion, a sweeping eloquence, a passionate lyricism; in the Rondo finale his melodic inspiration deserts him. Though he starts off promisingly, it is not long before he is merely marking time; and he ends (to change the metaphor) by pulling himself up by his own bootstraps. There is a brave sound, but the substance is hollow. That still did not discourage yesterday's audience. Koussevitzky received an ovation and he deserved it.

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Mr. Muench will take over the conductorship of the Boston Symphony Orchestra next season. For the record, let it be known that he is a man of fine stature, has a shock of white hair and a profile which should be the delight of every "proper Bostonian." He conducts easy, yet every cue is direct and his regard for the composer's rhythms and nuances is always just.

The French orchestra may be likened to our own NBC orchestra as it plays primarily for the Paris radio. The American listener, accustomed to the lush tones of our permiere orchestras, may find the tone of the French orchestra a bit on the cold side. The extreme purity of the choirs apparently does not permit the myriad tonal effects evoked by, let us say, the Boston or Philadelphia orchestras. However, within its framework this French orchestra has everything. There are virtuoso players; the brasses are gorgeous; the woodwinds almost sexless in their purity and the strings can be brilliant. Never have we heard finer percussionists than tonight and in the "Symphoniw Fantastique" of Berlioz and the final "L'Apprenti Sorcier" of Dukas, they performed magnificently.

During the past few months we have heard no less than four performances of the Berlioz symphony. Some have been more colorful, but none had the intensity, the stark awfulness of the reading tonight. The March to the Scaffold was hair-raising; the final Walpurgisnight's Dream was terrifying. On the other hand, the lovely pastorale portraying a Scene in the Fields was exquisite in its tenderness and tonal beauty. All this was accomplished by Mr. Muench with a minimum of effort. He let the music speak for itself. He brought forth an amazingly flexible range of dynamics and showed an artist's respect for rhythms.

Special Composition

Compliment was paid the American composer. Walter Piston's "Toccata" was composed for this tour at the request of Mr. Muench. It provided opportunity for vituoso display but its exterior brilliance was greater than its inner illumination. Mr. Muench provided a difinitive reading and the orchestra a thrilling performance.

Debussy's lovely tone poem "La Mer" has had some magnificent performances hereabouts, notably those given by Koussevitzky and the Boston Symphony Orchestra. The performance tonight was as remarkable as it was different from any we have herd. Instead of evoking a great variety of color from his orchestra, Mr. Muench provided a straight-forward reading, relying on strict rhythms for his effects. Particularly impressive was the episode of the "Dialogue of the wind and sea" and the "Play of the waves." The flowing grace of the musical line and the pulsating rise and fall of the music were further proof of the musical stature of Charles Muench.

The concert closed with a splendid, rollicking performance of "The Sorcerer's Apprentice." It brought forth a real ovation, one that was fully deserved. Smith College is to be congratulated and thanked for bringing this fine orchestra to us.

The next concert on the series will be given November 19 when the Negro soprano, Ellabelle Davis, will be heard.

MUSIC

New Fine Toccata and Vaughan Williams' Sixth by the Boston Symphony

By CYRUS DURGIN

Three-quarters of the mu[illegible] at the Boston Symph[illegible] concerts this week [illegible] and the other [illegible] Strauss's "T[illegible] young in spirit [illegible] and in the magically [illegible] noon, makes a [illegible] able program.

The youngest [illegible] the Toccata Concertante [illegible] 1947 [illegible] 33-year-old I[illegible] Fine of the Harvard music faculty. The performance was the first an[illegible] Next in chronology [illegible] Sixth Symphony by 76-year-old Vaughan Williams, given its American premiere at last Summer's Berkshire Festival and introduced to Boston yesterday. As for the Piano Concerto [illegible] late Maurice Ravel, that dates from 1931. The soloist this week is the same able and gifted pianist who introduced it here in 1932, Boston's own Jesus Maria Sanroma.

All over the lobby at intermission, they were punning on Fine's name and his piece. The Fine music is fine music, indeed; no piddling little curtain-raiser, but a well-proportioned toccata in a concertante style, fully but deftly orchestrated, logically constructed and sparkling.

Knowing Fine's great admiration for Stravinsky, I had half-expected the Toccata to be deeply influenced by that composer. But the work actually is distinctive and original, with only a few Stravinskyan touches. The ideas are salient, the texture alive but by no means a mass of dissonance. You might call the style impersonal, in its bustling way, yet at the same time it is music of both color and feeling.

This Toccata looks like a [illegible] addition to the repertory [illegible] all means it should be repeated [illegible] season. The composer appeared on the stage and was [illegible] received.

Age is no barrier [illegible] tion, as the late [illegible] Wagner, Verdi and others [illegible] proved. Though [illegible] Vaughan Williams [illegible] stirring and turbulent pages [illegible] Sixth Symphony. Though probably too long, the score sings, dances and roars its robust course up to the finale, which is an [illegible] slow time and a most [illegible] tranquil species of music. I gathered some cuts had been made; perhaps a few more would do no harm.

The nature of this modern English work suggests an emotional basis as well as purely music construction. But Mr. Williams has said nothing on that point so we'll have to accept the symphony just as "pure" music. But is that sudden burst of melody in the third movement a phrase of [illegible]

Ravel's bizarre [illegible] at times droll Piano C[illegible] soloist of [illegible] Sanroma [illegible] faded. [illegible] of slick [illegible] speed. [illegible] yesterday [illegible] play [illegible] All [illegible] told [illegible]

Mr. K[illegible] with "T[illegible] the work [illegible] time it was a miracle of [illegible] wit.

Previe

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Preview of Symphony Program—Münch With French Orchestra

Irving Fine of the music faculty at Harvard, whose Toccata Concertante will have its first performance at this week's concerts of the Boston Symphony Orchestra.

Vaughan Williams' Sixth; Irving Fine's New Toccata

Ralph Vaughan Williams' Sixth Symphony, composed in 1947, will be given its second American performance by the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts this week end in Symphony Hall. The work was first produced in this country by the Boston Symphony at the Berkshire Festival last summer. Dr. Serge Koussevitsky will direct.

The program will open with the première of "Toccata Concertante" by Irving Fine, his first orchestral work. Mr. Fine is a native of Boston and is now Assistant Professor of Music at Harvard. Also to be heard are the Ravel Piano Concerto with Jesús Maria Sanromá at the keyboard, and "Till Eulenspiegel's Merry Pranks" by Richard Strauss.

Miles Kastendieck, reviewing the Williams Sixth at its Tanglewood performance, has this to say of its character:

"Born in the years of World War II, the symphony reflects its influence on a poetic mind which holds to its belief despite its travail. It opens in conflict and closes in pronouncement. The violence and the anguish which clash periodically through three movements merge into a serenity beneficent in aspect and profound in meaning. The faith that was challenged triumphs, even reaching out for newer horizons."

* * *

W. H. Haddon Squire, writing from London after the première, said that "in the Sixth Symphony we seem to hear the personal merge into the national and the national into the universal."

There are four distinct movements — Allegro, Moderato, Scherzo, and Epilogue — but they are played without break. Williams uses the conventional symphonic instrumentation. His idom is modern, but his underlying harmonies are distinctly modal in character.

In Mr. Williams' own analysis of his new symphony for the program of the Royal Philharmonic Society, he completely eliminates anything of a programmatic nature and writes in a technical vein.

He describes the Scherzo as being "fugal in texture but not in structure," and his sense of humor crops out as he goes on to speak of this movement.

"The woodwind experiment as to how the fugue subject will sound upside down," he says, "but the brass are angry and insist on playing it the right way up, so for a bit the two go on together and to the delight of everyone, including the composer, the two versions fit, so there is nothing to do now but to continue, getting more excited . . ."

* * *

Mr. Williams writes that it is difficult to describe the last movement analytically. "It is directed to be played very soft throughout," he explains. "The music drifts about contrapuntally with occasional whiffs of theme. . . . At the very end the strings cannot make up their minds whether to finish in E-flat major or E minor. They finally decide on E minor which is, after all, the home key."

Irving Fine, whose first work for orchestra will open this program, is identified with the younger group of Boston composers. He took his Master's degree in music at Harvard University, where he studied theory and composition under Walter Piston, Edward Burlingame Hill, and A. Tillman Merritt. He continued his studies under Nadia Boulanger in Cambridge and in France.

Mr. Fine composed his "Toccata Concertante" in the summer of 1947 and scored it for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, and tuba, tympani, side drum, bass drum, cymbals, piano and strings.

The word toccata, Mr. Fine explains, has been used in connection with concerted music of a fanfare-like character, and it is in this sense that he uses the term. He describes his composition as follows:

* * *

"The piece is roughly in sonata form. There is a short, fanfare-like introduction containing two motives which generate most of the subsequent thematic material. The following exposition . . . makes prominent use of an ostinato and is rather indeterminate in tonality."

Several themes, lyrical in character, are introduced and entrusted chiefly to solo wind instruments supported by string accompaniment. These are developed into a climax which moves at once into a recapitulation of earlier material. The whole piece is then rounded off by an extended coda.

Mr. Fine admits to having been influenced by Stravinsky. His work reflects Stravinsky in the latter's classical vein, but his themes are less distorted than Stravinsky's, and he maintains a sense of tonality, though at times not too well defined. The work takes slightly more than 10 minutes to perform.

H. R.

Ellsworth Ford

Jesús María Sanromá, soloist at this week's symphony concerts in Ravel's Piano Concerto, which he introduced to Boston in

Conductor Concentrates On Music of Native Land

By L. A. Sloper

Charles Münch, conductor-elect of the Boston Symphony Orchestra, brought the Orchestre National of France to Symphony Hall last night in the course of a tour of America. The program consisted of Berlioz's "Symphonie Fantastique," Walter Piston's Toccata, Ravel's "Le Tombeau de Couperin," and Debussy's "La Mer." The concert was under the local sponsorship of the French Center in New England. The hall was not filled, but the enthusiasm was unbounded.

The concert was of great value in introducing to Bostonians the French style of playing: French music by a French orchestra under a French conductor. There are marked differences between this French style and that of American orchestras, and these differences are expressive of the French genius itself. The most characteristic of them are precision, balance and clarity. In these qualities the Orchestre National would be hard to beat.

* * *

The fundamental of all French art is an Apollonian restraint: nothing too much. And this is most apparent in the tone of the orchestra, which is less lush, more cool, more chaste than that of American orchestras. It has feeling, but no Schmalz. In turn, it is this quality which brings out the precision, balance and clarity of the playing.

The woodwinds of course are most conspicuously benefited by this classical attribute. (The French set the standard everywhere for this department.) Their phrasing is exquisite, and it is not covered up by the ensemble.

The strings have been called dry. An unfortunate word. It would be better to say that they reflect the thin, erect calm of an ancient civilization.

The brass is powerful enough, but it has not that piercing quality of the American brass. It is easier on the ear, and it does not dominate the rest of the orchestra.

And the amazing bells—in the Berlioz symphony we were introduced to them. They are real bells, and their tone makes one realize what the expression "clear as a bell" means; it has none of the off-key overtones of the cylindrical, vertical so-called bells that we are accustomed to endure.

* * *

The program served also to bring out Mr. Münch's best qualities. It is natural that he should be at his best in French music. He gave the French version of violent emotion in the "Fantastique." It was less exciting than the accounts of leaders with more heart-on-the-sleeve antecedents, but more believable. The fine flower of the French tradition, delicate, sufficiently sincere but older and slightly ironical, was given us in the refined delicacies of Ravel.

The Toccata of Piston seemed out of place on this program, possibly because it has just been written, but also because it has little of the French style. It sounds as if it had been commissioned, and indeed it was, and by Mr. Münch, who has a great admiration for Mr. Piston's work. Somehow I feel that this composition will not add much to the composer's reputation, which is already high.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony program begins with a work, new to Boston, of a young composer who has not yet found himself, the Toccata Concertante of Irving Fine. It continues with one by a composer who found himself long ago but seems in recent years to have forgotten how he got there, and who, in point of age, has exceeded the life span allotted by the Psalmist. This work, also new here is the Sixth Symphony of Vaughan Williams. Composed between 1944 and '47, it is a war symphony and according to Dyneley Hussey, states "with that downright forcefulness which has always been a characteristic of Vaughan William's utterance what he feels about the war, and then turns at the end to a meditation upon an ideal and other wordly peace."

The meditation is one of the most curious movements to be found in any symphony, old or new. The composer calls it an Epilogue; it proceeds from first to last in an unbroken pianissimo, and its musical construction is so vague that it might well have gone on forever. Fortunately, it did not.

In the three preceding movements we receive abundant evidence that England's foremost composer can still manipulate musical material, though he seems to have lost the knack of inventing it significantly. There is also the plain suggestion of war psychology already mentioned. Dr. Koussevitzky, who gave this work its American premiere at Tanglewood last summer, evidently believes in it and conducted it yesterday with care, devotion and enthusiasm. The piece's reception by the audience was at least cordial, as was that accorded Mr. Fine's Toccata, the first music by this assistant professor of music at Harvard to be played by our orchestra.

Almost anything can be called a toccata and this piece of Mr. Fine's has some of the energy and brilliance primarily associated with the term, as well as the lyrical section proper to the sonata form, in which the piece is cast. Mr. Fine here displays technical skill and agreeable powers of invention. As yet no clear individuality is present.

The only familiar music yesterday was the concluding number, Strauss' "Till Eulenspiegel." Conductor and orchestra became letter perfect in this genial tone poem long since, but their peformance of it has never become perfunctory. The remaining item, the charming, if rather slight, Piano Concerto of Ravel, was played for the second time at the regular concerts, and, as at the Boston premiere in 1932, the pianist was Jesus Maria Sanroma. This is the music in which Mr. Sanroma excells. He responds naturally to the pronouncedly jazzy elements in the first and third movements and he handled beautifully the lyric flow of the Adagio. It was good to have Mr. Sanroma with us again, and there were many recalls for him and for Dr. Koussevitzky, in whose hands the orchestral part had also received its due, and a little more besides.

BOSTON HERALD, SATURDAY, OCTOBER 23, 1

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the third concert of its 68th season in Symphony Hall yesterday afternoon. Jesus Maria Sanroma, pianist, was the soloist. The program:

Toccata Concertante .... Irving Fine
Symphony No. 6 ...... Vaughan Williams
Concerto for Piano and Orchestra
Ravel
Till Eulenspiegel .... Strauss

By RUDOLPH ELIE

After nearly five years (and it's five years too long), Jesus Maria Sanroma returned to his old place at the keyboard in Symphony Hall yesterday afternoon and, with Dr. Koussevitzky and the orchestra in fine fettle behind him, stole the show in a brilliant performance of Ravel's piano concerto.

We shouldn't, I suppose, begrudge Mr. Sanroma those five years away from us, for he has been using them to achieve a reputation in South and Central America that far exceeds his reputation here and that, heaven knows, is impressive enough. But it was a pleasure to hear again his strong, clean-cut playing, to marvel at his extraordinary technic (who can do glissandi as perfectly as he?), and to wonder at his absolute command of rhythm whether it be the intricate cross rhythms and percussive beats of the finale or the gentle flow of the slow movement.

The Concerto itself is a gem. Although finished in 1932, two years too late to be performed during the 50th anniversary season of the Boston orchestra as Ravel intended it to be, few if any concertos written for piano and orchestra since have equalled it either as music or as entertainment. The first movement, liberally scattered with "blue" intervals, seems to lend credence to the oft-told story about Ravel and Gershwin.

It seems that Gershwin wrote to Ravel and asked if he'd consent to give him instruction in composition, inquiring what his fee would be. Ravel, so the story goes, replied with a query. "How much money do you make a year?" he asked. Gershwin wrote that he made about $100,000 a year. "In that case," replied Ravel, "I had better take lessons from you." However that may be, the fact is the first movement of Ravel's Concerto has a strong Gershwin flavor though, without being in the least cavalier to that talented composer, it is on a higher and more artistic level. The slow movement, with its serene opening for piano solo and its equally beautiful close for solo English horn (exquisitely played by Mr. Speyer, by the way), is marvelous, while the finale with its contrasting rhythms and capricious melody, is altogether captivating. Dr. Koussevitzky and the orchestra have seldom done a better job of accompanying a soloist, and all concerned got a hearty reception from the audience.

The concert opened with a brief but highly competent orchestral essay by Irving Fine, an assistant professor of music at Harvard, whose smaller works, heard hereabouts from time to time, are exceptionally graceful. The Toccata Concertante, on a more ambitious scale though still not quite sustained enough to prove much of anything, displayed a fine economy of style, a sure orchestral sense and an attractive though slightly dry melodic invention. Offhand I would say it is one of the better short pieces for orchestras, but it would be interesting to hear a longer work by Mr. Fine in a less academic vein.

I may as well confess to an appalling disinterest in the music of Vaughan Williams. The Fifth, or London, Symphony, I like very much. The Sixth, though it has some beautiful moments and some gifted writing for orchestra, as witness the closing of the first movement against the accompaniment of the harp just doesn't get to me. So, rather than prejudice the reader against it, I can only say that I recognize the artist at work and admire both his craftsmanship and his integrity, and that the flaw must be in me somewhere. It was, in any case, given a devoted reading by Dr. Koussevitzky, and it was very well received by the audience.

Richard Burgin conducts the orchestra next week, the program offering Brahms' Third Symphony, Poulenc's Concerto for Organ and Strings (E. Power Biggs, soloist) and Hindemith's Metamorphosis of Themes by Weber.

THE WORLD OF MUSIC

The Competition in Conductors Grows As NCAC Builds List to Twenty-six

By ROSS PARMENTER

HAVING more than sixty conductors under its management, Columbia Artists still dominates the field. But the handling of conductors is no longer as much a one-management affair as it used to be. National Concert and Artists Corporation, which had only seven conductors under its wings a year and a half ago, now has twenty-six. Among the eminent newcomers to the fold are Hans Knappertsbusch of the Vienna Opera and the Vienna Philharmonic, Victor de Sabata of Italy, who is coming to be a guest conductor of the Pittsburgh Symphony, and Fritz Reiner, who is managed jointly with S. Hurok.

NCAC manages most of the conductors of the Metropolitan Opera. In addition to Mr. Reiner, it has Fritz Busch, Fritz Stiedry and Emil Cooper, and recently it acquired Giuseppe Antonicelli and Thomas Mayer. Other additions in the last year include Frieder Weissmann, conductor of the Scranton Philharmonic; José Echaniz, who is starting his first season as director of the Grand Rapids Symphony; Issay Dobrowen, who has been conducting in Sweden, and the young composer-pianist Lukas Foss, who is planning a career as a conductor.

SPLIT: The four musicians who began playing together in 1942 as the Guilet Quartet have come to a parting of the ways. An ensemble with the same name, however, will continue in existence, for Daniel Guilet, the leader, has assembled three other musicians to join him. The new second violinist is Joseph Rabushka, the violist Rolf Persinger, the son of Louis Persinger, and the 'cellist Ralph Oxman. Two members of the old quartet, Frank Brieff, viola, and Lucien Laporte, 'cello, are forming a new quartet of their own. Jac Gorodetzky, the second violinist of the original ensemble, has been playing with the CBS Symphony

APPRECIATION: Aaron Copland feels that John Kirkpatrick William Kapell, Leo Smit and Andor Foldes are the four pianists who have done most for his music. As a gesture of appreciation he has dedicated a Blues to each of them. The four pieces are being published simultaneously. In order not to play favorites, the composer plans to put a copy for each pianist in the same mail the day the Blues appear. The pianists will have to work it out themselves as to who will give the first performance.

PROVINCIAL: Bostonians did not turn out in any great numbers when the New York Philharmonic-Symphony, under Leopold Stokowski, recently visited their city. Symphony Hall was less than three-quarters full. Indeed, Boston music lovers have proved so consistently cold to visiting orchestras that Critic Rudolph Elie Jr. of the Boston Sunday Herald, afraid they might prove similarly chilly to the Orchestre National of France, felt called upon to berate them.

"It is a rewarding experience to hear other orchestras," he wrote, "and it is a provincial attitude in the least to fancy that our orchestra is so musically unapproachable that no other could possibly equal it."

SYMPHONY CONCERT

Another series of Sunday [illegible] by the Boston Symphony Orchestra in the [illegible] year of Dr. Koussevitzky's directorship, was begun yesterday afternoon in Symphony Hall with the capacity audience [illegible] applause. [illegible]

Two other [illegible] heard here previously [illegible] season, were Vivaldi's Concerto in D Minor for orchestra with organ, and the Beethoven Seventh Symphony. Since each of these works was critically reviewed earlier in the month any detailed analysis of yesterday's performance would be superfluous. In general it should be noted that the orchestra, as well as the director, was in exceptional fine form, as both have been all season.

After recently listening to the thinner and less sensuous tone of the strings and brass of the Orchestre Nationale in the same hall, the tonal effects yesterday seemed unusually opulent. In fact any visiting orchestra, foreign or domestic, brings home the realization that the string tone of the Bostonians is unsurpassed.

This was [illegible] Vivaldi Concerto [illegible] work which Dr. Koussevitzky used to open both his first and [illegible] seasons in Symphony Hall. [illegible] ingratiating sound of all the strings, enhanced by [illegible] support from the organ made this work an [illegible]

The brass [illegible] share of glory [illegible] At An Exhibition [illegible] ing success [illegible] de force [illegible] amazing [illegible] and good taste [illegible] equalled Koussevitzky [illegible] tion.

His reading of the Beethoven Symphony was [illegible] brilliantly persuasive. The theatrical effect of the speed of the final movement is open to debate, but there is no question that it provides an exciting finish, and that the audience reacted as if it were nothing short of electric.

ARD BURG
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SYMPHONY

BY WARREN

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WASHINGTON, PA.
OBSERVER
OCT 22 1948

Monday Music Club Hears Report Of Music Festival

Mrs. G. Herschel Fetherlin entertained the members of the Monday Music Club at her North avenue home Monday night. A large number of members and guests were present.

President Mrs. C. Clyde Stone was in charge.

The evening's program was devoted to the consideration of the work done at the Berkshire Music Festival held annually in Tanglewood at Lenox, Mass. under the direction of Dr. Serge Koussevitsky with the Boston Symphony Orchestra.

The [illegible] of the program was a paper prepared by Mrs. Margaretta D. Stewart who attended the Festival. She gave a vivid account of the many musical activities which are contained in this very important phase of American musical life.

The paper first described the beautiful mountain scenery which forms the setting for the event and the historical background of the locality. She continued by [illegible] of the great families of the [illegible] era and of the literary colony whose member, Nathaniel Hawthorn wrote "Tanglewood Tales".

Then following were brief sketches of the important musical personages who had feature roles in the past season's events. The programs this year ranged from the pure classics of Bach and Mazart to the ultra-modern compositions of Walter Piston, Darius Mil Laud, Stravinsky, Hindemith, and Aaron Copland. Dr. Koussevitsky has done a great deal to encourage the new composers and by [illegible]ng this he has given the musicians the opportunity of judging between the old and the new.

In the absence of Mrs. Stewart the paper was read by Miss Eva MacGinnis, program chairman.

Recordings of the First, Third and Fourth Brandenburg concerts by Bach were played after which Mrs. Lucius McK. Crumrine served as moderator for a discussion period.

During the brief business session the members voted to make a contribution to the Community Chest.

Oct 25

MUSIC

Herald

Sunday Symphony

The first concert of the Boston Symphony Orchestra's Sunday afternoon series was given yesterday afternoon in Symphony Hall, Serge Koussevitzky conducting the following program:

Concerto in D minor for orchestra and organ .... Vivaldi
"Pictures at an Exhibition" .. Moussorgsky
Symphony No. 7 .... Beethoven

The capacity audience which had made its way through the rain yesterday afternoon to hear Serge Koussevitzky conduct the opening concert of the Sunday series was rewarded with a performance of the three choice and familiar works on the program that was nothing short of thrilling.

As at the first of the Friday concerts this year, the opening number was the classic Vivaldi concerto with which Koussevitzky began his first concert as leader of the Boston Symphony 24 years ago. The strict form of this work, the classic texture of the accompaniment and the strength and craft of the composer sprang to life yesterday in a beauty that seemed extraordinarily fresh and invigorating for a piece that is over two centuries old.

The "Pictures at an Exhibition," which was played at the second of the Friday concerts this year, also commemorates an anniversary. It had been orchestrated by Maurice Ravel only the year before Koussevitzky played it in his first season in Boston. The breadth and stature of the descriptive power of this music was yet more vivid in yesterday's performance than ten days ago.

The Beethoven Seventh Symphony made a brilliant second half for the concert. Every choir of the orchestra was at its best, and the splendor of the symphony shone in its heroic proportions from the first note to the last. The audience responded to the outstanding performance with warm applause.

NEW YORK, N. Y.
~~PM~~
STAR
OCT 26 1948

Music . . . by Robert A. Hague

Howard Shanet to Conduct Queens Symphony Orchestra

When it opens its annual series of five concerts on Thursday, the Queens Symphony will have young Howard Shanet as conductor. Shanet is the Brooklyn-born lad who went to Tanglewood three summers ago to get a chance to conduct, won a smile from Koussevitzky with his performance of the first movement of Dvorak's *New World Symphony*, and an invitation from Leonard Bernstein to become his assistant at the NYC Symphony last fall. Earlier this year Shanet conducted the Broadway revival of Marc Blitzstein's opera, *The Cradle Will Rock*.

Howard Shanet

Equipped with a thorough musical education from Columbia University, where he was a Pultizer Scholar, he served as bandleader of the Iwo Jima Army Garrison during four and a half years in the Army; was apprentice to Fritz Stiedry, conductor of the Metropolitan Opera Company; has studied with Brohuslav Martinu, Aaron Copland and Arthur Honegger; and was once invited to Cleveland to be the only private pupil of Dr. George Szell, conductor of the orchestra there.

Shanet will open the seventh season of the Queens Symphony, an all-amateur, non-profit orchestra which was founded by a group of local residents to provide the opportunity of orchestral experience for nonprofessional instrumentalists and to offer the benefits of a musical scholarship to a talented student from Queens, who will be able thereby to continue his musical education.

* * *

A radical departure for a standard symphony orchestra is evident in the plans of the Louisville Philharmonic to build its season around the composer. For each of the six pairs of subscription concerts the orchestra, under Robert Whitney, has commissioned a composer to write a ten-minute work to be given its world premiere in Louisville. The six who have accepted commissions are Roy Harris; Darius Milhaud, French composer now living and teaching in the U. S.; Joaquin Rodrigo, the blind Spanish composer; Virgil Thomson, *N. Y. Herald Tribune* music critic and composer; Dr. Claude Almand, young teacher-composer of the University of Louisville School of Music; and Gian Francesco Malipiero, Italian composer. The Messrs. Thomson, Milhaud, Almand and Harris are scheduled to conduct the premieres of their compositions.

Vol Oct 23

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony program begins with a work, new to Boston, of a young composer who has not yet found himself, the Toccata Concertante of Irving Fine. It continues with one by a composer who found himself long ago but seems in recent years to have forgotten how he got there, and who, in point of age, has exceeded the life span allotted by the Psalmist. This work, also new here is the Sixth Symphony of Vaughan Williams. Composed between 1944 and '47, it is a war symphony and according to Dyneley Hussey, states "with that downright forcefulness which has always been a characteristic of Vaughan William's utterance what he feels about the war, and then turns at the end to a meditation upon an ideal and other wordly peace."

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In the three preceding movements we receive abundant evidence that England's foremost composer can still manipulate musical material, though he seems to have lost the knack of inventing it significantly. There is also the plain suggestion of war psychology already mentioned. Dr. Koussevitzky, who gave this work its American premiere at Tanglewood last summer, evidently believes in it and conducted it yesterday with care, devotion and enthusiasm. The piece's reception by the audience was at least cordial, as was that accorded Mr. Fine's Toccata, the first music by this assistant professor of music at Harvard to be played by our orchestra.

Almost anything can be called a toccata and this piece of Mr. Fine's has some of the energy and brilliance primarily associated with the term, as well as the lyrical section proper to the sonata form, in which the piece is cast. Mr. Fine here displays technical skill and agreeable powers of invention. As yet no clear individuality is present.

The only familiar music yesterday was the concluding number, Strauss' "Till Eulenspiegel." Conductor and orchestra became letter perfect in this genial tone poem long since, but their peformance of it has never become perfunctory. The remaining item, the charming, if rather slight, Piano Concerto of Ravel, was played for the second time at the regular concerts, and, as at the Boston premiere in 1932, the pianist was Jesus Maria Sanroma. This is the music in which Mr. Sanroma excells. He responds naturally to the pronouncedly jazzy elements in the first and third movements and he handled beautifully the lyric flow of the Adagio. It was good to have Mr. Sanroma with us again, and there were many recalls for him and for Dr. Koussevitzky, in whose hands the orchestral part had also received its due, and a little more besides.

BOSTON HERALD, SATURDAY, OCTOBER 23, 1

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the third concert of its 68th season in Symphony Hall yesterday afternoon. Jesus Maria Sanroma, pianist, was the soloist. The program:

Toccata Concertante .... Irving Fine
Symphony No. 6 .... Vaughan Williams
Concerto for Piano and Orchestra
Ravel
Till Eulenspiegel .... Strauss

By RUDOLPH ELIE

After nearly five years (and it's five years too long), Jesus Maria Sanroma returned to his old place at the keyboard in Symphony Hall yesterday afternoon and, with Dr. Koussevitzky and the orchestra in fine fettle behind him, stole the show in a brilliant performance of Ravel's piano concerto.

We shouldn't, I suppose, begrudge Mr. Sanroma those five years away from us, for he has been using them to achieve a reputation in South and Central America that far exceeds his reputation here and that, heaven knows, is impressive enough. But it was a pleasure to hear again his strong, clean-cut playing, to marvel at his extraordinary technic (who can do glissandi as perfectly as he?), and to wonder at his absolute command of rhythm whether it be the intricate cross rhythms and percussive beats of the finale or the gentle flow of the slow movement.

The Concerto itself is a gem. Although finished in 1932, two years too late to be performed during the 50th anniversary season of the Boston orchestra as Ravel intended it to be, few if any concertos written for piano and orchestra since have equalled it either as music or as entertainment. The first movement, liberally scattered with "blue" intervals, seems to lend credence to the oft-told story about Ravel and Gershwin.

It seems that Gershwin wrote to Ravel and asked if he'd consent to give him instruction in composition, inquiring what his fee would be. Ravel, so the story goes, replied with a query. "How much money do you make a year?" he asked. Gershwin wrote that he made about $100,000 a year. "In that case," replied Ravel, "I had better take lessons from you." However that may be, the fact is the first movement of Ravel's Concerto has a strong Gershwin flavor though, without being in the least cavalier to that talented composer, it is on a higher and more artistic level. The slow movement, with its serene opening for piano solo and its equally beautiful close for solo English horn (exquisitely played by Mr. Speyer, by the way), is marvelous, while the finale with its contrasting rhythms and capricious melody, is altogether captivating. Dr. Koussevitzky and the orchestra have seldom done a better job of accompanying a soloist, and all concerned got a hearty reception from the audience.

The concert opened with a brief but highly competent orchestral essay by Irving Fine, an assistant professor of music at Harvard, whose smaller works, heard hereabouts from time to time, are exceptionally graceful. The Toccata Concertante, on a more ambitious scale though still not quite sustained enough to prove much of anything, displayed a fine economy of style, a sure orchestral sense and an attractive though slightly dry melodic invention. Offhand I would say it is one of the better short pieces for orchestras, but it would be interesting to hear a longer work by Mr. Fine in a less academic vein.

I may as well confess to an appalling disinterest in the music of Vaughan Williams. The Fifth, or London, Symphony, I like very much. The Sixth, though it has some beautiful moments and some gifted writing for orchestra, as witness the closing of the first movement against the accompaniment of the harp just doesn't get to me. So, rather than prejudice the reader against it, I can only say that I recognize the artist at work and admire both his craftsmanship and his integrity, and that the flaw must be in me somewhere. It was, in any case, given a devoted reading by Dr. Koussevitzky, and it was very well received by the audience.

Richard Burgin conducts the orchestra next week, the program offering Brahms' Third Symphony, Poulenc's Concerto for Organ and Strings (E. Power Biggs, soloist) and Hindemith's Metamorphosis of Themes by Weber.

THE WORLD OF MUSIC

The Competition in Conductors Grows As NCAC Builds List to Twenty-six

By ROSS PARMENTER

HAVING more than sixty conductors under its management, Columbia Artists still dominates the field. But the handling of conductors is no longer as much a one-management affair as it used to be. National Concert and Artists Corporation, which had only seven conductors under its wings a year and a half ago, now has twenty-six. Among the eminent newcomers to the fold are Hans Knappertsbusch of the Vienna Opera and the Vienna Philharmonic, Victor de Sabata of Italy, who is coming to be a guest conductor of the Pittsburgh Symphony, and Fritz Reiner, who is managed jointly with S. Hurok.

NCAC manages most of the conductors of the Metropolitan Opera. In addition to Mr. Reiner, it has Fritz Busch, Fritz Stiedry and Emil Cooper, and recently it acquired Giuseppe Antonicelli and Thomas Mayer. Other additions in the last year include Frieder Weissmann, conductor of the Scranton Philharmonic; José Echaniz, who is starting his first season as director of the Grand Rapids Symphony; Issay Dobrowen, who has been conducting in Sweden, and the young composer-pianist Lukas Foss, who is planning a career as a conductor.

SPLIT: The four musicians who began playing together in 1942 as the Guilet Quartet have come to a parting of the ways. An ensemble with the same name, however, will continue in existence, for Daniel Guilet, the leader, has assembled three other musicians to join him. The new second violinist is Joseph Rabushka, the violist Rolf Persinger, the son of Louis Persinger, and the 'cellist Ralph Oxman. Two members of the old quartet, Frank Brieff, viola, and Lucien Laporte, 'cello, are forming a new quartet of their own. Jac Gorodetzky, the second violinist of the original ensemble, has been playing with the CBS Symphony

APPRECIATION: Aaron Copland feels that John Kirkpatrick William Kapell, Leo Smit and Andor Foldes are the four pianists who have done most for his music. As a gesture of appreciation he has dedicated a Blues to each of them. The four pieces are being published simultaneously. In order not to play favorites, the composer plans to put a copy for each pianist in the same mail the day the Blues appear. The pianists will have to work it out themselves as to who will give the first performance.

PROVINCIAL: Bostonians did not turn out in any great numbers when the New York Philharmonic-Symphony, under Leopold Stokowski, recently visited their city. Symphony Hall was less than three-quarters full. Indeed, Boston music lovers have proved so consistently cold to visiting orchestras that Critic Rudolph Elie Jr. of the Boston Sunday Herald, afraid they might prove similarly chilly to the Orchestre National of France, felt called upon to berate them.

"It is a rewarding experience to hear other orchestras," he wrote, "and it is a provincial attitude in the least to fancy that our orchestra is so musically unapproachable that no other could possibly equal it."

SYMPHONY CONCERT

Another series of Sunday concerts by the Boston Symphony Orchestra, in the final year of Dr Koussevitsky's directorship, was begun yesterday afternoon in Symphony Hall, with the capacity audience rising at both the beginning and end of the program to give the well beloved conductor enthusiastic and extended applause. The tribute was more than deserved for the performance of the Ravel transcription of Moussorgsky's "Pictures At An Exhibition" was probably the most vital and stirring that a Boston audience will hear for many a day.

Two other familiar works, both heard here previously in the season, were Vivaldi's Concerto in D Minor for orchestra with organ, and the Beethoven Seventh Symphony. Since each of these works was critically reviewed earlier in the month any detailed analysis of yesterday's performance would be superfluous. In general it should be noted that the orchestra, as well as the director, was in exceptional fine form, as both have been all season.

After recently listening to the thinner and less sensuous tone of the strings and brass of the Orchester Nationale in the same hall, the tonal effects yesterday seemed unusually opulent. In fact, any visiting orchestra, foreign or domestic, brings home the realization that the string tone of the Bostonians is unsurpassed.

This was most noticeable in the Vivaldi Concerto, the memorable work which Dr. Koussevitsky used to open both his first and 25th seasons in Symphony Hall. The ingratiating sound of all the strings, enhanced by the judiciously balanced support from the organ, made this work an aural delight.

The brass choir came in for its share of glory throughout "Pictures At An Exhibition." But the glowing success of this orchestral tour de force rested squarely on the amazing vitality, imagination and good taste which made up the unequalled Koussevitskian interpretation.

His reading of the Beethoven Symphony was once more brilliantly persuasive. The theatrical effect of the speed of the final movement is open to debate, but there is no question that it provides an exciting finish, and that the audience reacted as if it were nothing short of electric.

WASHINGTON, PA.
OBSERVER
OCT 22 1948

Monday Music Club Hears Report Of Music Festival

Mrs. G. Herschel Fetherlin entertained the members of the Monday Music Club at her North avenue home Monday night. A large number of members and guests were present.

President Mrs. C. Clyde Stone was in charge.

The evening's program was devoted to the consideration of the work done at the Berkshire Music Festival held annually in Tanglewood at Lenox, Mass. under the direction of Dr. Serge Koussevitsky with the Boston Symphony Orchestra.

The [illegible] of the program was a paper prepared by Mrs. Margaretta D. Stewart who attended the Festival. She gave a vivid account of the many musical activities which are contained in this very important phase of American musical life.

The paper first described the beautiful mountain scenery which forms the setting for the event and the historical background of the locality. She continued by telling of the great families of the early era and of the literary colony whose member, Nathaniel Hawthorn wrote "Tanglewood Tales".

Then following were brief sketches of the important musical personages who had feature roles in the past season's events. The programs this year ranged from the pure classics of Bach and Mazart to the ultra-modern compositions of Walter Piston, Darius Mil Laud, Stravinsky, Hindemith, and Aaron Copland. Dr. Koussevitsky has done a great deal to encourage the new composers and by [illegible]ng this he has given the musicians the opportunity of judging between the old and the new.

In the absence of Mrs. Stewart the paper was read by Miss Eva MacGinnis, program chairman.

Recordings of the First, Third and Fourth Brandenburg concerts by Bach were played after which Mrs. Lucius McK. Crumrine served as moderator for a discussion period.

During the brief business session the members voted to make a contribution to the Community Chest.

Oct 25 Herald

MUSIC

Sunday Symphony

The first concert of the Boston Symphony Orchestra's Sunday afternoon series was given yesterday afternoon in Symphony Hall, Serge Koussevitzky conducting the following program:

Concerto in D minor for orchestra and organ .... Vivaldi
"Pictures at an Exhibition" .. Moussorgsky
Symphony No. 7 .... Beethoven

The capacity audience which had made its way through the rain yesterday afternoon to hear Serge Koussevitzky conduct the opening concert of the Sunday series was rewarded with a performance of the three choice and familiar works on the program that was nothing short of thrilling.

As at the first of the Friday concerts this year, the opening number was the classic Vivaldi concerto with which Koussevitzky began his first concert as leader of the Boston Symphony 24 years ago. The strict form of this work, the classic texture of the accompaniment and the strength and craft of the composer sprang to life yesterday in a beauty that seemed extraordinarily fresh and invigorating for a piece that is over two centuries old.

The "Pictures at an Exhibition," which was played at the second of the Friday concerts this year, also commemorates an anniversary. It had been orchestrated by Maurice Ravel only the year before Koussevitzky played it in his first season in Boston. The breadth and stature of the descriptive power of this music was yet more vivid in yesterday's performance than ten days ago.

The Beethoven Seventh Symphony made a brilliant second half for the concert. Every choir of the orchestra was at its best, and the splendor of the symphony shone in its heroic proportions from the first note to the last. The audience responded to the outstanding performance with warm applause.

NEW YORK, N. Y.
STAR
OCT 26 1948

Music . . . by Robert A. Hague

Howard Shanet to Conduct Queens Symphony Orchestra

When it opens its annual series of five concerts on Thursday, the Queens Symphony will have young Howard Shanet as conductor. Shanet is the Brooklyn-born lad who went to Tanglewood three summers ago to get a chance to conduct, with a smile from Koussevitzky with his performance of the first movement of Dvorak's *New World Symphony*, and an invitation from Leonard Bernstein to become his assistant at the NYC Symphony last fall. Earlier this year Shanet conducted the Broadway revival of Marc Blitzstein's opera, *The Cradle Will Rock.*

Howard Shanet

Equipped with a thorough musical education from Columbia University, where he was a Pultizer Scholar, he served as bandleader of the Iwo Jima Army Garrison during four and a half years in the Army; was apprentice to Fritz Stiedry, conductor of the Metropolitan Opera Company; has studied with Brohuslav Martinu, Aaron Copland and Arthur Honegger; and was once invited to Cleveland to be the only private pupil of Dr. George Szell, conductor of the orchestra there.

Shanet will open the seventh season of the Queens Symphony, an all-amateur, non-profit orchestra which was founded by a group of local residents to provide the opportunity of orchestral experience for nonprofessional instrumentalists and to offer the benefits of a musical scholarship to a talented student from Queens, who will be able thereby to continue his musical education.

* * *

A radical departure for a standard symphony orchestra is evident in the plans of the Louisville Philharmonic to build its season around the composer. For each of the six pairs of subscription concerts the orchestra, under Robert Whitney, has commissioned a composer to write a ten-minute work to be given its world premiere in Louisville. The six who have accepted commissions are Roy Harris; Darius Milhaud, French composer now living and teaching in the U. S.; Joaquin Rodrigo, the blind Spanish composer; Virgil Thomson, *N. Y. Herald Tribune* music critic and composer; Dr. Claude Almand, young teacher-composer of the University of Louisville School of Music; and Gian Francesco Malipiero, Italian composer. The Messrs. Thomson, Milhaud, Almand and Harris are scheduled to conduct the premieres of their compositions.

[181]

CONCERT

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THE BOSTON SUNDAY GLOBE—OCTOBER 24, 1948

CHARD BURGIN, Concert-master and Associate Conductor of Boston Symphony, will direct sday's concert in Sanders Theatre and the Friday afternoon and Saturday evening concerts in Symphony Hall.

How the "National" Orchestra Differs From "International"

By CYRUS DURGIN

Last Wednesday's concert by the Orchestre National of Paris at Symphony Hall was a most interesting and unusual experience. In the first place it gave Bostonians an opportunity to hear French music performed by a French orchestra and interpreted by a French conductor. But more importantly it brought to mind how international we Americans are in our musical tastes and traditions.

Because we are a young country, music has been an importation with us. Our tastes have been founded on European art, and such traditions as we have were developed out of foreign sources. Now we are in the process of producing a native music, and we have made considerable progress. But in the meantime we have absorbed a good deal from practically all parts of Europe.

This is really an enviable position, because we have come upon the musical art of widely differing European cultures. Up to now the national lines of culture as well as politics in Europe have been closely drawn. Germans liked German music and not much French; the Italians were jealous of theirs, and France had her zealously fostered tastes in her own art.

Broader American Taste

I am told that even today Sibelius is never heard in Vienna, nor Mahler in Paris. This all reflects an exclusive national spirit. But with us the process has been entirely different. We have been offered German, Italian, Finnish, Austrian, French, Czech, Hungarian, Russian, English, Irish, Scottish and Swiss music. As a result the contemporary American probably has a wider acquaintance and a broader taste.

The internationalizing process has been just as true in the establishment of our symphony orchestras. First we imported musicians from Europe, and then we sent our own talent over there to be trained. Now we are training our own in this country. We have absorbed the French finesse with woodwinds, the round mellowness of German brass, and the French, Italian and German techniques and styles in the strings.

All this selection, together with manufacture of wind and percussion instruments in this country, has led to the evolution of what my friend and colleague, Warren Storey Smith, so aptly calls "the international orchestra." It has influenced the style of playing and the tone of our orchestras, which contain musicians of native birth and those of European origin.

The strictly "national" orchestra is unknown to us, except when a foreign organization comes on a visit. Thus it is a rare, enlightening experience to hear one such as the Orchestre National. It gives us a different slant on the ideal quality of orchestral sounds, on matters of interpretation and overall characteristics.

Differences in Tone

I can't say I'd like to hear that light and clear but dry French tone all the time, even in French music, but certainly it does put French music in a new light. A conductor's personality is more or less fixed and is not subject to change between one orchestra and another. Accordingly, the differences noted between Mr. Munch's appearances with the Boston and the Paris orchestras are a matter of performance rather than interpretation.

What will be most interesting, after he takes over at Symphony Hall, is whether gradually he will change the Boston Symphony tone. Some argue that he may be expected to shift it in the direction of that French quality. I don't think it will work out that way, because a conductor is limited in this respect by the racial background of the musicians before him, and also by the makes of modern instruments used. The French winds are constructed to give a lighter, shriller and brighter tone than German or American winds.

The Boston Symphony can benefit by the example of the Orchestre National in the matter of bells. At Symphony Hall they use tubular gongs which buzz and roar with jangling, tinny overtones so that you can barely hear the fundamental sound the composer wanted. The Paris orchestra used for Berlioz' "Fantastic" Symphony actual bells, with a beautiful fundamental note and practically no discordant overtones.

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nd Saturday

Oct 30

SYMPHONY CONCERT

BY WARREN STOREY SMITH

You can't exactly say that the current Symphony program, conducted by Richard Burgin, progresses from the sublime to the ridiculous. In his Third Symphony Brahms falls short of sublimity—which he didn't even attempt—and frivolous would be a better word for the remaining items, Poulenc's Concerto for organ and string orchestra, with timpani and Hindemith's Symphonic Metamorphosis of themes by Weber.

Both the Hindemith, which was done here a little less than four years ago under George Szell, and the Poulenc which was new to Symphony Hall, are good fun. Either would enliven and lighten up the ordinary symphonic program. The trouble is that they are so similar in mood and in their general approach that, as the expression goes, they kill each other. Mr. Burgin generally plans his programs more shrewdly.

These two works from contemporary hands are alike in their avoidance of the cryptic and dissonant, the dry abstractions that characterize so much modern music. Both the Frenchman and the Americanized German have aimed to please and have accomplished that purpose admirably. The respect in which the two works differ is that Poulenc's themes, though vaguely reminiscent, are his own, while Hindemith is manipulating the musical material of another, and with enormous cleverness and esprit. Those who expect to recognize the Weber themes will be disappointed. Except in the second movement they come from obscure compositions for piano duet, while this scherzo, which bears the title "Turandot," is based on the music for Schiller's play of that name (after

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MUSIC

Oct 30

Burgin Conducts Boston Symphony in Pieces by Hindemith and Poulenc

By CYRUS DURGIN

Richard Burgin, the Boston Symphony Orchestra's able concertmaster and associate conductor, yesterday afternoon made the first of his appearances this season on the stand at Symphony Hall. He offered a program that included Brahms' Third Symphony and two virtual novelties: the Concerto for Organ, Strings and Tympani, by Francis Poulenc, and Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber.

The oldsters in the audience probably got more out of Brahms' F major Symphony, which came first on the program and was given a neat and musicianly but hardly exciting performance. Poulenc and Hindemith probably appealed more to the younger listeners, and to those who have begun to find that Brahms is getting a little like a comfortable hat or a pair of worn slippers.

Poulenc's Concerto, whose solo part was played by the estimable E. Power Biggs, is a thoroughly delightful and skillfully wrought piece. Unheard here, apart from a Cambridge performance some years ago, it has a solid but not a coarse texture in which the combination of organ and strings sounds better than usual and is given added zest by the timbre of the kettledrums.

It is full of tunes, as tunes are construed in the modern sense, with places in the slow section that remind you of Saint-Saens. It is very French music, which means a solid structure, logic in the ideas and clarity in their setting-forth and rhythmic vivacity. On the whole, it is inclined to be frivolous, which is welcome when done with such cleverness and good taste.

The performance seemed to go admirably, and Mr. Biggs, Mr. Burgin and the orchestra were thoroughly applauded. Poulenc himself was not present but he is expected to be on hand for the concert tonight, because he has just arrived in this country for a tour which will include a Jordan Hall appearance here Nov. 9.

The Symphonic Metamorphosis on three tunes from Weber's piano-four-hands pieces and one from his "Turandot" music, is the work of a modern orchestral wizard. It sounded well when introduced here by George Szell in 1945, and yesterday seemed even more engaging. You could say that here is an example of what a first-rate mind can do with utterly undistinguished themes, working them up into a nice fabric of sound, very tricky rhythmically in spots, syncopated to the point of jazz in others, and all the way full of motion and bustle.

Not by any stretch of the imagination is the Symphonic Metamorphosis important or profound, but it does have tension and excitement and is thoroughly interesting. Like Poulenc, Hindemith seemed bent on having a good time and giving one to his musicians and his listeners.

Mr. Burgin is to be thanked for presenting both these scores. The orchestra sounded very well the afternoon through.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the fourth program of the 68th season in Symphony Hall yesterday afternoon. E. Power Biggs, organist, was the soloist. The program.

Symphony No 3 in F major, Op. 90.. Brahms
Concerto for Organ, Strings and Timpani Poulenc
Symphonic Metamorphosis of Themes.... by C. M. von Weber...........Hindemith

Hu Oct 30

By RUDOLPH

Taking it by and large this week's lively program is on the gay side. Certainly, after the Brahms, which opens the concert, there are few serious notes to be heard, either in Poulenc's Concerto for Organ, Strings and Timpani or in Hindemith's frequently comical Symphonic Metamorphosis of themes by Weber. It all turns out to be an enjoyable change of pace, and it certainly gives Richard Burgin an opportunity to demonstrate anew his executive authority as a conductor.

The Poulenc Concerto, given its first performance in town, is a curious piece of work no matter how you look at it. It has a little of everything in it, yet it doesn't sound too much like anything else or like anyone else. Once in a while you think of Saint-Saens (though fleetingly), but the composer keeps you so busy listening you don't have too much time to think about anything but that you like it.

For the fact is, it is Poulenc being Poulenc, which is to say it is filled with enough musical ideas to keep the average contemporary composer in thematic material for a decade, that it is witty, self-assured, unexpected, urbane, forceful and reposed . . . a peculiar assortment of contrary terms to apply granted, but somehow they seem to fit. Above all, the Concerto has momentum. Once begun, it pushes forward relentlessly, even the frequent passages of lyric repose having a driving force of their own.

The contrast of the static organ tone with the live sound of the strings and timpani is exceptionally interesting in this piece. As someone remarked, the opposition of the organ and orchestra is like a battle between two kings. Both reign supreme in their field, and when they meet head-on, as they do in this, it is a lively event.

Needless to say, E. Power Biggs, who ranks with the finest organists of the day, gave a magnificent and spirited performance while the orchestra, under Mr. Burgin's meticulous beat, sounded fine. There were also notable solo moments contributed by Samuel Mayes, the new first cellist, and Joseph de Pasquale, first violist. Mr. Poulenc, by the way, arrives from France by plane this afternoon and will be present at the performance tonight. Thus it is a happy coincidence this delightful work was scheduled for performance at this time, and it is to be hoped tonight's audience enjoys the Concerto as much as the Friday afternoon audience did.

Hindemith's Metamorphosis of themes by Carl Maria von Weber is nothing but a protracted musical joke. I find that I reviewed this piece on its first performance here, and I'm a little bit astonished to see that I gave it a very severe tongue-lashing. My general idea at that time was that its humor seemed to me cruel and unnecessary. I still think so, and I still feel that it is a conceit, a sophistication and an arrogance to deliberately pluck out a dead composer's corniest tunes and "hoke" them up as Hindemith does merely to show us that he is a very clever and a very droll fellow.

But it appears I have mellowed in the intervening years. For I see now that the joke is, after all, really on Hindemith and not on Weber at all, since Hindemith, no tunesmith, obviously has to resurrect somebody else's. So they might as well be Weber's and, to give Hindemith his due, he has unquestionably used them in an exceedingly comic way.

The concert opened with a remarkably unfussy (and so beautiful) performance of Brahms' strong but very tender Third Symphony. Every time I hear it I decided it is the best of the four . . . until I hear the others again. Mr. Burgin conducted it with a new feeling of spaciousness; he, like the Symphony, gets better and more accomplished with every performance.

Vladimir Horowitz returns next week to perform Rachmaninoff's Piano Concerto No. 3, the program (under Dr. Koussevitzky's direction) beginning with Prokofieff's Fifth Symphony.

[182]

ARTIFEX MAXIMUS

People who live by the sea grow to love the stark horizon line. In our world of time it speaks of eternity, it brings the infinite into our finite lives. For sixty-eight years we in Boston have dwelt beside an ever-sounding sea of music, and not we alone for the Boston Symphony Orchestra has become a possession for all our people and even in distant lands they hear that mighty ocean rolling evermore.

If it be asked what single institution has most sustained and enhanced the good name of Boston during this first half of the 20th century, the answer can only be our Orchestra. Its public numbers into the millions: they listen in the Hall, at Tanglewood, on the Esplanade, by radio, and to recordings; this Orchestra is the best there is, the greatest musical instrument that exists or ever did exist; it bears our city's name into the waste places and pours its golden floods of sound into thirsty ears, and minds, and hearts.

For the past quarter century this instrument has been wielded by Serge Koussevitzky. Like a Stradivarius violin which goes on improving under the hands of a virtuoso, the Orchestra has as steadily surpassed itself,

.. Till those who knew it best did marvel most ..

A hundred years ago, literature was the preeminent art-form in New England and in the United States, and New England led; a century later, the preeminent art-form of our epoch is music, and in its performance the preeminent instrument is the Boston Symphony Orchestra. Despite this city's private griefs and this century's public calamities,—two wars, a depression, an inflation, and spattered blots on the civic 'scutcheon,—how could the achievement of this institution go on calmly rising through change and through storm?

By those great Twin Brethern, to whom the Dorians pray, by those two deities who fight for us mortals and without whom no life is, by Faith and by Courage. They have reigned, and reign, in the foreground of podium and platform; they have wrought, and work, equally in the background with the management and from head to foot of the laboring staffs. In depression, in wartime, in postwar reaction, no one has doubted, no one has faltered, and the Orchestra has gone on sounding.

"Like a cresset true, that darts its beamy length
Of fiery splendor from a tower of strength."

In face of evil, affirm the good. Many things have failed us in these past thirty years, but not the Orchestra, not music. They abide; and to have in a community at one's elbow, accessible at will, a steady and living standard of the highest excellence, pouring to us the vision of greatness on its Niagaras of harmony and rhythm, makes possible a quality of work in other kinds which could not otherwise be done.

When all the evil of these years shall have gone down to dusty death, when all the vulgarity, filth, knavery, falsehood, injustice, treachery, crime, and bloodshed shall have wreaked their worst and joined the vague bruit of all our yesterdays, one good thing that will abide and outlast them all will be the indestructible eternities of beauty and joy created for us by these men of talent working with humble instruments of wood, catgut, horsehair, brass, and percussion—humble instruments, it is true, but, serving in the sanctuary where the spirit hovers upon the sightless couriers of the air, they are intermediaries between mortals and immortality. "How say you, then, would the heart of man once think it?—" No, for the Olympians ever move among us disguised as mortals; but those on whom their glances fall are moved to awe and wonder and they wist not that their faces shine.

Success Story: Goldovsky Begins Third Opera Season

By RUDOLPH ELIE, Jr.

Boris Goldovsky, a heavy red muffler wrapped around his neck in anticipation of December, stood on Huntington avenue across from the Conservatory the other day viewing in dismay his parked car. "You park right and look what happens!" he said, shrugging expressively at the double parkers who had hemmed him in. "Oh, well, they can rehearse by themselves for awhile," he added wryly. "I'll never be missed."

BORIS GOLDOVSKY, director of the New England Opera Theater, which opens its season at the Opera House this afternoon with a performance of Puccini's "La Boheme."

This happens to be one of the more gigantic understatements of the times, for the fact of the matter is that nobody would be missed more in our musical circles than Mr. Goldovsky if any other city did manage to lure him away from us. For, on the eve of the beginning of his new season of opera-theater (it begins this afternoon, for that matter, with a performance in English of Puccini's "La Boheme"), it is becoming more certain all the time that we have in our midst the one man who can give opera—a new direction—and make it stick.

A large statement, true, but opera as we know it today is doomed unless our government makes an improbable about-face and subsidizes opera, either in direct or in tax grants. (The Boston Symphony for instance, last year had a deficit of 30,000, but paid the government about $150,000 in taxes). The Metropolitan Opera Company's troubles this spring were no bluff; it meant what it said. Nor are its troubles by any means over. Maybe it can hold on another two or three years, but sooner or later it will close its doors for good. Opera, today, is an economic impossibility.

Labor of Love

It would be impossible for Boris Goldovsky, too, but for several important reasons. The first is that he is not dependent upon it to make his living, nor are the singing artists who work with him. He teaches, gives concerts, broadcasts, lectures, and carries out a daily schedule aside from his opera activities that would stagger most people. His singers also teach, give recitals, hold church positions or work as salesmen, clerks or secretaries. To them, in consequence, opera (which is to say the Goldovsky kind of opera), is a labor of love, but it must not be thought they are any the less professional for that.

The second reason is that in the three years the New England Opera Theater has been in existence it has won an enormous following of people who have been astonished to discover that opera does not have to be the vocally resplendent (sometimes!), but dramatically preposterous and scenically shoddy monstrosity that it has, in recent times, become. A lot of people have been lost to opera forever after having become interested through recordings, then ventured six or eight dollars a ticket on an operatic performance, only to be bowled over by the incredible theatrical nonsense on stage.

Living Narrative

Yet those who have seen Mr. Goldovsky's staging of Mozart's "Idomeneo" or Rossini's "Turk in Italy," have come away astonished. "The Turk," for example, attracted something like 55 newspaper and magazine critics from all over the country, in addition to capacity audiences—and for perhaps the first time in history not a single one of the critics had a nasty word to say. According to Mr. Goldovsky, he had a terrible time trying to pick out the best "quotes" for his advertising. How could anyone find fault when it had been so conclusively demonstrated that a century-old opera could prove itself as entertaining as a Broadway musical comedy and many times more rewarding musically?

Yet it is in this that Mr. Goldovsky's talents come so much to the fore. Had "The Turk in Italy" or "Idomeneo" been staged as they stood in their authors' original versions, they would have most certainly been monumental flops. What he did was tidy up their impossibly complicated librettos, rearrange their plot lines, omit some of the more obscure sub-plots. As they would say in the musical comedy field, he re-routined the shows—yet he retained the composers' music in every particular ave for a few transitional bars erhaps, in "The Turk," he has ever added a single note of music nor tampered with the musical scores in any way. The result has been opera that is a living narrative; opera in which music, story, acting, scenery and lighting combine in a musico-dramatic experience.

More than that, Mr. Goldovsky has given his singing artists and stage assistants an entirely new conception of operatic performance. He—and they—have found hundreds of 'boners' in the hoary old operatic tradition. In "Carmen" they found a whole passage that didn't mean anything at all (the incident it referred to had been cut and forgotten years ago and nobody had ever noticed—or cared—that it didn't mean anything); in "La Boheme" they found Mimi's traditional bonnet was foolish (she has previously said she keeps it under her pillow); and so on, ad infinitum.

Unheard of

But the new look in opera singing is best told in one of Mr. Goldovsky's star's experiences in a guest appearance with a "traditional" opera company. She had been so thoroughly trained in the role both from a musical and a dramatic point of view, and so thoroughly steeped in Mr. Goldovsky's unique rule that she should never look at the conductor, she nearly drove the other conductor mad. During the rehearsal of sextet in "Figaro" she was so busy acting the role the conductor couldn't get her attention despite the nudges and whispers of the other singers. Finally, he stopped them. "I really have to talk to you like a father," he said, "you must look at the conductor, my dear girl." "But I can't look at you," she said, "I'm singing to him, not you." "My God!" said the conductor, clapping his head, "it is unheard of in opera to look at the one you're singing to!"

It is unheard of, as a matter of fact, save in the New England Opera Theater, just as it is unheard of that opera can make sense as a dramatic event. Having come this far, and having attracted in the process a large and enthusiastic audience, there is no end to what our Mr. Goldovsky can do. So while it may be true that his artists can rehearse by themselves for a while without him, for him to say he'll never be missed is going a good deal too far. We need him here and we intend to keep him here, come hell or high water.

ENTERS HIS 25TH AND LAST YEAR

Koussevitzky Given Warm Greeting at Symphony

BY WARREN STOREY SMITH

Twenty-four years ago tomorrow there was an exciting Friday afternoon concert at Symphony Hall, the American debut, no less, of the Symphony Orchestra's new conductor, Serge Koussevitzky. Yesterday afternoon this great leader, now a beloved figure in Boston, entered upon his 25th and, sad to say, his final season. There is one consolation: we shall have him occasionally as guest.

HEARTY GREETING

At the first concert of the year it is customary for the audience to stand in greeting. The only difference yesterday was that this rite was of longer duration and that the handclapping was considerably heartier. Finally, Dr. Koussevitzky signified that enough was enough and turned to the first piece on the program, which was also the first piece on his initial program, Vivaldi's Concerto in D minor.

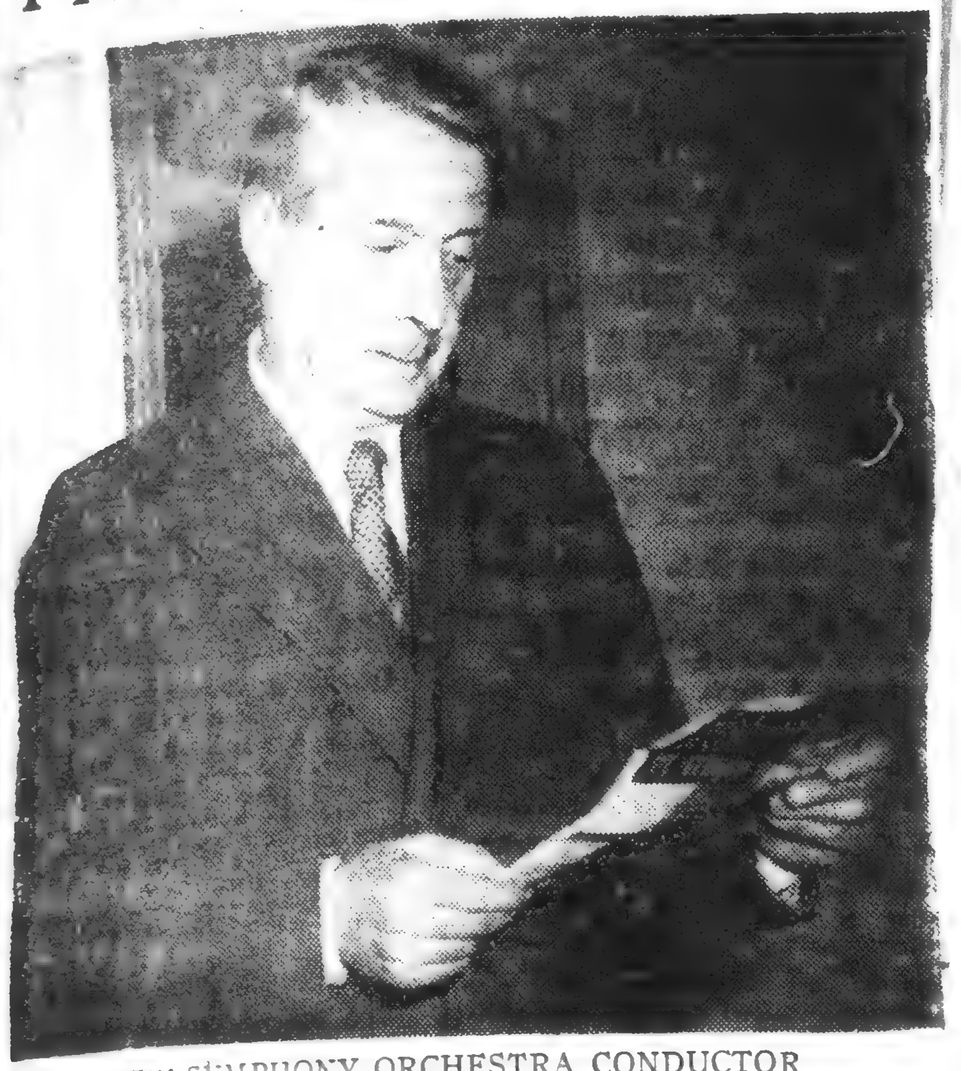
The next number on the original list, Berlioz' "Roman Carnival" Overture, was dropped, but the third item, Brahms' Variations on a Theme of Haydn, was retained. From here on sentiment lost out. No longer does Dr. Koussevitzky feel that Honegger's locomotive piece, "Pacific 231," is suitable material, and he replaced it with that composer's relatively recent symphony for Strings, heard in each of the past two seasons. Nor could he bring himself to perform Scriabin's "Poem of Ecstasy"; there must be something more substantial, and Beethoven's Seventh Symphony took its place. That first list was unquestionably on the junky side, but it did serve to show what the new director could do with an orchestra. You could sum it up as five pieces, and the one that was heard yesterday, and will be heard again this evening, as three pieces and a masterpiece, meaning, of course, the Symphony of Beethoven.

Vivacious Tempo

No doubt the Vivaldi and Brahms numbers sounded very much as they had 24 years before. However, the one is definitely period music, and the other is 24 years older than it was then. It begins to sound academic, and all Koussevitzky's magic could not redeem it from this taint of scholasticism, the beautiful seventh variation, and one or two others, aside. The Honegger Symphony is a fine work, the first two movements of which bespeak the sadness of Occupied France, in which it was composed, while the chorale at the end in which a trumpet (Dr. Koussevitzky uses three) may double the first violin, voices the hope of deliverance. It is an obvious trick and sure-fire. Yesterday's audience, like its predecessors, rose to it.

Although it was not to be predicted, the joyous seventh was the climax of the afternoon. Neither the Koussevitzky nor the Boston Symphony of 24 years ago could have duplicated precisely this inspired performance. The only flaw, if you wish to consider it so, was the conductor's tempo in the finale. As one of the younger listeners put it, if the orchestra had played any faster, it would have played itself right off the stage. Yet the excitement was undeniable, with the frenzies of music and performance reflected in the enthusiasm of the audience.

Charles Munch Leads French Orchestra Here



NEW SYMPHONY ORCHESTRA CONDUCTOR

Charles Munch, conductor of the Orchestre National of France, who will give a concert here tomorrow night. He will replace Serge Koussevitzky as conductor of the Boston Symphony Orchestra next year.

BY WARREN STOREY SMITH

Charles Munch, who takes over the Boston Symphony a year from now, will not be guest conductor of that organization this season, as he was last season and the one before. That would hardly be a tactful arrangement. However, we have another and most welcome chance to take his measure (the first since his appointment was announced) when he appears at Symphony Hall tomorrow evening at the head of France's Orchestre National, now on its first visit to this country.

This orchestra, by the way, is relatively new, having been founded in 1934 at the instigation of the minister of mails, telephone and telegraph, but has rapidly risen to the first rank. Like England's BBC, it is primarily a radio orchestra, though during the season it gives two concerts a week before live audiences in the Theatre de Champs Elysees. Not since 1915, when the orchestra of the Paris Conservatory came here, have we heard a French orchestra. It will be an interesting experience, quite aside from Mr. Munch's participation in the concert.

Musically Alive

Mr. Munch and his 96 players, 15 of whom, including the first viola, are women, appeared last evening in Providence and they will play tonight in Northampton—their schedule calls for 41 concerts in six weeks.

Yesterday afternoon Mr. Munch flew over from New York and allowed himself to be interviewed at the Hotel Lenox by a group of newspapermen. He still has trouble with English, in which he took some lessons during his 10 free days last summer, and since the French of his combined questioners could hardly be taken for granted, Louis Speyer, the Boston Symphony's English horn player, acted for the most part as interpreter.

Mr. Munch has nothing of Dr. Koussevitzky's volubility. He does not yearn to express himself and, when prodded, does so briefly. In the course of the interview he recounted his activities of last summer, which took him to several European countries. He reported that music in France was rapidly getting back to the prewar basis. He explained that the Orchestre National was not coming here to show off, graciously adding that American orchestras are the best in the world, but that its visit was intended to convey France's gratitude for what the American people have done and are doing for the French and to demonstrate that the latter country is musically alive.

Promising Composers

Mr. Munch mentioned some promising French composers of the younger generation, Henri Baraud, Serge Nigg, one Martinez (whose first name I didn't get) and Olivier Messaien. Nevertheless, he will not play their music, nor that of any of their living elders tomorrow evening, but will feature instead a Toccata by the American Walter Piston, which he commissioned last spring. Otherwise, the program consists of Berlioz' "Fantastic" Symphony, Ravel's "The Tomb of Couperin" and Debussy's "La Mer." Tomorrow afternoon he has lunch with Dr. Koussevitzky who will, of course, attend the concert.

ON THE AISLE

Munch and French Orchestra Introduce Honegger Symphony in Distinguished Concert

By Claudia Cassidy

PERHAPS, WHEN HE COMES TO CONDUCT THE CHICAGO SYMPHONY ORCHESTRA next spring, Charles Munch will bring us that long delayed performance of Honegger's "Jeanne d'Arc." For he has a way of making his compatriot's music speak in the name of France, and how else should Joan be heard? Two seasons ago, as a guest in our midst, Mr. Munch made Honegger's Symphony for Strings so eloquently the voice of intransigeant France during the occupation it seemed to me "Antigone" in music. Yet when Ernest Ansermet repeated it a season later it was a symphony in strings, nothing more.

Concert by the Orchestre National of France, Charles Munch, conductor. Presented in Orchestra hall Saturday evening, Oct. 30, 1948. The program:

Overture, "The Corsair"........Berlioz
Symphonie Liturgique..........Honegger
(First performance in Chicago)
Toccata..............................Piston
(First performance in Chicago)
"Le Tombeau de Couperin"......Ravel
Suite No. 2, from the ballet,
"Bacchus et Ariane"...Roussel

What other conductors would make of Honegger's Symphonie Liturgique I have no way of knowing, but when Mr. Munch played it with the brilliant Orchestre National of France Saturday evening in Orchestra hall it was a heartbreaking piece of music, and you were not necessarily wool gathering if you suddenly found yourself remembering the glories of France.

—o—

As Honegger wrote the symphony in 1946 with Munch in mind as its conductor, and Munch considers it "man's revolt against the Higher Will and a final, voluntary, submission to it," perhaps his can be considered the definitive interpretation. Undeniably it is effective. The "Dies Irae" of the opening is a fearful day of wrath, the "De Profundis Clamavi" of the slow movement a personal liturgy, the "Dona Nobis Pacem" of the finale a militant prayer for peace—while the muted aftermath with the quiet song of the cello and the wraith of solo violin is acutely intimate, almost piercingly poignant.

—o—

That so complex and distinguished a score could be so revealed in one hearing was no less a tribute to the orchestra than to the conductor. Mr. Munch, who will follow the magnificent Koussevitzky next year in Boston, already has a wide American following for his eloquent musicianship and his undeniable charm.

The Orchestre National will find us waiting when it cares to return. This is a superb orchestra with exceptional freshness of tone, purity of intonation, and clarity of workmanship. Of its 96 players, 17 are women, and all, apparently, are artists. So remarkable is their work you are quite free to concentrate on the music.

—o—

This was by far the best concert of the young season and it will not be easy to displace. Walter Piston's brilliant Toccata, written for Munch, was beautifully played, and Ravel's suite in the manner of Couperin was perfection, with a special bow for the oboe.

None of this surprised a capacity audience given notice of a happy evening with Berlioz' "The Corsair," and disinclined depart even when that evening
with the kaleidoscopic music from "Bacchus et Ariane" played for us by Mr. Munch two seasons ago.

Notes

"The Silver Whistle" has cut its Blackstone engagement to the three weeks of Theater Guild subscription and will spend that fourth week in Detroit..."Finian's Rainbow" sends wistful word it would like to come to see us, but so far has no theater lined up... What's this about London getting "Life With Mother" before Chicago? Lillian Gish, Percy Waram, and the Blackstone could turn the trick again in duplicating what is happening at New York's Empire with Dorothy Stickney and Howard Lindsay.

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OUR FOOTLOOSE CORRESPONDENTS

KOUSSEVITZKY AT TANGLEWOOD

STOCKBRIDGE, MASS.

AT a time when American writing has come to be seriously menaced by the demands of the book clubs and the publishers for popular biographies and novels, and when noncommercial American painting depends mainly on a few New York galleries and the gamble of foundation patronage, it is surprising and reassuring to find, in the Berkshire Music Festival and the music school connected with it, a center of creative activity that is not merely surviving with difficulty but flourishing with conspicuous vigor.

The Berkshires have a cultural tradition, but it has been a sporadic one. In the middle of the last century, a number of writers came here, mostly from around Boston. Holmes spent several summers on a family estate near Pittsfield, and Longfellow came to board for the summer in a house that had belonged to Herman Melville's uncle. Hawthorne, in the early summer of 1850, rented, near Lenox, a little house on the estate of a rich family named Tappan. He wrote "The House of the Seven Gables" there; but he was annoyed by the variable weather, and his wife did not much like the "Red Cottage." He stayed only through the autumn of the following year, but he pinned on the Tappan estate the name Tanglewood, which he had invented for it in describing it as the background for his "Wonder-Book" and "Tanglewood Tales," those frigid retellings of the Greek myths assigned to an intolerable tutor named Eustace. Herman Melville came, also in 1850, to live in a farmhouse near Pittsfield, which he bought and called Arrowhead. He already knew the country, where as a boy he had visited the Melville house, in which Longfellow had stayed. He lived here for over thirteen years, and wrote "Moby Dick," "Pierre," and "The Piazza Tales," dedicating the second of these to Greylock, a mountain whose remote summit, rising above its nearer neighbors, he could see from the porch where he worked. Here he first met Hawthorne, at a picnic, and occasionally used to call on him. But, in spite of Melville's admiration for the writings of the older man, it cannot be said that their association had anything of Coleridge and Wordsworth. Both were solitaries; and Melville, returned from the sea, does not seem even much to have rejoiced in his family life. He eventually left, as had Hawthorne.

Other celebrities came and went; but Berkshire County, unlike Concord, which did have its organic intellectual life, remained fundamentally a place to which well-to-do people from Boston, ranging to the far end of their state, came to sit through serene summers. Later on, in the Big Money period, Lenox became a nesting place for millionaires. The mansion of Anson Phelps Stokes, which had a hundred rooms, was said, at the time it was built, to be the largest private house in the United States. Andrew Carnegie eventually bought it and died there. Not long after 1900, Edith Wharton moved to Lenox with her husband, in order to get away from the social routine of Newport and find better conditions for writing. She built a big, half châteaulike house, with Italian gardens and terraces, where, like Melville, she lasted hardly more than a decade, entertaining Clyde Fitch and Henry James, and paying visits to Charles Eliot Norton, who lived not far away at Ashfield. Of the impoverished natives in the hills, she brought away the grim impressions that she dramatized in "Summer" and "Ethan Frome." She says in her memoirs that she was happy here, but her great villa, with its high, white, stuccoed ceilings and its dark painted panels of flowers and fruit, though it today houses the senior class of the Foxhollow girls' school, has a desolate emptiness which one cannot help connecting with the lives of the very rich in the American early nineteen-hundreds that she describes in her novels of the period, as the cedars and the marble fountains have a bleakness that make one feel they could never have recalled Italy. In general, that whole gross era of extravagant expense and display seems to have barged into the Berkshire Hills only to founder there without leaving any permanent effects. The old, low, white New England houses of the Holmeses and of Melville's uncle (the last house now the Pittsfield Country Club) are still practicable as human dwellings; they have lived on, with their shrubbery and towering trees, from the post-Revolutionary past. But the millionaires' civilization seems as distant and dead as Pompeii. Already a number of its palaces have been demolished to escape paying taxes, and their great cellars, still strewn with debris, yawn spookily among decayed outbuildings, lawns reverting to meadows, and huge masses of hemlock and spruce. The Stokes place is now a Jesuit school. The residence of Mrs. Henry White, a gingerbread Tudor cottage on the scale of a summer hotel, has lately,

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GEM BLADES
BURMA SHAVE
BALLANTINE ALE and BEER
PHILIP MORRIS

as a matter of fact, been turned into a super-inn, which charges twenty-five dollars a day for one of the former masters' rooms, fifteen for one of the servants'.

AMONG these shells of both phases of Berkshire life, a new organism has taken root. Under the patronage of a Pittsfield lady, Mrs. Elizabeth Sprague Coolidge, there had been held in the summers, since 1918, a series of small chamber-music festivals in a hall built for the purpose at South Mountain. In the summers of 1934 and 1935, the composer Henry Hadley conducted three-concert festivals in a horse-show ring at Stockbridge. The next summer the three concerts were given by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, and that autumn the inheritor of the Tappan estate, a music-loving lady, Mrs. Andrew H. Hepburn, had the idea of giving Tanglewood to the Boston Symphony Orchestra, to be used for a festival on a bigger scale. Koussevitzky, to whom the offer was made, received it with gracious thanks, but did not have any notion as to what it was proposed to give him. He had to go to Mr. George E. Judd, the manager of the orchestra. "Tanglewood?" cried Mr. Judd. "Every child knows what Tanglewood is!" The present was accepted with alacrity. A tent was put up for the concerts in 1937, but one of the evenings was ruined by a thunderstorm, which came on during a Wagner program and reached a climax with the "Ride of the Valkyries," with the result of rendering it inaudible, and Koussevitzky declared that thereafter he would have to have something more substantial. The funds were rapidly raised—twenty thousand dollars was promised by the audience that night—and a steel auditorium was built, which was ready the following summer. Koussevitzky then got a grant of money from the Rockefeller Foundation and added a theatre for opera and a chamber-music hall, and he established a music school to teach composing and conducting, orchestral playing, and choral and operatic singing. The old gray house on the place, built in the sixties, steep-gabled and narrow-porched, was used for the offices and studios of what was now called the Music Center; and Hawthorne's little red cottage, which in the meantime had been burned down, was reconstructed as a studio for Koussevitzky. The old-fashioned landscape gardening, with its dark, dominating trees, its huge, bushy hemlock hedges, its alleys roofed over with grape arbors, and its fine views of lake and mountain—the whole place is a kind of plateau—that sometimes give the impression of mid-nineteenth-century paintings, made a marvellous setting for music. The older and more natural grandeurs were perfectly adapted to the art to which their owner had desired to devote them.

The difference between the Music Center at Tanglewood and the earlier cultural activities of the region is significant of the changed role in which America has found herself figuring since the end of the last war. The old Lenox and Stockbridge and Pittsfield were New England and well-to-do: their writers and artists were people of leisure. But Tanglewood is international, seriously professional, and completely democratic. Among four hundred and sixty-two students this season, there are men and women from fifteen countries and from forty-two states, about a hundred and forty of whom have scholarships and about a hundred and twenty of whom are war veterans taking advantage of the G.I. Bill of Rights. No student of evident ability is refused because he cannot pay: if necessary, lodging and food are provided free of charge. The music that is played and sung is derived from a great variety of nationalities and schools and periods: European and North and South American. The teaching of composition is conducted by the American Aaron Copland, with whom is associated every year some other distinguished composer. The visiting instructors have included Hindemith, Samuel Barber, Honegger, and Milhaud. The audience comes from all over—one hears every sort of native and foreign accent—and represents a wide range of income levels, from the subscribers who pay fifteen dollars for a box seat at a series of three concerts to boys and girls who make pilgrimages with rucksacks from Boston and New York and pay a two-dollar admission fee to sit outside on the grass, where the music can be clearly heard. I met this summer a middle-aged businessman who had been flying on from Cleveland every weekend for the purpose of hearing the concerts, and I saw a party of young people, camped on the lawn on a blanket, who displayed a small sign on a pole reading, "Wanted: A Hitch to N.Y.C."

OVER the whole Tanglewood undertaking has presided the Russian-born Koussevitzky, whose artistic and human range makes possible for it the broadest scope. It has always been Koussevitzky's distinction that his genius is creative and educative, and that he has aimed to be something more than a brilliant and applauded conductor; and it has been his good fortune that private means have enabled him to act as a patron as well as an influential musician. In Russia, he backed Scriabin, when the latter was an avant-garde composer not yet well known, not only putting his music over by playing it at concerts but advancing him the money he needed to finish one of his more ambitious pieces; and, having acquired a publishing company, he brought out Stravinsky's "Petrouchka" and "Le Sacre du Printemps." In 1908, he set up a fund for the assistance of young composers. And from 1910 to 1914 he took an orchestra by boat down the Volga on a series of summer tours, giving concerts in all the provincial towns before audiences of which the members had sometimes never seen an orchestra. At his "Concerts Koussevitzky" in Paris, from 1921 to 1924, he played an immense amount of new French and Russian music: Ravel and the composers of "Les Six," Prokofiev and Stravinsky. Since he has been with the Boston Symphony, he has presented, in the course of his twenty-four years, more new music by American composers than any other conductor in America and has contributed at least as much to creating the reputations of Aaron Copland, Walter Piston, and Roy Harris, both by performing their music and by commissioning compositions by them, as he did in promoting those of the Russians. During Koussevitzky's first years in the United States, he does not seem to have taken much interest in the country: he delayed learning English and spent all his vacations abroad. But he applied for American citizenship in 1936, and the next summer made his first appearance at the Berkshire Festival. He had in the meantime come to think more highly of American musical training than he appears to have done at first, and he had been filling up the vacancies in his orchestra with American-born musicians in place of the foreign

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WHITE SULPHUR SPRIN

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AMONG these shells of both phases of Berkshire life, a new organism has taken root. Under the patronage of a Pittsfield lady, Mrs. Elizabeth Sprague Coolidge, there had been held in the summers, since 1918, a series of small chamber-music festivals in a hall built for the purpose at South Mountain. In the summers of 1934 and 1935, the composer Henry Hadley conducted three-concert festivals in a horse-show ring at Stockbridge. The next summer the three concerts were given by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, and that autumn the inheritor of the Tappan estate, a music-loving lady, Mrs. Andrew H. Hepburn, had the idea of giving Tanglewood to the Boston Symphony Orchestra, to be used for a festival on a bigger scale. Koussevitzky, to whom the offer was made, received it with gracious thanks, but did not have any notion as to what it was proposed to give him. He had to go to Mr. George E. Judd, the manager of the orchestra. "Tanglewood?" cried Mr. Judd. "Every child knows what Tanglewood is!" The present was accepted with alacrity. A tent was put up for the concerts in 1937, but one of the evenings was ruined by a thunderstorm, which came on during a Wagner program and reached a climax with the "Ride of the Valkyries," with the result of rendering it inaudible, and Koussevitzky declared that thereafter he would have to have something more substantial. The funds were rapidly raised—twenty thousand dollars was promised by the audience that night—and a steel auditorium was built, which was ready the following summer. Koussevitzky then got a grant of money from the Rockefeller Foundation and added a theatre for opera and a chamber-music hall, and he established a music school to teach composing and conducting, orchestral playing, and choral and operatic singing. The old gray house on the place, built in the sixties, steep-gabled and narrow-porched, was used for the offices and studios of what was now called the Music Center; and Hawthorne's little red cottage, which in the meantime had been burned down, was reconstructed as a studio for Koussevitzky. The old-fashioned landscape gardening, with its dark, dominating trees, its huge, bushy hemlock hedges, its alleys roofed over with grape arbors, and its fine views of lake and mountain—the whole place is a kind of plateau—that sometimes give the impression of mid-nineteenth-century paintings, made a marvellous setting for music. The older and more natural grandeurs were perfectly adapted to the art to which their owner had desired to devote them.

The difference between the Music Center at Tanglewood and the earlier cultural activities of the region is significant of the changed role in which America has found herself figuring since the end of the last war. The old Lenox and Stockbridge and Pittsfield were New England and well-to-do: their writers and artists were people of leisure. But Tanglewood is international, seriously professional, and completely democratic. Among four hundred and sixty-two students this season, there are men and women from fifteen countries and from forty-two states, about a hundred and forty of whom have scholarships and about a hundred and twenty of whom are war veterans taking advantage of the G.I. Bill of Rights. No student of evident ability is refused because he cannot pay: if necessary, lodging and food are provided free of charge. The music that is played and sung is derived from a great variety of nationalities and schools and periods: European and North and South American. The teaching of composition is conducted by the American Aaron Copland, with whom is associated every year some other distinguished composer. The visiting instructors have included Hindemith, Samuel Barber, Honegger, and Milhaud. The audience comes from all over—one hears every sort of native and foreign accent—and represents a wide range of income levels, from the subscribers who pay fifteen dollars for a box seat at a series of three concerts to boys and girls who make pilgrimages with rucksacks from Boston and New York and pay a two-dollar admission fee to sit outside on the grass, where the music can be clearly heard. I met this summer a middle-aged businessman ones of whom it had been mainly composed. When he applied for his final naturalization papers in 1941, he told reporters that the United States was the land "where I have carved out my career in life. . . . This is where I want to spend the rest of my days, in an atmosphere of freedom and achievement. The old country is a thing of the past. The United States is the only country in the world today in which artistic and musical ability can find free expression." He added that the Bolsheviks had confiscated his property in 1918 and that the Nazis had now taken over his house in Paris.

This action of Koussevitzky's and the founding and success of Tanglewood have thus, to some extent, been brought about by the closing of the doors of music in other parts of the world. But the artistic self-confidence of the United States had, of course, been growing stronger ever since the early twenties, and the American musical groups that had been studying modern composers and cultivating native talent had long been preparing the way for the original work of the school; so that the fusion of Koussevitzky and the native movement in music has resulted in the vigorous growth, since 1940, of an American musical center of national and international importance. It is not merely that the various departments of the student activity at Tanglewood have been kept up, like the Boston Symphony, to a high standard of discipline and quality, that conducting is taught by Koussevitzky and the instruments by the men in his orchestra (with Gregor Piatigorsky giving instruction in chamber music this summer), that composing is taught by Copland, that the choruses are trained by Robert Shaw, and that the opera is directed by Boris Goldovsky, the director of the New England Opera Theatre, in Boston. But one feels, on the part of these teachers as well as on that of the students, pervading the whole place, a spirit of excited enthusiasm and a sense of satisfactory accomplishment.

A CONTRIBUTION of any sum, however little, to the organization known as the Friends of the Berkshire Festival admits you to all the student concerts, which take place almost every day and are hardly inferior in interest to the advertised professional concerts, for the students play their own compositions, which are sometimes quite remarkable, as well as a variety of classics, and the student chamber orchestra affords an opportunity to hear chamber music from Mozart to Schoenberg always competently, often admirably, played. For a visitor on a holiday, the Festival thus provides entertainment that seems inexhaustible. He can go to a concert every day, often twice a day; and the conditions for listening to music are, except in the event of rain, perfect. He does not have to storm the abrupt steps, to battle the glass doors and the evening clothes, as he does at Carnegie Hall, or to navigate funereal streets from which the snow, ice, and slush are never removed, as he does to get to Symphony Hall, in Boston—shutting out, in either case, with an effort the city whose buildings and traffic press like the sea on a diver's bell. Here on top of the Tanglewood hill, you can sit serene and unhurried, mind clear and nerves relaxed. The big "shed" in which the orchestra plays is open at the sides, and you can look out at great walls of trees—motionless except when an aspen glistens in a wind—that rise out of sight so that they seem to hang like tapestries of leaves and needles. The grounds are so extensive that, even at the best-attended concert, you are never uncomfortably crowded.

As for the programs, the present writer is not a music critic but a member of what one of the speakers at a Tanglewood benefit this summer called "the lay but indispensable public." Mindful of the stern admonition given me by Aaron Copland that "out of every two words about music written by a literary man, at least one will be the very last word that a musician would have chosen to apply," I can only give my layman's impressions, whose only possible value will be that of conveying to another layman the kind of thing he may expect.

On the more difficult modern side, then, this year, you had a cello sonata by Hindemith, written for Piatigorsky and played for the first time, which seemed to me mostly rather shadowy or crumbling away into holes like something in a painting by Dali. A chamber concerto, with solo violin, by Lourié traced a wavering outline, fragile and faint, like the thin thread of a twilight reverie. On the other hand, a *Kammersymphonie* by Schoenberg was last season one of the most striking events, unrolling and convoluting its sharp, dark sounds like shavings of steel in the morning air till they seemed to become more tangible than the instruments that were making the music. I am sorry that

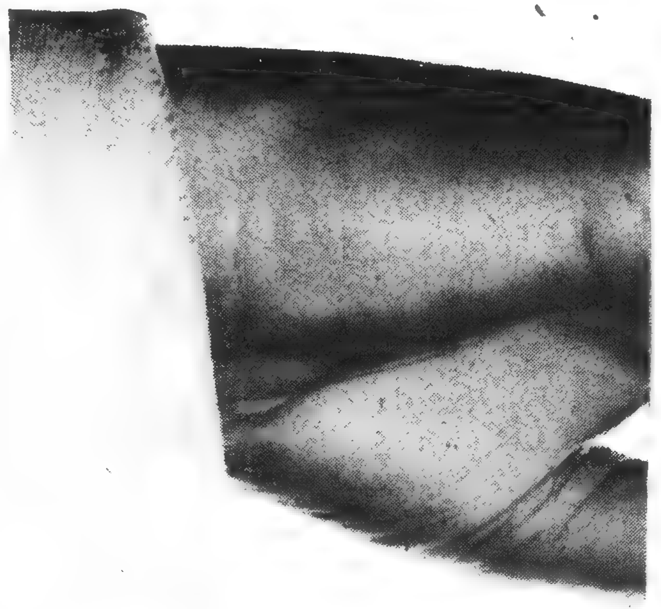
I came too late this summer to hear the whole series of Bartók quartets played by the Juilliard String Quartet. I was told by an authority on modern music that the effect of these quartets was rather enhanced by a tendency on the part of the American musicians to swing the rhythms more markedly than the traditional strings would do.

At the opposite pole from all this are the resounding popular programs with which Koussevitzky seems to aim to please as many people as possible and the last of which drew this year, on a Sunday afternoon, a record audience of fourteen thousand seven hundred people. I did not much look forward last year to hearing Ravel's "Bolero," and did not much look forward this year to an all-Tchaikovsky evening, which consisted of the "Pathétique" Symphony, the First Piano Concerto, and the "1812" Overture; but when Koussevitzky brought them to life, rescuing them from banality, with all his resourceful musicianship and his dramatic imagination, I was probably as much thrilled by them as anybody. Leonard Bernstein, Koussevitzky's pupil, has also his enthusiastic following. It seemed to me that this young man had very much improved since last year. There were only a few moments this season when, conducting as he does without baton, he gave the impression a little of doing an interpretative dance to the music rather than of guiding the orchestra. He took on the Second Symphony of Mahler, of which I hope it is not vulgar to say that it has everything in it but the kitchen stove, with its vast orchestra and fancy percussion, its chorus and its female soloists, and its offstage passages for which groups of brass have continually to be going out to contribute little semi-detached episodes, one of which gives rise to the illusion that there is a cabaret next door. This symphony takes most of the afternoon: it makes one feel that one has lived it like a lifetime. But Bernstein had studied it with care, and he put the whole thing through with delicacy, variety, and energy. He made it more interesting than I ever remember to have heard a Mahler symphony made before. And though in Strauss's "Don Quixote" the sheep and the wind machine and all the literary paraphernalia of the tone poems of the turn of the century seem irrelevant today and a bore, the Don Quixote voice of the cello, in the hands of Piatigorsky, spun out finely the slow residue of sweetness that always made the real enchantment of the Bavarian brewer's grandson. The effect of the blitz on Vaughan Williams was

Trovatore" this summer, and last summer copious excerpts from "Don Carlos" and "Traviata"—came out particularly well, partly, I suppose, because Verdi cannot fail to be dramatic and lively, but also because the young singers are able to bring to these old pieces a freshness that makes one forget the trappings of the traditional opera house, of which they have come to be almost as much the furniture as plush curtains and gold prosceniums, and even make one hear the music with new ears.

Mr. Goldovsky deserves so much credit for his work with these students and their operas that I feel a little ungrateful in complaining of what I feel to be the only detail that may be considered out of place at Tanglewood. It has been Mr. Goldovsky's custom to appear at one side of the stage and deliver a little speech before every raising of the curtain. Now, these speeches are sometimes informative, but they occasionally defeat their purpose, when Mr. Goldovsky, whose knowledge of opera plots is evidently encyclopedic, tells a good deal more than is necessary and ends by confusing his hearers. What is worse, he gives somewhat the effect, partly intentional, but partly, because of his imperfect accent, probably unintentional, of appearing as a comic monologuist. He is invariably applauded with laughter by a certain proportion of the audience, who seem to think they are witnessing a revue; but his effect on some of the rest is to set their teeth on edge. His jokes are by no means on a level with his admirable staging of opera, and we could dispense with his improvised pleasantries, especially when repeated the third or fourth time, on triangular situations, apropos of the fountain scene from "Pelléas et Mélisande," in which Mélisande drops her wedding ring into the water. I do not know how a worse introduction could have been made to this dialogue of thin beaten gold, which was plausibly impersonated and charmingly sung by Mr. Robert Rounseville and Miss Janet Hayes. (Miss Hayes, who sang three of the "Fêtes Galantes" at another of the student concerts, has the sense and the tone of Debussy.) One would also be glad to dispense with Mr. Goldovsky's politics. The plot of "Idomeneo" is concerned with a king of Crete who, caught by a bad storm on his way home from the Trojan War, invokes the intervention of Neptune at what turns out to be a disastrous price. Mr. Goldovsky, if I understood him, attempted last summer to connect this legend with the

this Mary



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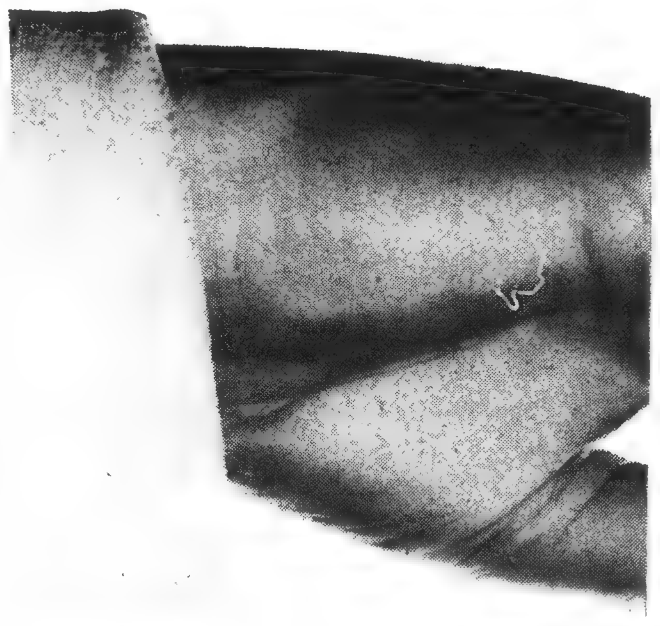

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"Maryland's Master

possible use of the atomic bomb against the Soviet Union.

One of the features of the performances of the opera department this year was the third act of a new opera by the Russian Grechaninov, based on a comedy by Gogol. I did not find it very exhilarating, but Grechaninov, an old-fashioned composer, once popular in czarist Russia, is eighty-four years old, and it is typical of the hospitality of Tanglewood to all vintages and brands of distinction that it should give his latest work a hearing. Grechaninov was present in person, much more youthful-looking than one might have expected, and it was pleasant to see him sitting jauntily outside an antique store on the main street of Lenox, on an old white wrought-iron bench, with an old white iron dog crouching on either side, and to think of his having written at eighty a comic opera on a classical Russian theme. If you wanted to compare czarist music with the development of talent under the Soviets, you could hear, a few nights later, Prokofiev's recent suite for "Romeo and Juliet" (by no means the worst, however, of the jobs he has knocked off since his return to Russia), and one could compare this to his First Violin Concerto, composed in 1913, which had been played a few days before.

In enumerating the attractions of the Berkshire Festival, one ought not to fail to mention that there is also an annual Dance Festival at Jacob's Pillow, only a few miles away. There was so much going on at Tanglewood that I was able to see only one performance, which consisted of a revival of some of his old numbers by the veteran Ted Shawn, director of the summer dance school in connection with which the festival is held, episodes of classical ballet danced by Nikita Talin and Natalie Krassovska of the Ballet Russe de Monte Carlo, and some brilliant pantomime skits and parodies of ballet by a young woman named Iva Kitchell, who perhaps has possibilities as a pantomimist beyond the material she is now exploiting. These performances are on a more modest scale than those of the Music Festival, but this one was well worth seeing and, like everything done in the Berkshires, seemed to gain a telling clarity from the quiet and leisure in which one enjoyed it.

THE invasion of Lenox and Stockbridge by this flooding of musical life has in some quarters been welcomed by the inhabitants, but in general one gets the impression that the natives as well as the summer residents are rather put out by the appearance of so many strange people, so much busier about what they are doing than rural New Englanders usually are, and evidently enjoying the stimulus of some source of inspiration which the townspeople do not understand. The rapacity with which the hotelkeepers and others attempt to exploit these outsiders is amusingly combined with an instinct to make things uncomfortable for them and to give them their less-than-money's-worth in as grudging a way as possible. But this, too, is characteristic of the present situation of the United States confronted with its new responsibilities as an international power. One could wish that these responsibilities were elsewhere as adequately met as they have been at Tanglewood. That both talent and the general public will appreciate a top-notch leadership has been strikingly demonstrated here. As you walk back to Lenox from Tanglewood after one of the big concerts, you are reminded by the hiss and crash of departing cars and buses that this, as the voice of their era, is what Koussevitzky has to compete with, with his few concentrated moments of sweet and subtle sound. But the occupants of these vehicles have come here to listen to his orchestra—the old ladies from the obsolete mansions, the youngsters who have no cars getting rides with the young married couples who have and who have come here on their vacations; and tonight these mechanical horsepowers have had to hush their huffings and puffings while their owners sat quiet in the Tanglewood shed and heard what the orchestra had to say.

—EDMUND WILSON

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GENT, 39, honest & sincere, wishes meet lady, 30 to 42, arthritis, diabetes, infantile paralysis no drawback.—*Adv. in the Los Angeles Examiner.*

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SAWDUST BURNER, $10; gas range, $15; washing machine, $25; bird cage, $4; tea table, $5; baby cart, $4; baby, $15; radio cabinet, $45. 519 SE 36th av.—*Portland (Ore.) Shopping News.*

Very attractive list, we call it.

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WORDS OF ONE SYLLABLE DEPT.

[*Adv. in the Friends' Intelligencer, a Quaker weekly*]

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Poulenc Music for Week-End Symphony—Art News

Preview of Organ Concerto, With Strings and Timpani

Francis Poulenc's Concerto in G minor for Organ, Strings, and Kettledrums, will be heard for the first time in Symphony Hall when the Boston Symphony Orchestra gives its [illegible] concert of the present season tomorrow afternoon and Saturday evening. E. Power Biggs will be the organist; Richard Burgin will direct the program.

Poulenc is one of "Les Six" of France — the group of musical and esthetic rebels who recoiled from Debussy's impressionism and Franck's romanticism. They exploited fresh idiomatic material, including jazz. This "Société des nouveaux jeunes" considered custom and convention anathema. Besides Poulenc, the group was made up of Milhaud, Honegger, Taillefère, Durey, and Auric.

Poulenc completed this concerto in 1938. It was first performed in 1941 at the Société des Concerts of the Paris Conservatory. Charles Münch conducted, with Maurice Durufle at the organ.

* * *

Later that year E. Power Biggs (who will play it this week end) was the soloist for the American Première of the score at the Germanic Museum of Cambridge. He also played two subsequent performances at the museum, one on July 25, 1943, conducted by Arthur Fiedler, and the other on Oct. 17, 1945, led by Bernard Hermann. Both performances were broadcast by CBS.

Cherles Münch directed the New York Philharmonic in a performance of Poulenc's Concerto on Jan. 25, 1947. Louis Biancolli, in his program notes written for this occasion, describes the character of the work as follows:

"Though in one movement, the Concerto easily falls into four divisions. The first section is an Allegro giocoso (sportively), introduced by a brief Andante; the second, an Andante moderato; the third, an Allegro molto agitato. A short passage, marked Trés Calme, serves as a bridge to the fourth section, which returns to the Allegro giocoso of the opening section and then ends slowly in the mood and manner of the introduction.

* * *

"All four sections are built from a germanic four-note idea curiously echoing a common figure of eighteenth-century music. In fact, the opening phrases contain what seem to be deliberate allusions to Bach's G minor Fantasy, as if Poulenc, writing for the organ, felt impelled to pay homage to the master.

"The four-note pattern passes through many keys and alters frequently in ascending and descending sequences, giving the concerto a kind of cyclic unity. The voice of the organ is interwoven with that of the orchestra, though it frequently plays a marked role as solo instrument.

"The kettledrums function rhythmically and thematically, often emphasizing and crystallizing the recurring four-note groups and adding vibrant accents to the brasses. The closing phrases, with their hints of sad and mystical introspection, suggest that Poulenc, in 1938, felt a premonition of the tragic days ahead for France."

Poulenc and his compatriot, Pierre Bernac, baritone, will be in Boston for a joint recital on Tuesday evening, Nov. 9, in Jordan Hall. In addition to some of Poulenc's works, their program also includes Schubert Lieder and compositions of Roussel, Chausson, Satie, Debussy, Milhaud, Chabrier, Fauré, Lully, and Monsigny.

Francis Poulenc, pianist and composer, and Pierre Bernac, baritone, who are giving a joint recital in Jordan Hall on Tuesday evening, Nov. 9. Mr. Poulenc's Concerto for Organ and String Orchestra, with Timpani, will be played at this week's Boston Symphony concerts.

E. Power Biggs, soloist at this week's Boston Symphony concerts in Poulenc's Concerto for Organ and String Orchestra, with Timpani.

Pictures at Symphony Hall

On view at Symphony Hall until Nov. 27 is a loan exhibition from the Springfield Museum of Fine Arts. The pictures may be seen during concert times, and on Saturdays from 10 until 1 o'clock.

The display consists of a selection of contemporary American paintings from the permanent collection of the museum. Some of the pictures represent the choice of the public, through the casting of ballots; others have been acquired through the careful consideration of the museum staff. It is a good representation.

The paintings range from the twentieth-century brand of classic to the multiple types of romantic. Among the pictures we find some good sound naturalistic portraiture, some satirical portrayals, a good deal of landscape, and variations of surrealistic fantasy.

Two canvases show the American orientation toward abstraction: "Lilacs," by Karl Knaths, and "Western Sea," by Lyonel Feininger. Both these artists are men with an understanding of the function of abstract design. However, Mr. Feininger has reduced the imagery of ships, sky, and sea to a subtle succession of intersections of carefully placed lines. Mr. Knaths has built up a structural pattern from the natural contours of the blossoms. In both artists we perceive the geometric preference of the abstract artist who resolves everything he sees into angles, rectangles, cubical or spherical shapes.

A composition by Charles Sheeler shows another manner of handling clear and sharply delineated geometrical surfaces. An artist like Robert Gwathmey operates toward abstraction in a freer, more fanciful way.

Other pictures in the exhibition reveal American artists working in a studied primitivistic manner. It is interesting to see a conscious provincialism, for example, of a Margit Varga compared with a sophisticated simplicity such as that of Philip Pieck. The landscapes range from shadowy atmospheric characterizations to a neat and sharply defined realism. The portraits include the brooding "Man with Fruit," by Julien Binford; muscular "Japanese Wrestler," by Henry Lee McFee, and woeful "The Weary," by Henry Koerner.

Other pictures are by Giglio Dante, Carl Hall, John Koch, Georgia O'Keeffe, Walter Stuempfig. One of the most interesting canvases is "Church Supper," by Paul Sample, in the category of the Grant Wood satires of American rural life.

D. A.

PORTLAND, ME.
EXPRESS

NOV 4 - 1948

Koussevitzky Fund

Boston, Nov. 4. (UP)—A $250,000 Koussevitzky anniversary fund will be established in honor of Serge Koussevitzky, who is retiring this season after 25 years as conductor of the Boston Symphony Orchestra.

LAWRENCE, MASS.
TRIBUNE

NOV 4 - 1948

WILL ESTABLISH ANNIVERSARY FUND

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The orchestra's trustees announced yesterday the fund will be used "without restrictions for cultural and educational development by the orchestra and as a cushion against emergencies."

FALL RIVER, MASS.
HERALD-NEWS

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Symphony Trustees Set Up $250,000 Koussevitzky Fund

In tribute to Serge Koussevitsky's distinguished leadership of the Boston Symphony Orchestra for 25 consecutive seasons, a Koussevitsky Anniversary Fun of a quarter of a million dollars is to be established. The details have been announced by the orchestra's trustees. The sum asked is for use, without restrictions, for cultural and educational development by the orchestra, and as a cushion against emergencies. It is to be a revolving fund in the sense that any withdrawals in any one year are to be restored as soon as practicable. The trustees consider the Anniversary Fund as a prudent step in "long term planning."

Henry B. Cabot, president of the trustees, has stated in a communication to the Friends of the orchestra: "For 25 years our orchestra has ben under the inspired directorship of Serge Koussevitsky. It is proper that we who enjoy the concerts of our orchestra and take pride in its continuing success should seize this occasion to record in tangible form our appreciation of Dr. Koussevitzky's magnificent contribution to the fame of our historic institution. It is hoped many others will care to join us in paying tribute to a worthy conductor who has served us so long and with such integrity and devotion. It is his desire that any such expression should take the form of a gift to the orchestra."

"In a letter to Mr. Taft, as chairman, Dr. Kouussevitzky, whose present season is his last as the orchestra's conductor, has warmly endorsed this plan: "I would consider it the finest of all personal tributes if my friends should take this occasion to give convincing proof this splendid orchestra, to which I have devoted my best efforts for nearly a quarter of a century, shall never flounder or fall through lack of adequate financial support."

The headquarters of the Koussevitzky Fund will be located at Symphony Hall, Boston, and it is suggested all communications con-

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HANOVER, PA.
SUN

NOV 6 - 1948

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* * *

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony program is one of those all-Russian affairs to which we have become so accustomed during Dr. Koussevitzky's tenure of office. At the outset of the season the conductor declared that in this, his final year, he would revive works, or performances of them at the hands of certain soloists, that have proved particularly successful. Thus this week he is repeating the important Fifth Symphony of Prokofieff, which had its American premiere in Symphony Hall three years ago and was heard again five weeks later. The other item, the Third Concerto of Rachmaninoff, with Vladimir Horowitz as the pianist, is there to recall the fact that Mr. Horowitz made his Boston debut in this same work 20 years ago.

The Prokofieff Fifth is indeed a fine symphony. It is well made; it moves on a dignified plane; its themes are both strong and agreeable; it has its moments of real beauty, of charm and of excitement. Yet you cannot help wondering whether Prokofieff could have written an even better symphony if he had left Russia, as Stravinsky did, and allowed his great native talent to develop naturally. There is in this symphony a notable lack of adventurousness, which must be directly attributed to the fact that Soviet composers are not supposed to write anything beyond the comprehension of the average listener.

It has even been suggested that the real arbiter is Stalin himself and that Uncle Joe has a tin ear, or, to put it more politely, an ultra-conservative taste in music. Apparently, Prokofieff's Sixth Symphony, as yet unheard in this country, is one of the things that got him into trouble with the central committee of the Communist party. That, as far as the rest of the world is concerned, should be something in its favor. When are we going to get it?

The combination of Mr. Horowitz and the Rachmaninoff Third is unbeatable. Yet Mr. Horowitz can make a success without it, while the Concerto badly needs him, as was proven no less than a year ago when the excellent Mr. Malcuzynski conspicuously failed with it. At the time you were chiefly conscious of the poor quality of much of the music, an impression by no means absent yesterday afternoon. But with his extraordinary technical ability and with Dr. Koussevitzky and the orchestra to help, the amazing Horowitz once more put it over. The audience's enthusiasm at the end can be better imagined than described.

SATURDAY, NOVEMBER 6,

MUSIC

Vladimir Horowitz Is Symphony Soloist and Wins Terrific Ovation

By CYRUS DURGIN

Vladimir Horowitz received one of the most terrific ovations in memory when he had finished playing the Rachaminoff Third Piano Concerto with the Boston Symphony Orchestra yesterday afternoon. He was summoned back to the stage time and again as the audience stood in Symphony Hall, applauding, stamping, even cheering and whistling. The ovation was thoroughly deserved, for the Russian-born pianist had just given an electrifying performance of one of the most effective show pieces in modern repertory.

Actually that is all the Rachmaninoff D minor Concerto amounts to. As music it is episodic and spreading and, like Stephen Leacock's horseman, gallops off in all directions. But for sheer virtuosity, for miracles of keyboard thunder and technic, for romantic warmth, big orchestration and even a little tonal corn, you could hardly find a more rewarding vehicle. And no matter what your mind tells you about the piece itself, your emotions quickly respond to such wizardry as Mr. Horowitz' playing. Nor was it just virtuosity, by any means. With all the flashing chords, rippling arpeggios, the thunders of the finale and the caressing softness of the adagio, this was very musical playing.

Indeed, as Serge Koussevitzky explained to the audience before the work begun, it is revived this week just for Mr. Horowitz. The pianist played the same Concerto when he made his Boston debut, as Symphony soloist, 20 years ago last March. Then, as now, the occasion was exciting, and in the words of the Globe reviewer of that time, "no soloist making a Boston debut at the Symphony concerts within the past 15 years has created anything like the sensation made yesterday."

Rachmaninoff and Horowitz somewhat overshadowed Mr. Koussevitzky's revival of a fine modern Symphony, the Fifth by Prokofieff, which had last been done in 1945, the year of its introduction. This is truly a "big" symphony, full of tension all the way. It is also turbulent and keeps most of the orchestra going consistently. The idiom runs to dissonance, but the Prokofieff sense of melody is just as evident. As for the orchestration, that is notably imaginative and resourceful.

After three years there are pages which still remind me of Shostakovich, but since neither composer, in the fullness of maturity, would "influence" the other, I think you can explain such a suggestion on the grounds that the material and the style have sprung out of the period in which the two are working. Having been composed in 1944, before the war was over, the Symphony is fair game for those who must attach some outside "inspiration" or program to music. Perhaps it is war music, but repeated hearings convince me that there is no other basis than purely musical ideas and Procedures. Furthermore, I shall not be surprised if the Prokofieff Fifth proves to be a modern classic.

Mr. Koussevitzky and the orchestra were at the top of their brilliant form all the afternoon through. They shared in the pandemonium of approval.

NEW YORK, N. Y.
TIMES

NOV 9 - 1948

Concerts Not Broadcast

TO THE EDITOR OF THE NEW YORK TIMES:

There are no broadcasts of the Boston and the Philadelphia Orchestra concerts this season. This is a lamentable loss for all music lovers. These broadcasts offer the only opportunity for millions of people to hear the two world-famous orchestras.

It is inconceivable that in this big country of ours there should be no sponsors ready and willing to support the finest music, to their own advantage.

ERNST WARSCHAUER.

New York, Nov. 5, 1948.

TURDAY, NOVEMBER 6, 1948

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the fifth program of the 68th season in Symphony Hall yesterday afternoon. Vladimir Horowitz, pianist, was the soloist. The program:

Symphony No. 5, Op. 100 . . . . . Prokofieff
Concerto in D minor, No. 3, Op. 30 . . . . Rachmaninoff

By RUDOLPH ELIE

When Vladimir Horowitz comes to town as soloist with the orchestra it is always an event. The Hall sells out completely days before; wistful hopefuls gather at the box office to pounce on every ticket turned in like panthers on unwary fawns, and the air of expectancy, as the slim pianist (who looks for all the world like a successful business man) takes his seat at the piano bench, is charged and tense.

In the balconies standees suddenly appear, having deserted their chairs to watch the pianist at the keyboard. The quiet that falls before the conductor, soloist and orchestra are ready to begin is almost startling in its completeness. Meanwhile Mr. Horowitz, who manages to adjust his piano bench with rather less fuss than most, grins boyishly, wrings his hands, mops his face nervously with the handkerchief he seems to keep in his left cuff and, as the orchestra begins, leans forward, his head down. The second his fingers touch the keyboard his authority, his security, his utter command of himself and the music is evident, and for the ensuing 30-odd minutes he holds his audience so spellbound it almost dies rather than cough. It is a sort of hypnosis not easily explained, for there are other pianists and there is better music. It is just Horowitz, and it is sheer magic.

So it was yesterday, differing in detail only in the rare (but always delightful) pre-performance speech of Dr. Koussevitzky who, beaming like a proud father, told us in his engaging accent that Mr. Horowitz was playing Rachmaninoff's Third Concerto again in the observance of his debut appearance with the Boston Symphony 20 years ago, at which he also played this enormously pianistic work. The Concerto itself, which doesn't occupy too much eminence as music, is nonetheless the perfect vehicle for the pianist's unbelievable technic, and he makes the most of it backed up by a superlatively impassioned accompaniment by conductor and orchestra. Needless to say the performance brought the usual Horowitz applause and foot stamping, which lingered long enough to call him back to the stage four times.

The concert opened with perhaps the ultimate realization of Prokofieff's Fifth Symphony, a composition that Dr. Koussevitzky brought out in November, 1945, and which he has since (to our good for[illegible]) made singularly his own. [illegible] I find I reviewed [illegible] mance of [illegible] symphony [illegible] time I seem [illegible] "This is probably [illegible] (Prokofieff[illegible] think it may in time [illegible] to ours." The [illegible] than I [illegible] reception [illegible] temporary work [illegible] deal warmer [illegible]

The [illegible] gins with [illegible] against [illegible] soon emerge[illegible] groping [illegible] said [illegible] hope that [illegible] traordinary [illegible] follows a [illegible] veins [illegible] further [illegible] quick[illegible] optimism [illegible] comes an [illegible] back to the [illegible] oven [illegible] brooding [illegible] solace.

After [illegible] little more [illegible] sical po[illegible] while [illegible] things [illegible] some [illegible] work [illegible] especial[illegible] and [illegible] Dr. K[illegible] of it [illegible] never in [illegible] In fa[illegible] him, and [illegible] it is ha[illegible]

[illegible]

ATLANTIC CITY, N. J.
PRESS

NOV 7 1948

Books And The Arts

Conductor Munch Gentleman of Old School

By W. G. ROGERS
Associated Press Arts Reporter

NEW YORK, Nov. 6 (AP)—Three of us waited for the elevator in the hotel lobby: Charles Munch, who next year becomes the Boston Symphony conductor, one of the most exalted posts in the western world; Henri Barraud, composer and director of the current U. S. tour of the French Orchestre National, of which Munch is guest conductor for about 40 concerts, and this reporter.

The elevator door opened. Bowing and motioning to us to go ahead, Munch said: "Après vous." "Après vous," said Barraud, bowing to Munch and me. "Après vous," said I, bowing to them, and the elevator operator, used to being crushed in the rush, dropped his jaw in amazement.

At floor 14 it was repeated: "après vous" three times and three more bows. It was repeated at the room door, and with only slight modifications eight times: twice at the room door, four times at the elevator and twice at the street entrance, as we went downstairs and out into daylight to take a picture and then returned to the conductor's quarters. Barraud and I usually but not always maneuvered the distinguished visitor into preceding us.

For he wasn't just being polite, nor making a gesture to a composer and a newsman who were all dying to be in a position to do him favors. He meant it.

He is what used to be called condescendingly a gentleman of the old school. With his fine, silver hair, his sensitive and ascetic features, his unobtrusive manner, and the little red legion of honor ribbon in his buttonhole, he looks the part. His politeness is of course typically French, but by no means typical of the music world. The valet or batman of most conductors of my acquaintance would unhesitatingly crowd ahead of a mere composer and a mere newsman. Perhaps even more than any other creative artist, the musician is me-first; he has the best voice, best tongue for a horn, best fingers for a fiddle, and so the best right to enter ahead of everyone else.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 7 - 1948

MUSIC ON THE RADIO

By B. H. HAGGIN

AS TRANSMITTER of the cultural heritage of Carnegie Hall to the American radio public the New York Philharmonic-Symphony has, in the first weeks of the season, been performing its duty very badly. The programs it has broadcast on Sunday afternoons have been almost unbelievable. The last time I heard Charpentier's "Impressions d'Italie" in Carnegie Hall was around 1920, when Bodansky played it with the National Symphony; and it was something I expected never to hear there at a symphony concert again; but there it was on Oct. 17, making with Tchaikovsky's Fourth Symphony what the Philharmonic considered a program in this year 1948. On each of the other three October programs the major work was Brahms—Brahms's First Symphony, Brahms's Violin Concerto, Brahms's Piano Concerto No. 2, each a labored Brahmian inflation of nothing into large-scale bombast. The rest was Schumann's "Rhenish" Symphony, Strauss's "Don Juan," Borodin's Second Symphony; and on the four programs the only brief contact with a first-rate mind was provided by the Minuet of the Will-o'-the-Wisps and Rakoczy March from Berlioz's "Damnation of Faust."

It is true these were substantially the programs which the Philharmonic was giving the supposedly sophisticated New York concert public in Carnegie Hall on Thursdays and Fridays. But one Thursday-Friday pair did, after the twenty years since Walter Damrosch's three-fifths of a performance, give this public a hearing of the famous Five Orchestral Pieces of Schoenberg; and the radio public on Sunday should have been given the same opportunity, which it did not get. Similarly Bloch's Viola Suite was performed on a Saturday night, but was not broadcast on a Sunday. And last night Isaac Stern was to play Mozart's delightful and seldom-heard G major Violin Concerto, but today he was to broadcast Lalo's Symphonie espagnole (just as Schnabel, a few years ago, broadcast on Sunday the familiar D minor Concerto of Mozart instead of the unfamiliar K.503 that he had played on Thursday and Friday). Radio listeners have been justified in protesting against this policy; but the Philharmonic evidently intends to continue it.

American broadcasting companies are supposed to be more responsive to the public's expressions of opinion; but apparently they don't care much about the opinions of the public that is interested in music. ABC's Chamber Music Hour on Tuesday nights was not first-class, as a program at such a time ought to be; nevertheless it got a response from listeners all over the country that was far greater and warmer than ABC had anticipated. Yet in spite of this expression of approval ABC has dropped the program and put in the Detroit Symphony. ABC is no longer broadcasting the Boston Symphony which used to be heard on Tuesday nights; but I would not call the Detroit Symphony an adequate substitute; and where there are the New York Philharmonic, the NBC Symphony, and later the Philadelphia Orchestra on the air, I would think even a second-rate chamber music program was better use of the time than a third-rate orchestral program. But ABC thinks differently.

ABC's Coffee Concerts continue on Sunday mornings at 8:30 with recordings. And the NBC String Quartet's live broadcasts at the same time can now be heard in New York except on the first Sunday of each month. On the two occasions when I turned it on, it too was engaged in a Brahms festival; but I listened long enough to note that the playing was excellent; and there should be enjoyable occasions when the group shifts to Haydn, Mozart, Beethoven and Schubert.

And finally the New Friends of Music concerts are being broadcast in their entirety on Sunday afternoons at 5:30 by WABF (FM).

PORTLAND, ME.
SUNDAY TELEGRAM

NOV 7 - 1948

Music World

By Helen Havener

New York, Nov. 6—It has been lo these many years since the general public has been able to buy a ticket for a Boston Symphony Orchestra concert ~~in this city~~—if one excepts the mammoth benefit which was given for the Rachmaninoff Fund three years ago. Therefore, it is impossible to say that attendance at the Bostonians' New York series will be appreciably enhanced when the famous ensemble opens its local subscription season Wednesday. After all, Carnegie Hall will hold only so many people.

However, it can be safely predicted that because Dr. Koussevitzky is such a favorite with the New York public, and because it is his last season as conductor, there will be a greater scramble than ever before to secure a ticket which some subscriber unable to attend may have generously turned in or even to purchase standing room in the limited portion of the auditorium where that is allowed.

When Dr. Kousevitzky makes his first appearance of the curent concert season the program he will offer will be a blend of the classic and the modern, involving such contrasting works as Beethoven's Seventh Symphony and Honegger's Symphony for Strings; Vivaldi's Concerto in D minor for orchestra and Brahm's Variations on a Theme by Haydn. So great is the devotion to Dr. Koussevitzky, however, that in all probability the most arrant classicists will have a warm word for the Honegger. Of such stuff are orchestral audiences composed exclusively of season subscribers made up.

A Televised Falstaff

Big words in the music world here—big news also for the possessors of television sets even though they may not live in the immediate metropolitan area—is the announcement that NBC has in preparation a televised version of Verdi's Falstaff under the baton of Arturo Toscanini. Just what singers will have the privilege of appearing under the magic of the maestro's baton in this epoch-making event is yet a matter of speculation, but hearts both masculine and feminine are fluttering and hopes are high. When the opera is presented this will be no opera in concert form with the musicians of the NBC Symphony Orchestra in the background. It will be bonafide opera with costumes and scenery, the latter especially devised to fit NBC's mammoth studio 8-H where so many thousands of visitors to New York have seen as well as heard the Toscanini broadcasts. The date of presentation is yet to be announced.

SCHENECTADY, N. Y.
GAZETTE

NOV 9 - 1948

A Koussevitzky Anniversary Fund of a quarter of a million is to be established in Boston. It follows Serge Koussevitzky's suggestion and is for use without restrictions for cultural and educational development of the orchestra. Dr. Koussevitzky is completing his 25th year as conductor with the Boston Orchestra.

When asked by members of the board and friends how they could express their "appreciation and gratitude" for his years of work his reply was "by a gift to the Orchestra, a big gift."

"World conditions are so uncertain and conditions here are so unsettled that even such an institution as the Boston Symphony Orchestra, with all its maturity, fine traditions and high ideals, is vulnerable. I would consider it the finest of all personal tributes if my friends should take this occasion to give convincing proof that this splendid orchestra to which I have devoted my best efforts for nearly a quarter of a century shall never flounder or fall through lack of adequate financial support.'

NEW ORLEANS, LA.
ITEM

NOV 1 1 1948

DR. SERGE KOUSSEVITZKY, now in his 25th and last year as conductor of the Boston Symphony, took his Bostonians to New York for a concert yesterday. Kussevitzky, the Associated Press commented, has known how to conduct for a long, long time. Which is supposed to explain why the concert was so well received.

DALLAS, TEX.
NEWS

Boston Establishes Koussevitsky Fund

Special to The News

BOSTON, Mass., Nov. 9.—In tribute to Serge Koussevitsky's distinguished leadership of the Boston Symphony Orchestra for twenty-five consecutive seasons, a Koussevitzky anniversary fund of $250,000 has been established and announced by the orchestra's trustees. The sum will be used without restrictions for cultural and educational development by the orchestra and as a cushion against emergencies. It will be a revolving fund in the sense that any withdrawals in any one year will be restored as soon as practicable.

The anniversary fund is a prudent step toward long-term planning and its headquarters will be Symphony Hall in Boston.

NEW YORK, N. Y.
SUN
NOV 11 1948

The Music Makers

By IRVING KOLODIN

A Second Recital by Schiotz—Koussevitzky Begins.

Koussevitzky Opens Twenty-fifth Season

The wheel was brought almost to full turn last night when Serge Koussevitzky stepped on the podium in Carnegie Hall to conduct the Boston Symphony in the Vivaldi-Siloti Concerto in D minor. This piece was the opening number on Koussevitzky's first program in America, on October 11, 1924, and it marked the opening of the conductor's last season in New York, for in the fall of 1949 the orchestra will be conducted by Charles Muench.

Last night the orchestra played with its customary sheen. Its strings never sounded mellower, its ensemble never more perfect. The Brahms "Variations on a Theme by Haydn" was given a super-refined reading of the sort that makes a piece of music sound as though it had been raised gleaming from a chromium bath and polished by an electric buffer. Such faultless playing (also evidenced in the Vivaldi) is a complete answer to any possible criticism: It turns the mind completely away from vexatious questions of interpretation, focusing it instead on beauty of sound.

Honegger's Symphony for Strings, introduced last season, is a moody work, expressive despite its lack of sustained lyrisism. It may be objected that the slow movement is one long cantilena; but while Honegger strove for soaring melody, his themes remain too calculated and labored to be very spontaneous. The more one hears this work, incidentally, the more one realizes the influence of the Shostakovich-type adagio writing with which the Symphony for Strings is permeated. Beethoven's Seventh Symphony concluded the evening. Koussevitzky provided a flexible clear-cut reading distinguished for the lightness of the orchestral texture—a lightness, though, that never understated the strength of the music.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 11 1948

Koussevitzky

Boston Symphony Conductor Starts Final Concerts

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, first New York concert of the season last night at Carnegie Hall. The program:

Concerto for Orchestra in D minor (arr Siloti) .... Vivaldi
Variations on a Theme by Haydn, Op. 56a .... Brahms
Symphony for String Orchestra..... Honegger
Symphony No. 7, in A major, Op. 92..Beethoven

The sixty-third season of the Boston Symphony Orchestra's concerats here, which began last night in Carnegie Hall, is this notable organization's twenty-fifth and last under Serge Koussevitzky's conductorship, and the program had its retrospective elements. Vivaldi's concerto for orchestra in D minor, as arranged by Alexander Siloti, had opened the program with which Dr. Koussevitzky had introduced himself to Boston on Oct. 10, 1924, and to New York on that year's Thanksgiving Day, Nov. 27. Brahms's Variations on a Theme by Haydn had also figured in the first Boston concerts, and the eminent conductor had given representation to Arthur Honegger in his first appearance in Symphony and Carnegie Hall. Then, however, it was "Pacific 231" last night brought the Symphony for Strings.

One of Dr. Koussevitzky's many assets is his eagerness, when he has a high opinion of a contemporary work, to make it well known, even if it has been played before. Last night's was the sixth New York performance of the Honegger Symphony for Strings, which was offered last season by the Philharmonic and the Philadelphians. It is well worth repetition, even if rehearing calls attention to a drawback or two as well as to its merits. Much of the work is persuasive; a dignified pathos pervades much of the first two movements; certain thematic ideas are memorable and insistent and the scoring tells of expert craftsmanship. In contrast to the tragedy implied rather than openly stated in these sections, the finals, in this performance, gave a sense of high spirit, and the trumpet at the close brought an effective climax. At times, however, in the first two movements, the working out of the music seemed to outrun the realization of the composer's ideas, with motion rather than advancement.

The orchestra played according to its familiar and noteworthy standards. One could note, indeed, a certain emphasis on muscularity in the spirit and momentum of the Vivaldi concerto, and slightly overemphasized tympani in the first part of the Beethoven symphony. The violins played with memorable lyricism in the largo of the Vivaldi work and frequently elsewhere, and the reading of what the reviewers had time to hear in the Beethoven symphony was straightforward and expressive, in the style and atmosphere of the work.

NEW YORK, N. Y.
TIMES
NOV 11 1948

BOSTON SYMPHONY OPENS SEASON HERE

Koussevitzky Conducts Group in Moving Performance—Honegger Work Played

By OLIN DOWNES

There is no use to claim infallibility. It may be unconscious favoritism toward an orchestra with which we grew up. But it is the inescapable conclusion, and to the best of this deponent's knowledge and belief, after hearing brilliant performances in preceding weeks by other symphonic ensembles, that there is no other orchestra in the country which for finish, glow of tone and distinction of style equals the Boston Symphony.

This orchestra gave its first New York concert of the season last night in Carnegie Hall. Dr. Koussevitzky started his program with the first score that he interpreted when he came to America at his opening concert Oct. 10-11, 1924, in Boston's Symphony Hall. The orchestra, as all know, was then a body of historic distinction. No doubt it played Vivaldi's D minor Concerto Grosso beautifully at the time. But one does not believe it could have played as beautifully as it did last night. Dr. Koussevitzky has been at work upon it for twenty-four years. There is no string tone like it for vibrancy, transparency and lustre.

Some think that Dr. Koussevitzky pitches his strings too high and thereby gains a spurious brilliancy. It is too bad, but we fear that if this is the reason other conductors will have to adopt a similar pitch, and we are far from certain that this device would in itself secure the Boston Symphony standard of true-quality. From the first sound onward the performance of Vivaldi's music was a feast to the ear and the understanding.

Koussevitzky Is Masterful

It is not improbable that Dr. Koussevitzky, with memories crowding him close, and at the beginning of his last season with the orchestra to which he has contributed so much, put his last ounce of effort into securing maximum results on this particular occasion. But he has never spared the last effort to gain his artistic end. Whatever the conditions and motivations, he set forth the noble simplicities of Vivaldi music with a mastery and a beauty that will long be remembered.

The program was of familiar music, as too many programs seem to be today, with the single exception of the recently composed "Symphony for String Orchestra," with trumpet obligato, by Arthur Honegger. This was played here last season and met with a generally cold reception. One might recall in this connection Beethoven's growl when it was remarked that the "Eroica" symphony was a hard nut to crack—or words to that effect, "because it is so much better than the others." Mr. Honegger's symphony for strings is the greatest and the most intense music that he has produced. It seeks no exterior effect, as most of his scores do. It is very dark and very tragic in the first two movements.

Composed in Paris during the period of the German occupation, it has all the emotional connotations of that place and time. The dolorous "ostinato" figure for the strings heard soon after the beginning haunts the whole of the opening movement, as a thought, an agony, that persists and cannot be laid aside. The slow movement is yet more somber, mounting, in a dramatic crescendo, to an extraordinary climax of grief. The triumph of the finale, music of wild rejoicing, with the trumpet sounding the chorale in the final pages, appears to complete the unmistakable emotional scheme of the work.

Score Is Sincere

Coupled with all this is the drastic simplicity, starkness, concentration of the writing; the power and logic of the counterpoint, linear and harmonic; the drama of the tonal forces involved. The antagonists are invisible; the crisis is that of Armaggedon. A most masterful score; one that will make its way slowly because of the writing; one that bites deep and that will long endure because of its emotion and sincerity.

A performance of exemplary finish was that of the Brahms Variations on the Theme of Haydn Variations. For our own part we have preferred a more rugged reading, and in places a more muscular tone. In the introduction of Beethoven's Seventh Symphony, which ended the concert, there was a corresponding wish that the swinging figure given various wind instruments and set against the ascending strings, had been more clearly articulated. The passage is none too well balanced in the score. Aside from such detail, the performance of one of the best known of all symphonies was the climax of the occasion. An interpreter does or does not comprehend, is or is not caught up and fired by the greatness of Beethoven. 8his reading comprehended and companioned him. The grandeur of the form was ever present. The pulse of life throbbed in every measure. The beauty of the world was there.

The program annotator tells the delicious story of the Leipzigers who on hearing the Seventh Symphony for the first time concluded that only a drunkard could have written the first and last movements! Is it perhaps the highest tribute we can pay Dr. Koussevitzky, whose repertory traverses the whole of orchestral literature from the seventeenth century to today, who has headed every new movement in composition that has manifested itself in his life-time—that at the climax of his experience as a man and artist he finds the headiest of draughts to be Beethoven's Dionysiac brew?

NEW YORK, N. Y.
JOURNAL AMERICAN
NOV 11 1948

Koussevitzky Wins Ovation

By MILES KASTENDIECK

Serge Koussevitzky began his final season with the Boston Symphony Orchestra in Carnegie Hall last night. His appearance prompted an ovation. The Vivaldi Concerto Opus 3, No. 11 opening the program recalled his debut 25 years ago. It was definitely an occasion and the house was packed.

Starting off with the work that launched him on a notable career, Koussevitzky saw to it that a contemporary composer was represented in the evening's music.

Though Honegger's Symphony for Strings was flanked by Brahms' Variations on a Theme by Haydn and Beethoven's Seventh Symphony, it held its own in this company.

Repeated hearings do not alter the first impression that this is a substantial and a communicative work. Honegger's locomotive style and squirrel-in-the-cage episodes may sound dry sometimes. The drive of the former, however, is stimulating; the meaning of the latter is quite forceful.

Stroke of Genius

The stroke of genius that inspired Honegger to add the trumpet solo in the final movement sets aside what reservations might otherwise persist. This crystalizes the whole work. It is the ray of hope that pierces the bleakness of what has gone before. The symphony definitely has something to say.

Performances during the evening were characteristic. The Vivaldi and the Brahms sounded a bit overdriven. The playing was more rugged than it has sometimes been. Honegger and Beethoven basked in the homage paid them by the conductor. It is obvious that the Bostonians keep the faith.

BRISTOL, VA.
NEWS BULLETIN

Rising Ovation Greets Conductor Boston Symphony

By W. G. Rogers
Associated Press Arts Reporter

NEW YORK, Nov. 11. (AP)—Dr. Serge Koussevitzky, in his 25th and last year as conductor of the Boston Symphony, received a warm welcome last night in Carnegie Hall when he brought his Bostonians here for the first time this season.

Greeted by a rising ovation from the capacity audience—practically the same devoted crowd which year after year hears his Wednesday concerts here—he opened with the Vivaldi Concerto in D Minor, for orchestra with organ, the very number with which he began his first Boston concert in 1924.

He was called back to the platform by the persistent applause after the Vivaldi, and also after Brahms' variations on a theme by Haydn, Honegger's Symphony for string orchestra, and the Beethoven Seventh.

Superb musician and showman, he exhorted his orchestra, stamped, shook his fists, wagged his head, cajoled, threatened and pleaded, and turned out an evening of music on which the audience reported variously, at intermission: "How wonderful . . . it was perfect . . . just when a man learns to conduct, he resigns . . . Well, except for the Honegger . . ."

But Koussevitzky has known how to conduct for a long, long time, and even the Honegger, which had been heard here before, was favorably received, and given, like all the rest of the program, a stirring interpretation.

NEW YORK, N. Y.
SUN

NOV 11 1948

The Music Makers

By IRVING KOLODIN

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The wheel was brought almost to full turn last night when Serge Koussevitzky stepped on the podium in Carnegie Hall to conduct the Boston Symphony in the Vivaldi-Siloti Concerto in D minor. This piece was the opening number on Koussevitzky's first program in America, on October 11, 1924, and it marked the opening of the conductor's last season in New York, for in the fall of 1949 the orchestra will be conducted by Charles Muench.

Last night the orchestra played with its customary sheen. Its strings never sounded mellower, its ensemble never more perfect. The Brahms "Variations on a Theme by Haydn" was given a super-refined reading of the sort that makes a piece of music sound as though it had been raised gleaming from a chromium bath and polished by an electric buffer. Such faultless playing (also evidenced in the Vivaldi) is a complete answer to any possible criticism: It turns the mind completely away from vexatious questions of interpretation, focusing it instead on beauty of sound.

Honegger's Symphony for Strings, introduced last season, is a moody work, expressive despite its lack of sustained lyrisism. It may be objected that the slow movement is one long cantilena; but while Honegger strove for soaring melody, his themes remain too calculated and labored to be very spontaneous. The more one hears this work, incidentally, the more one realizes the influence of the Shostakovich-type adagio writing with which the Symphony for Strings is permeated. Beethoven's Seventh Symphony concluded the evening. Koussevitzky provided a flexible clear-cut reading distinguished for the lightness of the orchestral texture—a lightness, though, that never understated the strength of the music.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 11 1948

Koussevitzky

Boston Symphony Conductor Starts Final Concerts

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, first New York concert of the season last night at Carnegie Hall. The program:

Concerto for Orchestra in D minor (arr. Siloti) .... Vivaldi
Variations on a Theme by Haydn, Op. 56a. .... Brahms
Symphony for String Orchestra...... Honegger
Symphony No. 7, in A major, Op. 92..Beethoven

The sixty-third season of the Boston Symphony Orchestra's concerats here, which began last night in Carnegie Hall, is this notable organization's twenty-fifth and last under Serge Koussevitzky's conductorship, and the program had its retrospective elements. Vivaldi's concerto for orchestra in D minor, as arranged by Alexander Siloti, had opened the program with which Dr. Koussevitzky had introduced himself to Boston on Oct. 10, 1924, and to New York on that year's Thanksgiving Day, Nov. 27. Brahms's Variations on a Theme by Haydn had also figured in the first Boston concerts, and the eminent conductor had given representation to Arthur Honegger in his first appearance in Symphony and Carnegie Hall. Then, however, it was "Pacific 231" last night brought the Symphony for Strings.

One of Dr. Koussevitzky's many assets is his eagerness, when he has a high opinion of a contemporary work, to make it well known, even if it has been played before. Last night's was the sixth New York performance of the Honegger Symphony for Strings, which was offered last season by the Philharmonic and the Philadelphians. It is well worth repetition, even if rehearing calls attention to a drawback or two as well as to its merits. Much of the work is persuasive; a dignified pathos pervades much of the first two movements; certain thematic ideas are memorable and insistent and the scoring tells of expert craftsmanship. In contrast to the tragedy implied rather than openly stated in these sections, the finals, in this performance, gave a sense of high spirit, and the trumpet at the close brought an effective climax. At times, however, in the first two movements, the working out of the music seemed to outrun the realization of the composer's ideas, with motion rather than advancement.

The orchestra played according to its familiar and noteworthy standards. One could note, indeed, a certain emphasis on muscularity in the spirit and momentum of the Vivaldi concerto, and slightly overemphasized tympani in the first part of the Beethoven symphony. The violins played with memorable lyricism in the largo of the Vivaldi work and frequently elsewhere, and the reading of what the reviewers had time to hear in the Beethoven symphony was straightforward and expressive, in the style and atmosphere of the work.

BRISTOL, VA.
NEWS BULLETIN

Rising Ovation Greets Conductor Boston Symphony

By W. G. Rogers
Associated Press Arts Reporter

NEW YORK, Nov. 11. (AP)—Dr. Serge Koussevitzky, in his 25th and last year as conductor of the Boston Symphony, received a warm welcome last night in Carnegie Hall when he brought his Bostonians here for the first time this season.

Greeted by a rising ovation from the capacity audience—practically the same devoted crowd which year after year hears his Wednesday concerts here—he opened with the Vivaldi Concerto in D Minor, for orchestra with organ, the very number with which he began his first Boston concert in 1924.

He was called back to the platform by the persistent applause after the Vivaldi, and also after Brahms' variations on a theme by Haydn, Honegger's Symphony for string orchestra, and the Beethoven Seventh.

Superb musician and showman, he exhorted his orchestra, stamped, shook his fists, wagged his head, cajoled, threatened and pleaded, and turned out an evening of music on which the audience reported variously, at intermission: "How wonderful . . . it was perfect . . . just when a man learns to conduct, he resigns . . . Well, except for the Honegger . . ."

But Koussevitzky has known how to conduct for a long, long time, and even the Honegger, which had been heard here before, was favorably received, and given, like all the rest of the program, a stirring interpretation.

NEW YORK, N. Y.
JOURNAL AMERICAN

NOV 11 1948

Koussevitsky Wins Ovation

By MILES KASTENDIECK

Serge Koussevitzky began his final season with the Boston Symphony Orchestra in Carnegie Hall last night. His appearance prompted an ovation. The Vivaldi Concerto Opus 3, No. 11 opening the program recalled his debut 25 years ago. It was definitely an occasion and the house was packed.

Starting off with the work that launched him on a notable career, Koussevitzky saw to it that a contemporary composer was represented in the evening's music.

Though Honegger's Symphony for Strings was flanked by Brahms' Variations on a Theme by Haydn and Beethoven's Seventh Symphony, it held its own in this company.

Repeated hearings do not alter the first impression that this is a substantial and a communicative work. Honegger's locomotive style and squirrel-in-the-cage episodes may sound dry sometimes. The drive of the former, however, is stimulating; the meaning of the latter is quite forceful.

Stroke of Genius

The stroke of genius that inspired Honegger to add the trumpet solo in the final movement sets aside what reservations might otherwise persist. This crystalizes the whole work. It is the ray of hope that pierces the bleakness of what has gone before. The symphony definitely has something to say.

Performances during the evening were characteristic. The Vivaldi and the Brahms sounded a bit overdriven. The playing was more rugged than it has sometimes been. Honegger and Beethoven basked in the homage paid them by the conductor. It is obvious that the Bostonians keep the faith.

NEW YORK, N. Y.
TIMES

NOV 11 1948

BOSTON SYMPHONY OPENS SEASON HERE

Koussevitzky Conducts Group in Moving Performance—Honegger Work Played

By OLIN DOWNES

There is no use to claim infallibility. It may be unconscious favoritism toward an orchestra with which we grew up. But it is the inescapable conclusion, and to the best of this deponent's knowledge and belief, after hearing brilliant performances in preceding weeks by other symphonic ensembles, that there is no other orchestra in the country which for finish, glow of tone and distinction of style equals the Boston Symphony.

This orchestra gave its first New York concert of the season last night in Carnegie Hall. Dr. Koussevitzky started his program with the first score that he interpreted when he came to America at his opening concert Oct. 10-11, 1924, in Boston's Symphony Hall. The orchestra, as all know, was then a body of historic distinction. No doubt it played Vivaldi's D minor Concerto Grosso beautifully at the time. But one does not believe it could have played as beautifully as it did last night. Dr. Koussevitzky has been at work upon it for twenty-four years. There is no string tone like it for vibrancy, transparency and lustre.

Some think that Dr. Koussevitzky pitches his strings too high and thereby gains a spurious brilliancy. It is too bad, but we fear that if this is the reason other conductors will have to adopt a similar pitch, and we are far from certain that this device would in itself secure the Boston Symphony standard of true-quality. From the first sound onward the performance of Vivaldi's music was a feast to the ear and the understanding.

Koussevitzky Is Masterful

It is not improbable that Dr. Koussevitzky, with memories crowding him close, and at the beginning of his last season with the orchestra to which he has contributed so much, put his last ounce of effort into securing maximum results on this particular occasion. But he has never spared the last effort to gain his artistic end. Whatever the conditions and motivations, he set forth the noble simplicities of Vivaldi music with a mastery and a beauty that will long be remembered.

The program was of familiar music, as too many programs seem to be today, with the single exception of the recently composed "Symphony for String Orchestra," with trumpet obligato, by Arthur Honegger. This was played here last season and met with a generally cold reception. One might recall in this connection Beethoven's growl when it was remarked that the "Eroica" symphony was a hard nut to crack—or words to that effect, "because it is so much better than the others." Mr. Honegger's symphony for strings is the greatest and the most intense music that he has produced. It seeks no exterior effect, as most of his scores do. It is very dark and very tragic in the first two movements.

Composed in Paris during the period of the German occupation, it has all the emotional connotations of that place and time. The dolorous "ostinato" figure for the strings heard soon after the beginning haunts the whole of the opening movement, as a thought, an agony, that persists and cannot be laid aside. The slow movement is yet more somber, mounting, in a dramatic crescendo, to an extraordinary climax of grief. The triumph of the finale, music of wild rejoicing, with the trumpet sounding the chorale in the final pages, appears to complete the unmistakable emotional scheme of the work.

Score Is Sincere

Coupled with all this is the drastic simplicity, starkness, concentration of the writing; the power and logic of the counterpoint, linear and harmonic; the drama of the tonal forces involved. The antagonists are invisible; the crisis is that of Armaggedon. A most masterful score; one that will make its way slowly because of the writing; one that bites deep and that will long endure because of its emotion and sincerity.

A performance of exemplary finish was that of the Brahms Variations on the Theme of Haydn Variations. For our own part we have preferred a more rugged reading, and in places a more muscular tone. In the introduction of Beethoven's Seventh Symphony, which ended the concert, there was a corresponding wish that the swinging figure given various wind instruments and set against the ascending strings, had been more clearly articulated. The passage is none too well balanced in the score. Aside from such detail, the performance of one of the best known of all symphonies was the climax of the occasion. An interpreter does or does not comprehend, is or is not caught up and fired by the greatness of Beethoven. 8his reading comprehended and companioned him. The grandeur of the form was ever present. The pulse of life throbbed in every measure. The beauty of the world was there.

The program annotator tells the delicious story of the Leipzigers who on hearing the Seventh Symphony for the first time concluded that only a drunkard could have written the first and last movements! Is it perhaps the highest tribute we can pay Dr. Koussevitzky, whose repertory traverses the whole of orchestral literature from the seventeenth century to today, who has headed every new movement in composition that has manifested itself in his life-time—that at the climax of his experience as a man and artist he finds the headiest of draughts to be Beethoven's Dionysiac brew?

FORT WORTH, TEX.
EVENING STAR TELEGRAM

Warm Welcome Given to 'Koussy' by N. Y. Audience

BY W. G. ROGERS.
Associated Press Arts Editor.

NEW YORK, Nov. 11. — Dr. Serge Koussevitzky, in his 25th and last year as conductor of the Boston Symphony, received a [illegible] welcome Wednesday night in Carnegie Hall when he brought his Bostonians here for the first time this season.

Greeted by a rising ovation from the capacity audience--practically the same devoted crowd which [illegible] year hears his Wednesday concerts here --he opened with the Vivaldi Concerto in D Minor, for orchestra with organ, the very [illegible] with which he began his Boston concert in 1924.

He was called back to the platform by the persistent applause after the Vivaldi, and also after Brahms' Variations on a theme by Haydn, Honegger's symphony for string orchestra, and the Beethoven Seventh.

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But Koussevitvky has know how to conduct for a long, long time, and even the Honegger, which had been heard here before, was favorably received, and given, like all the rest of the program, a stirring interpretation.

NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 11 1948

Music

Koussevitzky Starts 25th, Last Season

By ROBERT BAGAR.

Attending the Boston Symphony's opening concert of the New York season was a large audience in Carnegie Hall last night, all of whose membership were aware, I'm sure, of the sentiments of the occasion. This is Serge Koussevitzky's last season as conductor of the celebrated organization. He is to be replaced next year by Charles Muench.

Starting out on his 25th year of service to music in this country, Dr. Koussevitzky has brought before American listeners the latest and greatest works of all time. He has also turned the light upon new ones which have subsequently become great.

He can look back, when he retires upon the monument he has built for himself, the Berkshire Music Festival, at his beloved Tanglewood, in Lenox, Mass., where his name is synonymous with the highest in music.

Plays Beethoven Seventh.

Dr. Koussevitzky last evening helped to observe the beginning of his quarter century with the Bach-Siloti Concerto in D minor, following that with the Brahms-Haydn Variations, both of which had been scheduled in his first programs. Also figuring in his early efforts was a work by Arthur Honegger, "Pacific 231," although last night the same composer was represented by his Symphony for Strings. To conclude this anniversary program there was the Beethoven Seventh Symphony.

It is no news that the Boston Symphony can play like anything, given virtually no incentive at all. With last night's concomitant matters to spur it on, it played over its head, you might say. And the BSO musicians playing over their heads is setting too high a standard even for themselves.

No Exaggerated Effects.

However, even at this feast one could exercise one's privilege of choice, and the selection I make is the performance of the Beethoven for its simplicity and directness without accompaniment of mannered or exaggerated effects.

A close second was the Bach-Vivaldi, which glistened in the two end movements, and provided a proper contrast of reflectiveness in the middle one. And not far behind that, going down the line a bit, was the Honegger.

NEW YORK, N. Y.
POST
[illegible] NEWS

NOV 11 1948

Music...

Koussevitzky Conducts Boston Series Opener

By JOHN BRIGGS

Last night, when Serge Koussevitzky stepped on the stage of Carnegie Hall for the opening New York concert of his final season as leader of the Boston Symphony Orchestra, the large audience paid him the uncommon tribute of a standing ovation.

Mr. Koussevitzky, who last year announced his decision to retire at the conclusion of the 1948-49 season, had selected a program reminiscent of that with which he began his first season with the famous Boston organization. In one case it was the same composer, but a more recent work — Honegger's Symphony for Strings, written in 1941.

The program also listed Vivaldi's orchestral concerto in D Minor, the Brahms "Haydn" Variations, and Beethoven's Seventh Symphony.

The Honegger symphony, for all Mr. Koussevitzky's devoted efforts, last night seemed a remarkably uncommunicative work. Not that it is disagreeable; strings are strings ,after all, and it needs brass and the upper registers of the woodwinds for those [illegible] orchestral effects that suggest an IRT train rounding the big curve below Grand Central. The work merely seemed to have little to say. With a conciseness Sibelius might envy, the work stated and re-stated brief mottos much as if a writer were to cover page after page with "the quick brown fox jumped over the lazy dog," and offer the result as narrative. The second movement was rather like a long succession of appogiaturas. The work closed with an authentic-sounding chorale, in reality Mr. Honegger's own, which appeared to support a contention of Virgil Thomson's in "The State of Music" that composers have never lost the secret of writing melody. One wishes they would let themselves go more often.

Vivaldi, plus Brahms, plus Honegger, made for a rather unvaried up-to-intermission program, with a grave, thoughtful mood and the splendor of the Boston strings prevailing throughout. Mr. Koussevitzky and the orchestra worked their familiar magic in the Seventh Symphony, to the obvious satisfaction of the audience.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 12 1948

Koussevitzky

Boston Symphony Conductor Starts Final Concerts

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, first New York concert of the season Wednesday night at Carnegie Hall. The program:

Concerto for Orchestra in D minor (arr. Siloti) .... Vivaldi
Variations on a Theme by Haydn, Op. 56a. .... Brahms
Symphony for String Orchestra...... Honegger
Symphony No. 7, in A major, Op. 92.. Beethoven

The sixty-third season of the Boston Symphony Orchestra's concerts here, which began Wednesday night in Carnegie Hall, is this notable organization's twenty-fifth and last under Serge Koussevitzky's conductorship, and the program had its retrospective elements. Vivaldi's concerto for orchestra in D minor, as arranged by Alexander Siloti, had opened the program with which Dr. Koussevitzky had introduced himself to Boston on Oct. 10, 1924, and to New York on that year's Thanksgiving Day, Nov. 27. Brahms's Variations on a Theme by Haydn had also figured in the first Boston concerts, and the eminent conductor had given representation to Arthur Honegger in his first appearance in Symphony and Carnegie Hall. Then, however, it was "Pacific 231"; Wednesday night brought the Symphony for Strings.

One of Dr. Koussevitzky's many assets is his eagerness, when he has a high opinion of a contemporary work, to make it well known, even if it has been played before. Wednesday night's was the sixth New York performance of the Honegger Symphony for Strings, which was offered last season by the Philharmonic and the Philadelphians. It is well worth repetition, even if rehearing calls attention to a drawback or two as well as to its merits. Much of the work is persuasive; a dignified pathos pervades much of the first two movements; certain thematic ideas are memorable and insistent and the scoring tells of expert craftsmanship. In contrast to the tragedy implied rather than openly stated in these sections, the finale, in this performance, gave a sense of high spirit, and the trumpet at the close brought an effective climax. At times, however, in the first two movements, the working out of the music seemed to outrun the realization of the composer's ideas, with motion rather than advancement.

The orchestra played according to its familiar and noteworthy standards. One could note, indeed, a certain emphasis on muscularity in the spirit and momentum with which Dr. Koussevitzky's musicians presented the first movement of the Vivaldi concerto, and slightly overemphasized tympani in the first part of the Beethoven symphony. The violins played with memorable lyricism in the largo of the Vivaldi work and frequently elsewhere, and the reading of what the reviewers had time to hear in the Beethoven symphony was straight forward and expressive, in the style and atmosphere of the work.

NEW YORK, N. Y.
NEWS

NOV 11 1948

Looking & Listening

with Ben Gross

Richard Kollmar

Radio Regulars Safe. . . . "The radio actors are done for! When television really arrives, they'll be crowded out by Broadway and Hollywood glamour boys and gals!" Such is the doleful prediction of many airwave Jeremiahs; but Richard Kollmar, star of WOR's Wednesday night "Boston Blackie" series, disagrees. "These sour prophets are dead wrong," Dick tells me. "Gradually, most of the principal radio players are infiltrating into video and are showing up pretty well in the new medium. There is also the matter of salaries. For a long time television sponsors will not be able to meet the financial demands of Hollywood and of Broadway stars. Therefore, the reliable radio performers, demanding less, will be able to get in on the video ground floor. Most of the latter, as a matter of fact, will not be sacrificing any income; for the major portion of our dramatic programs on television will be seen during the evening hours. During the daytime, there will still be radio serials. So these players will also be able to appear in these and collect from both media."

* * *

It's the News . . . Rehearsals of the famous Boston Symphony Orchestra will be broadcast by NBC Mondays at 1 P. M. starting Nov. 22, with record rebroadcasts over WNBC at a time to be announced later. . . . Al Cernik who appeared on Arthur Godfrey's "Talent Scouts" over CBS—and won—is getting screen tests from both MGM and 20th Century-Fox and also auditions at the Raleigh Room and Cafe Society. . . . Speaking of the Raleigh Room, it is now featuring the Irving Fields radio trio, the greatest ensemble of its type I've ever heard. Irving is a brilliant pianist, whose music is like a torrent rushing down a mountainside. . . . CBS repeats its "football roundup" Saturday afternoon from 2:30 to 5:30, covering the Northwestern-Notre Dame, North Carolina-Maryland and Minnesota-Iowa games, among others. . . . Jackie Robinson's sports commentaries get under way on WMCA Monday night at 7:15. . . . The man with the red face, Dr. George Gallup, will attempt to explain why his election poll went wrong, on NBC's television version of "Meet the Press," Sunday night at 8:30.

Tele Topics . . . CBS yesterday signed WGN-TV, The Chicago Tribune video station, as a primary affiliate of its television network, making it the 16th outlet to join the CBS pictorial chain. "Video Recordings," a new development resulting in improved pictures and sound on 16 mm film for television programs was demonstrated by ABC yesterday. It will be first applied to the Thanksgiving Day

NEW YORK, N. Y.
~~PM~~
STAR

NOV 12 1948

Music . . . by Robert A. Hague

The Boston Subscribers Give Koussevitzky a Discreet Hand

Koussevitzky

When Serge Koussevitzky walked out on the stage of Carnegie Hall Wednesday evening to conduct the opening concert of his 25th and final season as music director of the Boston Symphony, there was a wave of well-bred applause with many of the audience rising. This, coming as it did from the discriminating and elderly Boston clientele, amounts to a tremendous ovation. For these sedate subscribers know no enthusiasm greater than the rustle made by the patting together of gloved hands. Yet their devotion to the orchestra is so enduring that they occupy the same seats year after year, willing them, the story goes, to their relatives when they die, lest some rank young outsider buy his way into the fold.

But if youth was in the minority in the auditorium, there was plenty of it on the stage. In its 68th season, the Boston Symphony remains a youthful and vital orchestra, and Dr. Koussevitsky, despite his decision to retire, an enormously youthful and vital conductor. It is hardly necessary to add that the orchestra still makes the most accurate and beautiful sounds to be heard in the land. And Wednesday evening, its tone seemed to have an extra brightness and brilliance—an effect contributed to perhaps by recent changes in the hall, which have heightened its acoustical properties.

The Star Reviews

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky conducting; Wednesday evening at Carnegie Hall. The program:

Concerto in D minor	Vivaldi-Siloti
Variations on a Theme by Haydn	Brahms
Symphony for Strings	Honegger
Symphony No. 7 in A major	Beethoven

The music, too, was full of youth, immortally so—with the exception of Brahms' by now rather wilted Variations. How fresh and graceful is Vivaldi's D-minor Concerto, with its lovely Largo and buoyant end movements—the same work, incidentally, with which Dr. Koussevitzky opened his first Boston program in 1924. And what can surpass the blazing vitality of Beethoven's Seventh, that masterpiece of symphonic masterpieces. Under the conductor's knowing baton, its propulsive rhythms bore it gloriously onward If the good doctor took the Allegretto a little faster than Beethoven may have intended, it did not matter. In a lustrously executed performance, this listener remembers especially the beautiful sound of the Boston horns in the trio of the third movement and a Finale which sent his heart singing and dancing, like the music, *con brio.*

* *

Honegger's Symphony for Strings, composed in 1941, still has the impact of novelty, though it has been heard here several times. It is a vastly skilful, thoughtful and affecting work which, if it sags a bit in its troubled, gray-hued second movement, returns to taut interest in its last, where the lively and complex rhythmic activity of the strings is suddenly punctuated by the chorale-like utterances of triumphant trumpets.

CINCINNATI, OHIO
POST

NOV 13 1948

Koussevitzky Reveals Plans

Serge Koussevitzky, making his farewell tour as conductor of the Boston Symphony Orchestra, has announced program plans for the orchestra's concert here Dec. 2 in Music Hall.

The program will include Honegger's String Symphony (first performance in Cincinnati); the Scythian Suite by Prokofieff and the Symphony No. 7 by Beethoven.

Dr. Koussevitzky will retire at the end of this season after 25 years as musical director of the Boston orchestra. Tickets for the concert are on sale at Baldwin's, 142 W. Fourth street. J. H. Thuman is local manager.

FORT WORTH, TEX.
EVENING STAR TELEGRAM

1948

A Woman's New York

Make Music Tax-Free, Band Leaders Plea to President

BY ALICE HUGHES.

NEW YORK, Nov. 12. — Musicians are waiting until President Truman jells comfortably into his newly-elected post to appeal to him as one musician to another. (He does play the "Missouri Waltz" on the piano and his daughter sings). They want him to consider lifting the federal amusement tax from performances by symphony orchestras, operas and concerts.

KOUSSE-VITZKY.

They maintain music should be subsidized by the U. S. government, the same way it subsidizes museums, schools, etc. Pointing to the big deficits of even the most successful symphony orchestras as the Boston, Philadelphia and New York Philharmonic, as well as the impecunious Metropolitan Opera House and similar organizations throughout the country, they plan to ask the president to prove his love for music by making it tax-free.

Speaking of symphonies, I wish I'd been in Albuquerque, N. M., recently at concert time to hear the local civic symphony orchestra play Arnold Schoenberg's newest work, "Survivor From Warsaw." This great musical composition is drama set to music. It has a narrator who describes life in a concentration camp; also a men's chorus. The narration is in English, but the orders spit forth with Nazi ferocity, are in German. At the end of the symphony a Hebrew prayer is read. It must have been a thrilling performance.

But Serge Koussevitzky, conductor of the Boston Symphony, was disgruntled over ~~this musical~~ plum. He had commissioned Schoenberg to write the work and he certainly expected to have its first performance by his Boston bandsmen. But it seems Schoenberg's friend, Kurt Frederick, conductor of the Albuquerque Symphony, simply asked for and got permission to introduce it and that was that. Koussy, as much a showman as musician, is burned up, although—and because—he has a record for many brilliant "firsts" of works by Sibelius, Ravel, Prokofieff, Stravinsky, Britten, Bernstein and Shostakovitch.

JOURNALIST FROM EUROPE.

Solomon Wolff, European journalist, is here on a working holiday which sent him all over the U. S. A. to see what impact the Marshall Plan has on American economic life. He found factories humming in Michigan, Texas, California, Iowa and others states. Now in New York, before sailing for Paris, he is impressed with the open-arm welcome that greeted him everywhere. No red tape; no careful checking as to who he is; all cards placed on the table. He was showered with pamphlets; cordially shown about; permitted to ask any questions he liked and got answers.

"Nothing like it anywhere in Europe," says multi-lingual Wolff, who for the past 13 years has been Paris correspondent on economic topics for Switzerland's largest newspaper in Zurich. All over the U. S. A. he was served with tasty sandwiches. His one complaint They place a lettuce leaf in every sandwich.

CO-OP BEAUTY.

Down near Washington Square in one big apartment house there reside nine women who are liberated from the beauty parlor. Sylvia Porter, newspaper woman, is one; June Elliott, wife of the war news analyst, is another. Too busy to wait their turn in beauty shops that are always overcrowded in New York, they and seven others have hired a beautician for themselves alone. She circulates among their apartments, doing their hair, nails or face whenever they want her. The nine chipped in; bought a drying machine, a facial chair and manicure supplies.

BROOKLYN, N. Y.
EAGLE
NOV 1 3 1948

MUSIC

By Paul Affelder

Dr. Koussevitzky Launches Concert Of Boston Symphony at Academy of Music

[illegible] ...portant events of the Brooklyn music season [illegible] concerts by the Boston Symphony Orchestra, pre[illegible] year at the Academy of Music under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Phil[illegible] of Brooklyn [illegible] Committee [illegible] Symphony Orchestra[illegible]. If there is [illegible] these three groups [illegible] it to scare [illegible] for the hall [illegible] when the [illegible] come to town.

[illegible] the orchestra made [illegible] appearance of the [illegible] and last under [illegible] guidance of Serge [illegible], who is retiring in [illegible] turning the [illegible] over to Charles [illegible]. Unquestionably Dr. Koussevitzky will offer us pro[illegible] up, for the most [illegible] for whose inter[illegible] has become fa[illegible].

[illegible] the case last evening [illegible] he conducted Prokofieff's [illegible] Symphony and two [illegible] Ravel, the Piano Concerto [illegible] Jesus Maria Sanroma [illegible] soloist, and the second [illegible] "Daphnis et Chloe."

Popularized Symphony

Dr. Koussevitzky is responsible for spreading the popularity of the Prokofieff Symphony. He declares it to be one of the finest symphonic works written during the last 25 years, and it is hard to disagree with him. It has cohesion, clearcut outlines—melodic, harmonic and formal—and, above all, it has originality, but an originality that is at once appealing. No wonder this delightful symphony has become a part of the standard repertoire of most of our major orchestras.

At last night's performance the conductor gave the symphony a warm-hearted reading, marred only by a first movement in which the brasses sounded blatant and, at times, out of tune. The Scherzo was light and clear, with the strings showing off their precision in an admirable fashion. And we have never heard the lovely Adagio played with such breadth and lyrical warmth, so that it sounded like a movement out of a romantic symphony. The Finale had spirit and, again, much of the precision for which this orchestra is famous.

Win Hearty Ovation

The Ravel Concerto, which Sonroma and Koussevitzky introduced in 1932, woes much to its predecessor by seven years, George Gershwin's popular Concerto in F. This is particularly noticeable in the first and third movements, where the jazz element makes itself strongly felt. The work is, nevertheless, strongly French in its over-all spirit. Mr. Sanroma's interpretation was a model of clarity. For us, the high point was the quiet, impressionistic slow movement, where he played the long solo passage with beautiful expressiveness, later weaving a lacy counterpoint over the soft orchestral fabric. His playing in the brief but difficult Finale was full of dash and dazzling virtuosity. Dr. Koussevitzky and the orchestra accompanied him sensitively, and all concerned won a hearty oveation at the end.

Fine Flute Solo

Simply to state that the Boston Symphony Orchestra, under the direction of Serge Koussevitzky played Ravel's second "Daphnis et Chloe" Suite is to say that this brilliant work, one of the most colorful creations in the realm of modern music, received an ideal performance. Everyone was in particularly fine form last night, so that this tour de force came off with an added amount of splendor. Special mention must be given however, to the exquisite flute solo by Georges Laurent.

During the past year or so the Boston orchestra has not always been up to its best playing standards. But if it continues along the lines of last night's performance, we can look forward to an outstanding season.

WORCESTER, MASS.
TELEGRAM
NOV 14 1948

Music

$250,000 Koussevitzky Fund Proposed

By RAYMOND MORIN

The Boston Symphony Orchestra is taking an important step to safeguard its financial future.

In tribute to Serge Koussevitzky's distinguished leadership for twenty-five consecutive seasons, a Koussevitzky Anniversary Fund of a quarter of a million is to be established.

The sum asked is for use without restrictions for cultural and educational development by the orchestra, and a cushion against emergencies. It is to be a revolving fund in the sense that withdrawals in any one year are to be restored as soon as practicable.

Henry B. Cabot, president of the trustees, has stated in a communication to the Friends of the Orchestra: "For twenty-five years our orchestra has been under the inspired directorship of Serge Koussevitzky. . . . It is proper that we who enjoy the concerts of our orchestra and take pride in its continuing success should seize this occasion to record in tangible form our appreciation of Dr. Koussevitzky's magnificent contribution to the fame of our historic institution."

In a letter to Edward A. Taft, as chairman, Dr. Koussevitzky, whose present season is his last as the orchestra's conductor, has warmly endorsed this plan: "I would consider it the finest of all personal tributes if my friends should take this occasion to give convincing proof that this splendid orchestra to which I have devoted my best efforts for nearly a quarter of a century shall never flounder or fall through lack of adequate financial support."

CONDUCTOR

Serge Koussevitzky, who has conducted the Boston Symphony Orchestra for 25 years. A Koussevitzky Anniversary Fund of a quarter of a million dollars is to be established.

NEW YORK, N. Y.
TIMES
[illegible] 14 1948

GARNERED FROM THE STUDIOS

By SIDNEY LOHMAN

WITH Dr. Serge Koussevitzky on the podium, the National Broadcasting Company will broadcast rehearsals of the Boston Symphony Orchestra starting Monday, Nov. 22. The program will be heard over the NBC network from 1 to 1:30 in the afternoon with WNBC carrying the music locally from 11:30 P. M. to midnight.

The broadcast series represents a novelty in music programs in that it is said to be the first time that a rehearsal session of a major symphony organization will be carried on a nation-wide network.

The broadcasts will be entirely unrehearsed with Mr. Koussevitzky rehearsing as he always does. The listener will hear him stop the orchestra, repeat passages, correct [illegible] and give explanations, as the group practices on the stage of Boston's Symphony Hall.

NBC also will broadcast the concerts from the Berkshire festival at Tanglewood, Mass., next summer, as well as the Boston Pops Orchestra, during its season. Previously the Boston group's activities had been features on the ABC

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 14 1948

Boston Symphony

Sanroma Is Piano Soloist in Ravel Concerto

Prokofieff's Fifth Symphony, which opened yesterday afternoon's Boston Symphony Orchestra concert in Carnegie Hall, is by now a familiar member of the repertory, though it is not more than four years old. It was, rather, Ravel's Concerto for piano and orchestra, a work of the early thirties, that provided, curiously enough, the greater degree of novelty yesterday.

This concerto is not a favorite with pianists, which is rather a pity. For it is a work of distinction and subtlety and deserves more than the occasional performances it gets. Its long passages of an almost Satiesque simplicity and reserve give it unusual intimacy for a concerto. There is, too, no dearth of brilliant writing, of technically exacting passages, that were expertly handled by yesterday's soloist, Jesus Maria Sanroma.

Mr. Sanroma appeared here in the Ravel with the same orchestra and conductor early in 1938, when he was official pianist of the ensemble. Yesterday, audience, orchestra and conductor all greeted him as an old, familiar friend. The rapport between soloist and orchestra, so important in the performance of this work, was undoubtedly one of the surviving fruits of the years of collaboration between Messrs. Koussevitzy and Sanroma.

The second movement was especially effective in yesterday's performance. Mr. Sanroma expounded the main subject tenderly and imparted delicacy to the subsequent arabesques that serve as underpinning for the long English horn solo. The solo, too, was excellently played by Louis Speyer, who was, accordingly, invited by the conductor to take a well earned bow at the end of the concerto.

A. V. B.

NEW YORK, N. Y.
TIMES

NOV 14 1948

BOSTON ORCHESTRA PLAYS PROKOFIEFF

Koussevitzky Conducts Fifth Symphony—Sanroma Heard in Ravel Piano Concerto

By OLIN DOWNES

We listened yesterday afternoon, at the Boston Symphony concert in Carnegie Hall, to one great work and three magnificent performances. For the Fifth symphony of Prokofieff looms the larger in the literature of contemporaneous music as one becomes familiar with it, and the reading of yesterday further clarified its significance. On the other hand, the piano concerto of Ravel, played by Jesus Sanroma as soloist, comes as near as may be to a charming way of saying nothing. It was heard as a vehicle for dazzling virtuosity on the part not only of the pianist but also the conductor and orchestra. And everybody who attends symphony concerts in this city knows what happens when Koussevitzky and the B. S. O. play Ravel's "Daphnis et Chloe." It was the final fillip of yesterday's concert.

The Prokofieff symphony is in no respect more striking than in the fundamental serenity and joyousness of the music. The writing, beginning in exceptionally tranquil spirit, becomes vigorous and full of strength and purpose. The themes are treated with broad free brushstrokes, and always in a vein of health and energy. The scherzo is swift, exultant, and jocular. Perhaps the richest movement is the third, a kind of passacaglia treatment of a central idea, and this in an exceptionally lofty vein. The finale is victorious affirmation.

Secure in Techniques

The performance was of the kind that can only occur after an orchestra has completely absorbed the music and become so secure in its techniques that conductor and players think only of most expressive interpretation. One does not like to read after hearing such a work, so eloquently set forth, of bureaucratic disparagement of Prokofieff's Sixth symphony in Russia, to be coupled no doubt with the withholding of the score from this country.

Ravel's concerto was memorable as a performance. We cannot think of more beautiful, brilliant and sensitive playing than that which Mr. Sanroma bestowed upon the piano part. He had all and more than the brilliancy required, but his feats of legerdemain were unimportant by the side of the beauty and nuance of his tone in the movement known as the "larghetto maestro," pontifically designated by certain of Ravel's proponents as having its suggestion in Bach. Bach your grandmother! This is a kind of parlor waltz, with due Ravelian sophistications, wholly trivial and quite empty of anything but borrowed jazz effects and unconvincing mannerisms.

But—Mr. Sanroma, as well as electrical octaves, glissandi, and what not, had a forte and mezzoforte, a pianissimo and pianisissimo, as if he were playing with three pairs of velvet gloves and his hands floating rather than pressing on the keys. Let him play any old thing with that singing tone and all those evanescent colors in it. In the finale his rhythm, syncopations and virtuoso shenanigans in the interplay with the orchestra inevitably evoked wild applause.

Remarkable Performance

He was not alone in his feat. Dr. Koussevitzky was doing as remarkable things with the orchestra, which was all nuance and electricity too. This pair, veteran master of the baton, and his younger colleague whom in a former time he almost hatched from under his wing, were at it like two race horses, doing a quite incredible feat of grace and speed and witticism. The older man was as swift as the younger one, and the younger one performed with a mastery that was matched by maturity and cunning.

Piano and orchestra were as one instrument of a thousand coruscations. No wonder that the audience applauded madly. And the excitement did not terminate there. The Ravel suite acted as it always does upon the gathering. It too, represents a performance rather than music of importance. It is a unique product of Koussevitzky and the Boston Symphony. So that one thought again, how little is known of the true nature of music which is not superlatively interpreted!

NEW YORK, N. Y.
~~PM~~
STAR

NOV 15 1948

MUSICAL MISCELLANY

By Robert A. Hague

Prokofiev & Ravel

In Carnegie Hall Saturday afternoon, Serge Koussevitzky directed the Boston Symphony in repetitions of two distinguished modern works, both of which he has introduced to American concertgoers during his quarter-century as leader of the Boston orchestra — Prokofiev's Fifth Symphony, first heard three seasons ago, and Ravel's Concerto for Piano and Orchestra, which had its Boston premier in 1932 with Jesus Maria Sanroma as soloist, a spot he again filled on the present occasion. The third number on the program was Ravel's *Daphnis et Chloe* Suite No. 2, a work played so many times by this orchestra that it must indeed be a personal favorite by Dr. Koussevitzky's.

Hague

Already familiar through frequent hearings, the Prokofiev Fifth again impressed as an enormously skilful and telling work. That the current performance found director and orchestra not quite in top form may be excused on the grounds that they were giving their fourth concert in the Metropolitan area in four days without a break. Dr. Koussevitzky seemed to be striving against a certain inertia on the part of the players, and matters of balance and precision were sometimes less than impeccable. But perhaps one is accustomed to such perfection from this ensemble that one has become overcritical.

• • •

This listener found the performance of the Ravel Concerto, too. not quite up to expectation. A work of extraordinary brilliance it has been brought off with greater effectiveness on other occasions. Here, the fault seemed to rest with the soloist, Mr. Sanroma, or rather with the peculiarly infelicitous quality of tone of the instrument he chose to play on. For, although the pianist showed he has the requisite technical virtuosity and interpretive understanding for the work, the tone he produced was tinny, where it should have been singing, in the long cantilena of the slow movement; and dead and percussive, where it should have been ringing and brilliant, in the fast movements.

NEW YORK, N. Y.
JOURNAL AMERICAN

NOV 15 1948

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Boston Matinee

Koussevitzky played only modern music at the Boston Symphony's Saturday matinee in Carnegie Hall.

Prokofieff's Fifth Symphony emerged stronger than ever as an outstanding contemporary work. Ravel's Piano Concerto sounded emptier than ever as a show piece. His "Daphnis and Chloe" suite undoubtedly held its own, overworked as it is.

The pianist Jesus Maria Sanroma played the Ravel in the brilliant, brittle, bouyant style it must have to amount to anything. Koussevitzky and the Bostonians almost matched his performance. They played the Prokofieff most convincingly.

• • •

Five Novelties

Five first performances gave a new slant to the two-piano concert of Gold and Fitzdale in Town Hall last night. Instead of the usual transcriptions, there were novelties. Only a Mozart Sonata was standard brand.

Entertainment evidently motivated the composers Manziarly, Rieti, Bowles, Tailleferre and Milhaud who wrote the new music for duo pianists. Bowles' urbane writing fitted best into the picture. His four-movement concerto needed winds, percussion, and a conductor (Lucas Foss) to pull it off. It was good fun: the audience had a good time, too.

Gold and Fitzdale belong to the effective and efficient school of pianists. They dispatch their music in a strangely colorless manner. It's all polish without much punch. Last night they appeared chiefly as entertainers.

CHICAGO, ILL.
SUN & TIMES

NOV 16 1948

Listening In

Rehearsals aired

with Don Foster

If an NBC announcer next Monday says, "We now bring you a rehearsal of the Boston Symphony Orchestra," he won't be mis-reading his script. It will be a rehearsal - the first time that a major symphony organization and a radio network have joined in broadcasting rehearsals.

NBC is trying the rehearsal broadcasts, under the direction of the orchestra's conductor, Dr. Serge Koussevitzky, as an experiment in musical education programming. The conductor will serve as the instructor through directions he gives the musicians.

By this means, it is felt, listeners will be able to appreciate the finer points of a composition and at the same time get an idea of how a big musical organization goes about preparing for a concert. Dr. Koussevitzky will rehearse as he always does - stopping the orchestra, correcting and explaining.

At least this will be one program which can boast, without contradiction, that it is entirely unrehearsed.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 16 1948

Boston Symphony to Put Its Rehearsals on the Air

The Boston Symphony Orchestra will broadcast a half hour of its Monday afternoon rehearsals under the direction of Serge Koussevitzky and guest conductors each week, beginning next Monday at 1 o'clock, over the National Broadcasting Company's network. In New York, owing to a previous Monday afternoon commitment for Station WNBC, these rehearsals will be heard through rebroadcasts on Tuesday nights from 11:30 to midnight. Other N. B. C. stations will broadcast the rehearsals directly from Boston's Symphony Hall. This is believed to be the first time that a major American symphony orchestra and a radio network are co-operating in broadcasting rehearsals. Listeners are assured that they will hear Dr. Koussevitzky rehearsing as he always does, stopping the orchestra when necessary, repeating, correcting and explaining.

The National Broadcasting Company will also broadcast programs of the Boston "Pop" season next spring and next summer's Berkshire Festival concerts. It is also planning for television of future Boston Symphony events.

MANCHESTER, N. H.
LEADER

NOV 17 1948

Mike Talk

By the Dialer

BOSTON SYMPHONY orchestra rehearsals, under the direction of its renowned conductor, Dr. Serge Koussevitsky, will be broadcast over the NBC net and aired by WBZ, starting Monday, November 22.

This will be the first time that a major symphony orchestra and a radio network have joined in broadcasting rehearsals. Dr. Koussevitsky's rehearsals have always been held behind closed doors; but in this, his 25th anniversary and final year as conductor of Boston's famed orchestra, he has agreed to open rehearsals to the largest possible public.

The rehearsal airing will be broadcast nationally from 1 to 1:30 p. m., but will be heard in New England through WBZ by delayed broadcast from 1:30 to 2 p. m.

The program marks the beginning of an association of NBC and the Boston Symphony orchestra which also will extend to broadcasts from the Berkshire Festival at Tanglewood next summer and to broadcasts of the Boston Pops orchestra.

The rehearsal broadcasts will be entirely unprepared, with Dr. Koussevitzky stopping the orchestra to correct and explain.

PEOPLE'S WORLD
SAN FRANCISCO, CAL.
NOV 17 1948

Tuning in . . .

FOR MIDDAY LISTENING PLEASURE . .

By STEVE CHARTER

SAN FRANCISCO — For many years the Boston Symphony broadcasts were a feature of the ABC network, and were [illegible] a fairly good time slot— [illegible] 7:30 on Tuesday evenings.

[illegible] ause of the web's inability to find a sponsor for the program, the orchestra was dropped.

NBC stepped right in, signed a contract with the Boston's management and promptly [illegible] concerts into a morning half-hour open period. The [illegible] that totally inadequate [illegible] be heard Monday between 11:00 a.m. and 11:30 a.m.

AN EASY OUT

If you wonder what a major orchestra, one of the best in the world, can acomplish in 30 minutes, you simply show a lack of confidence in the brain power of network brass-heads.

Instead of letting you hear a concert, NBC will carry you behind the scenes and bring you a regular rehearsal of the orchestra. And, continues the release, "Koussevitzky will rehearse exactly as he always does, stopping the orchestra, repeating, correcting and explaining."

In order to make some sense out of depriving listeners of a regular concert, NBC points out that the broadcasts are "designed to give music lovers and students an opportunity to listen to a great symphony orchestra and conductor at work."

That is unquestionably true. Rehearsal programs of that sort should have been aired a long time ago. But to use that as a substitute to an hour's finished performance is stretching it too far.

REAL CONTRIBUTION

This year also marks the twenty-fifth anniversary of Dr. Koussevitzky's association with the Boston Symphony.

During that time he has been one of the least publicized conductors, yet one whose contributions to music and musicians continues to be really important.

Just one little story to point up that fact:

Several years ago one of the financial backers of the orchestra came in to a rehearsal and stated acting the big shot all over the place. He jumped some of the members of the Symphony, told them how he was paying their salaries, and made himself generally obnoxious.

Koussevitzky walked in, sized up the situation very quickly, and told the blowhard to leave the auditorium immediately. He also made it clear that if a thing like that was repeated, even once more, and if the members of the Symphony were ever again interrupted by the money backers, he, Koussevitzky, would resign immediately.

HANOVER, PA.
SUN
NOV 18 1948

Dial Twists

Rehearsals of the Boston Symphony Orchestra will be broadcast once a week by NBC starting next Mondty. The actual rehearsal will be heard from 1 to 1.30 p. m. on the NBC network, with WNBC, New York City outlet of the chain, carrying the program from 11.30 p. m. to midnight. This is believed to be the first time that a rehearsal session of a major symphony organization will be carried on a nationwide network. The broadcasts will be entirely unprepared, with Dr. Serge Koussevitzky rehearsing as he always does. The audience may hear him stop the orchestra, repeat passages, correct musicians and give explanations as the group practices on the stage in Boston's Symphony Hall. NBC also will broadcast the Berkshire Festival at Tanglewood, Mass., next summer as well as the Boston Pops Orchestra during its season. The Boston musicians' efforts in the past have been aired by the ABC network.

PROVIDENCE, R. I.
JOURNAL
1948

Rehearsals Broadcast

Here's something that ought to be good. Beginning next Monday at one o'clock the National Broadcasting Co. will broadcast half hour rehearsals of the Boston Symphony Orchestra, with Dr. Koussevitzky or guest conductors each week.

These rehearsals will, says the announcement, be the real thing—no rehearsed rehearsals. The conductor will stop the orchestra when necessary, make it go over passages that don't suit him, correct, explain and do everything else a conductor does—even, we hope, to threatening to extinguish errant musicians—in order to get the effect. This sounds promising.

When it comes to being curious about how things are done, no people on earth can beat us Americans, with the possible exception of the Chinese who don't do anything about it after they've found out. We buy books and flock to lectures on how to appreciate painting and music, how to cure ham, curl hair, make machines, give furniture an antique look, enjoy great books, trim hats—anything. Just put the announcement in the paper and we'll be there. We're much more interested in how than why. That's probably because we're more practical than philosophical.

Anyway, hearing how a great conductor gets his effects ought to be an illuminating experience, especially after television reveals the peril in his eye, the encouragement in his smile and the sense in the agonized gestures which now mar so many of the very effects they elicit.

HOUSTON, TEX.
CHRONICLE

Koussevitzky To Broadcast His Rehearsals

Boston, Mass.—Serge Koussevitzky, veteran conductor of the Boston Symphony Orchestra, is about to toss another tradition on the scrap heap.

For years many distinguished persons have found that access to one of Koussevitzky's rehearsals was about as easy to negotiate as getting into the chief temple of Tibet. But now Koussevitzky is to give the music lovers of the whole country the opportunity to eavesdrop on his rehearsals over the air channels of the NBC network. This may be done each Monday from 1 to 1:30 p.m., Eastern standard time, starting November 22.

A Koussevitzky rehearsal is as exciting for the privileged observer as it is a period of concentrated work and mental tenseness for conductor and orchestra. The stage of Symphony Hall becomes a laboratory in which a hundred and ten alchemists under Chief Necromancer Koussevitzky transmute printed pages into golden sound and enduring memories. Visitors, if admitted, could unwittingly have a disrupting influence on successful magic making. Hence, the exclusion rule. But knowledge of Mr. Koussevitzky's working methods has been a matter of widespread curiosity among music lovers. Now is their chance. Koussevitzky, who at the end of this season retires after a quarter century of conducting as head of the Boston Symphony, has decided to reveal his laboratory secrets over the air.

RENSSELAER, N.Y
REVIEW
11/19/48

Serious music lovers will be delighted to hear of a new program that takes the listener "back stage," musically speaking. Starting next Tuesday, over NBC each week at 11:30 p.m., rehearsals of the Boston Symphony under Dr. Serge Koussevitsky will be broadcast.

Prior to this time Dr. Koussevitsky's rehearsals have been heard behind closed doors. But this is his final year as conductor of the Boston Symphony and he has decided to open rehearsals to a vast nationwide audience.

According to the official announcement, "Dr. Koussevitsky will rehearse exactly as he always does, stopping the orchestra, repeating, correcting and **explaining."**

HOLLYWOOD, CAL.
CITIZEN NEWS
NOV 20 1948

Twenty-five years apparently have mellowed **Serge Koussevitzky**, who has just tossed a cherished tradition onto the scrap-heap. For years even Very Important Persons have found that access to one of **Koussevitzky's** rehearsals was about as easy to negotiate as getting into the chief temple of **Tibet.**

In a grand Koussevitzkian gesture, the veteran conductor has not only swung wide the rehearsal gates, but he is taking to the radio so 'the whole country can eavesdrop" on his practice period with the **Bostonians.** "Some unknown future geniuses of the art of orchestral interpretation may get some good ideas," said the famous conductor, who really is not as smug as his press agent makes him out to be. Future geniuses living in Hollywood, however, will have to struggle along without any ideas from the master. **NBC**, which is scheduled to broadcast the Koussevitzky rehearsals, starting Monday, has announced it will not bring the program west.

Oriental dancers, highl

CINCINNATI OHIO
ENQUIRER
NOV 20 1948

Student Auditions

When the Boston Symphony Orchestra plays at Music Hall Thursday, December 2, its members will hear auditions of local students interested in membership in the Berkshire Music Center student orchestra next summer. The auditions will be held at the Baldwin Piano Co., 142 W. Fourth St., at 10 and 11 a. m., and backstage at Music Hall at 7 p. m., December 2. Strings and woodwinds will be heard at 10 o'clock; brass and piano at 11. The night auditions are for harp and tympani. Application for Music Center admission may be made at audition time. Inquiries should be addressed to Thomas D. Perry Jr., Berkshire Music Center, Symphony Hall, Boston 15, Mass.

BATON ROUGE, LA.
STATE TIMES
NOV 1948

New Boston Symphony Rehearsal Show Set

Serge Koussevitzky will conduct a rehearsal of the Boston Symphony orchestra on NBC's new program, "Dress Rehearsal," for the first time, Tuesday at 1:30 p. m. over WJBO. Selections which are scheduled to be rehearsed on that day include Liszt's "Faust Symphony" and the Corelli "Suite for Strings."

This broadcast will mark the breaking of another precedent by Dr. Koussevitzky, whose rehearsals in Boston's Symphony hall always have been closed to the public. Now, however, a microphone will make it possible for the entire nation to "attend" the rehearsal.

Koussevitzky is in his 25th and final year as permanent conductor of the famed Boston Symphony. Through the presentation of many new contemporary works by European composers and the championing of music by Americans he has earned a reputation for enterprise and bold initiative.

BILLBOARD
CINCINNATI, OHIO
NOV 20 1948

Check-Up

NEW YORK, Nov. 13.—Personnel of the Boston Symphony Orchestra, before agreeing to participate in broadcasts of rehearsals on Monday afternoons at 1 p.m. over National Broadcasting Company, starting November 22, insisted first on hearing a waxed sample of the first show. The reason is said to be they feared their dignity might be lowered if listeners heard some of the abuse leveled at musickers by conductors at rehearsal. Serge Koussevitsky, who batons the Boston outfit, is said to vent his spleen at members by singling them out by name and calling them "toilet-face."

CLEVELAND, OHIO
PRESS
NOV 20 1948

The Boston Symphony Orchestra (appearing in Severance Hall, Dec. 1), is starting a $250,000 fund in tribute to Serge Koussevitzky's 25th anniversary. The conductor retires from his distinguished post at the end of this season. . . . Three Cleveland artists are included in the annual show of water colors and prints of the Pennsylvania Academy of Fine Arts, Philadelphia. They are ***Dorothy Rutka Kennon*** *(wife of Jack, News political writer),* ***Leon G. Miller****, and* ***Jerome Land****.*

BOSTON HERALD, SATURDAY, NOVEMBER 20,

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, gave the sixth program of the 68th season in Symphony Hall yesterday afternoon. The program: Symphony in E flat, No. 99.......Haydn Symphony No. 5 in C sharp minor Mahler

By RUDOLPH ELIE

Mahler again, this time the Fifth Symphony and a harder nut to crack than the Seventh of recent memorable performance, but a great work nonetheless and a most welcome revival by Richard Burgin.

It is harder to crack because here Mahler was trying his hand at absolute music, music without programmatic significance, and this, in Mahler, is entirely out of character. Mahler could not write "pure" music; it had to be motivated by something of a pictorial or emotional nature, the more personal, the more intimate, the more vivid the better. The classical, the abstract, was completely foreign to him; he was an exposed ganglion writing of death, of child-like visions, of remembered military bands, of summer days, of the Resurrection, of fearful dreams, of inner terrors and fears.

With the Fifth, sometimes (and certainly with aptitude) called the Giant, although it may be perfectly true he had no specific program in mind, a program is unquestionably presented throughout this massive 65-minute work. It keeps getting in the way of the ostensibly absolute fabric of the work; you can hear it in the melancholy horn calls, the anguished intervals of the trumpets, the downward sighs of the cellos. A moment or two of "straight" music, a moment or two of technic or of exploration of instrumental contrasts and textures, and the program returns at a feverish level only to subside again into the composer's idea of absolute music.

This is, to me, the weakness of this work. It tries to look two ways at once and, despite the tremendous effectiveness of much of it, we are never quite sure which way Mahler is really looking. When he takes us by the hand through the meadows to tell us what the flowers say (as he does in the Third) or through the valley of the shadow (as he does in the Second), we follow in astonishment and wonder. When he tries to lead us by the hand to a funeral procession but chats during it of problems of instrumentation, we are not so readily led but we are, nonetheless, fascinated by both at once.

This, then, as nearly as I can put a finger on it, is the reason the Fifth fails to hold the audience and speak to it as the others do. Another reason is its structure. It begins with a marvelously affecting funeral march followed wihout pause, by an extended and frantic second movement which is virtually a long development of the funeral march. There follows a scherzo that begins with the wryest of waltz-like themes only to develop into an immense and tortured exploration of the orchestra's tonal resources. Then comes the adagietto, an incredibly reposed mood for strings and harp leading directly into a fugal rondo that projects the material of the adagietto on a brilliant and turbulent canvas. All in all, they prove too much of a muchness.

Yet there are moments in this work of sheerest beauty, there is no denying that, and despite its length, it is an exceedingly worthwhile musical experience that yields up its beauties in a direct ratio to the listener's willingness to listen with his head as much as his heart. And it was given a most splendid performance yesterday afternoon by the orchestra under Richard Burgin, whose feeling for Mahler is as intense as his command of the orchestra. Both the first trumpet and the first horn dominate this work throughout, and Roger Voison and James Stagliano gave brilliant performances on their instruments.

The concert opened with a seldom-heard Haydn Symphony, No. 99 in E flat, a lovely work that got a fine if not exactly inspired performance by the reduced orchestra suited to the occasion. This program will be repeated tonight and Sunday afternoon. Next week Dr. Koussevitzky returns to perform Corelli's Sarabande, Gigue and Badinerie, Boccherini's Cello Concerto in B flat with Samuel Mayes, the orchestra's new first cellist as soloist, and Liszt's "Faust" Symphony assisted by the Boston University Male Chorus and David Lloyd, tenor.

MEMPHIS, TENN.
COMMERCIAL APPEAL

NOV 21 1948

CONDUCTOR HONORED

Boston Symphony Plans Koussevitzky Fund

BOSTON, Nov. 20.—(UP)—The Boston Symphony Orchestra has announced the proposed establishment of a Koussevitzky Anniversary Fund of $250,000.

The money, to be contributed by friends of the orchestra, is to be used without restriction "for cultural and educational development by the orchestra and as a cushion against emergencies." It is to be a revolving fund, in the sense that any withdrawals in any one year are to be restored as soon as practicable.

The fund is intended as a tribute to Serge Koussevitzky, who is retiring after 25 years as conductor of the orchestra.

DAVENPORT, IOWA
DEMOCRAT & LEADER

A REHEARSAL

. . . of the Boston Symphony under Dr. Koussevitsky is as exciting for the observer as it is a period of concentrated work for the orchestra and conductor. The conductor has felt heretofore that visitors might unwittingly have a disrupting influence on successful music making, hence the exclusion. But knowledge of Dr. Koussevitsky's working methods have been a matter of widespread curiosity among music lovers and they will now have the chance to hear the rehearsals for the conductor has said, "Some unknown future geniuses of the art of orchestral interpretation may get some good ideas." The National Broadcasting company will extend its association with the Boston Symphony during the summer by presenting the Pop concerts and the annual music festival at Tanglewood, Mass.

BLACKWELL, OKLA.
JOURNAL-TRIBUNE

Music World

NEW YORK, Nov. 20 — (U.P.) — A four-day festival of contemporary French music will be presented by the Juillard School of Music in New York on Nov. 30 and Dec. 1-2-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

The Boston Symphony Orchestra has announced the proposed establishment of a Koussevitzky Anniversary Fund of $250,000.

The money, to be contributed by friends of the orchestra, is to be used without restriction "for cultural and educational development by the orchestra and as a cushion against emergencies." It is to be a revolving fund in the sense that any withdrawals in any one year are to be restored as soon as practicable.

The fund is intended as a tribute to Serge Koussevitzky, who is retiring after 25 years as conductor of the orchestra.

SALT LAKE CITY, UTAH
TRIBUNE

NOV 21 19[illegible]

Boston Symphony

THE Boston Symphony orchestra has announced the proposed establishment of a Koussevitzky anniversary fund of $250,000.

The fund is intended as a tribute to Serge Koussevitzky, who is retiring after 25 years as conductor of the orchestra.

NEW YORK, N. Y.
TIMES
NOV 21 1948

PRACTICE TIME

NBC will broadcast rehearsal sessions of the Boston Symphony, Dr. Serge Koussevitzky conducting, beginning tomorrow at 1 P. M. WNBC will carry the program, recorded, on Tuesday at 11:30 P. M.

ERIE, PA.
DISPATCH-HERALD-SUN

New Feature

Boston Symphony Rehearsals To Be Broadcast on Mondays

BOSTON—Rehearsals [illegible] Boston Symphony Orchestra under direction of its renowned [illegible]ctor, Dr. Serge Koussevitzky, will be broadcast over the coast-t[illegible] NBC network starting Monday, Nov. 22, it was announced today by [illegible]BC and the Boston Symphony Orchestra.

This will be the first time that a major symphony organization and a radio network have joined in broadcasting rehearsals.

Dr. Koussevitzky's rehearsals have always been held behind closed doors, but in this, his 25th anniversary and final year as conductor of the Boston Symphony Orchestra, he has agreed to open the rehearsals to a nationwide radio audience.

The new program will be heard [illegible]n Mondays (NBC network, 1:00 [illegible]o 1:30 p. m., EST).

DR. KOUSSEVITZKY
Conductor

The Boston Symphony rehearsal broadcasts will be entirely unprepared. Koussevitzky will rehearse exactly as he always does, stopping the orchestra, repeating, correcting and explaining. The broadcasts are designed to give music lovers and students an opportunity to listen to a great symphony and conductor at work.

The programs will originate each week from the stage of Boston's Symphony Hall. The season's guest conductors also will be heard in the series.

COLUMBUS, OHIO
DISPATCH

NOV 21 1948

NBC to Broadcast Boston Rehearsals

Rehearsals of the Boston Symphony Orchestra under direction of its renowned conductor, Dr. Serge Koussevitzky, will be broadcast over the NBC network starting Monday at 1 p. m.

This will be the first time that a major symphony organization and a radio network have joined in broadcasting rehearsals. Dr. Koussevitzky's rehearsals have always been held behind closed doors, but in this, his 25th anniversary and final year as conductor of the Boston Symphony Orchestra, he has agreed to open the rehearsals to a nationwide radio audience.

The network will also present the Boston Pops and next summer will offer concerts from Tanglewood. The Boston Orchestra was formerly associated with the American Broadcasting Co.

JOLIET, ILL.
HERALD-NEWS

NOV 21 1948

COMING THIS WEEK:

Monday — Serge Koussevitzky will conduct a rehearsal of the Boston Symphony orchestra on WMAQ's new program, Dress Rehearsal, for the first time at noon. Selections which are scheduled to be rehearsed include Liszt's "Faust Symphony" and the Corelli "Suite for Strings." This broadcast will mark the breaking of another precedent by Dr. Koussevitzky, whose rehearsals always have been closed to the public . . . "Should Wire-Tapping Be Prohibited?" will be the issue of On Trial, the ABC public interest series, which returns to the air Monday. It will be aired at 9:30 p.m. over WENR . . . Marian Anderson, famed contralto, assisted by the Telephone orchestra, will present a program in the spirit of the Thanksgiving season when she appears as guest soloist on the Telephone Hour at 8 p.m. over WMAQ. Major number will be "Aria of the Archangel" from Oscar Franck's symphonic poem, "Redemption."

SERGE KOUSSEVITZKY will conduct the Boston Symphony Orchestra in it's concert at Music Hall, Thursday night, December 2, under auspices of J. H. Thuman.

NEW BEDFORD, MASS.
STANDARD-TIMES

HERE AND THE[illegible]—Jen[illegible] Jones is to star [illegible] Guild production [illegible] Juliet" next Fa[illegible] [illegible]

To mark the 100[illegible] of Chopin's death next yea[illegible] [illegible]

[illegible]

WASHINGTON, D. C.
STAR

NBC, while [illegible] Serge K[illegible] [illegible] with Dr. K[illegible] [illegible] ahead of the NBC [illegible]

SALT LAKE CITY, UTAH
DESERET NEWS

Lovers of Serious Music in for Rare Radio Treats

SOME OF THE BEST news to reach radio's serious music listener in this territory came through Saturday with KDYL's announcement that it would carry the Boston Symphony Orchestra rehearsal broadcasts opening on NBC Monday.

Officials of the local station said the program would be carried each Monday at 11:15 a.m. on a delayed broadcast arrangement.

This marks the first time a major symphony organization and a radio network have joined in broadcasting rehearsals. Serge Koussevitzky's rehearsals with the Boston have always been held behind closed doors, but in this, his 25th anniversary and final year as conductor at Boston, he has agreed to open the rehearsals to a nation-wide radio audience.

Meanwhile ABC is preparing to present the first of its series of Saturday afternoon broadcasts from the Metropolitan Opera Company in New York Dec. 4 (**KUTA, noon**), completing an interesting list of serious music programs carried locally. **It looks something like this (note KSL's two programs featuring a pair of the world's greatest organists, E. Power Biggs and Alexander Schreiner):**

NEW HAVEN, CONN.
REGISTER

NOV 21 1948

Rehearsal On Air

Tomorrow Serge Koussevitzky, conductor of the Boston Symphony, will break a long established precedent in regard to permitting visitors at his orchestral rehearsals. Though actual attendance at a rehearsal will still be forbidden, music lovers will be able to "listen in" on Monday rehearsals via radio, from 1 to 1:30. While the report does not give the reason for this momentous change in a 25-year rule which barred even important personages from rehearsals of the Boston Orchestra, one suspects that the great conductor has made the innovation in the interests of the Koussevitzky Fund which is being established to insure the perpetuation of the orchestra under any and whatever circumstances.

Visitors at any orchestra rehearsal would unwittingly have a disrupting influence and so the practice is generally frowned upon by conductors, though few have been as strict in the matter as the good doctor. Naturally, knowledge of his working methods has been a matter of widespread curiosity among music lovers, so this unprecedented action will be enthusiastically acclaimed and taken advantage of by many. In reply to a query about the matter, the eminent conductor replied with a smile, "Some unknown future [illegible] of the art of orchestral interpretation may get some good [illegible]." And he might have added, "And it won't do many of our present wielders of the baton any harm to listen, either."

SALT LAKE CITY, UTAH
TRIBUNE

Boston Symphony

THE Boston Symphony orchestra has announced the proposed establishment of a Koussevitzky anniversary fund of $250,000.

The fund is intended as a tribute to Serge Koussevitzky, who is retiring after 25 years as conductor of the orchestra.

NEW BEDFORD, MASS.
STANDARD-TIMES

NOV 21 1948

* * *

A New Radio Program

A new kind of radio program (and, what is rarer, an intelligent one) will begin tomorrow from 1 to 1:30 p. m. over NBC. This program will carry rehearsals of the Boston Symphony, the first time in radio history that the practice sessions of a major symphony orchestra have been broadcast over a nationwide network.

The chief interest of the program will be that it is entirely unprepared; the audience will hear Dr. Koussevitsky stop the orchestra, correct musicians, repeat passages, and give explanations as the group rehearses on the stage of Symphony Hall. Incidentally, NBC also has announced it will broadcast the concerts from Tanglewood next Summer, as well as the Boston Pops Concerts during the Pops season.

Once in our own lifetime we have attended a Boston Symphony rehearsal. This was back in our high school days when we were in Boston for a week rehearsing for a Symphony Hall concert by a group of young musicians selected from New England's secondary schools. In that concert, Dr. Koussevitsky himself conducted our teen-age group in the Tschaikovsky "Marche Slav," a tremendous thrill for this adolescent, at least, as he sawed away industriously on his violin.

Although we have missed hearing the regular concerts of the Boston Symphony on the air this season (last year's sponsor did not renew the contract), these rehearsal sessions will be valuable as a novel substitute and as a means of hearing the world's greatest symphony orchestra.

* * *

Most Popular Opera

A young man who writes from Middleboro has communicated with us to ask if we will help settle an argument. He and a friend are in disagreement about what is the world's most popular opera. The young man favors "Carmen;" his friend supports "The Marriage of Figaro."

While both these operas are regarded by us with affection, we are afraid that actual statistics support neither the claims of our young Middleboro music lover nor those of his friend. Cold figures show that since its premiere in January 1871, at the Cairo Opera House. Verdi's "Aida" has been the world's favorite opera.

That premiere, incidentally, was one of the most spectacular in history, and its staging probably never since has been equalled in lavishness and gaudy splendor. Amneris' diadem was of pure gold; Radames' helmet and shield were of solid silver. There were native Arab trumpeters, a military band from Cairo, and 300 persons for the triumphal march. Dignitaries from all over the world attended this performance, which was a sort of belated celebration of the opening of the Suez Canal.

Since its American premiere in 1873, "Aida" has been given more than 300 times at the Metropolitan alone. Perhaps the most colorful Met performance was that which opened the seasons of 1908. That production marked the debut of Arturo Toscanini as a Metropolitan Opera conductor, and also saw Emmy Destinn make her debut as Aida. Louise Homer sang Amneris; Caruso, Radames, and Scotti, Amonasro—a dream cast if ever we heard of one!

In addition to its American popularity, "Aida," according to the best authorities, also is the favorite opera in England and France. If it is not quite the most popular opera in Germany, it is nearly so.

The reasons for "Aida's" success are obvious. It contains so much—a show-off aria, heroic declamations, stirring marches, magnificient choral effects, a tender and melodious soliloquy, music of rage and remorse, and an incomparable farewell duet. As Ernest Newman has written, "It is the culminating point of the older Italian opera," raising all its ingredients to the "highest possible point of expression."

If our friends from Middleboro [illegible] we advise them [illegible] their money on "Aida."

* * *

FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

NOV 21 1948

'Koussy's' Rehearsals Will Be Broadcast

BOSTON, Nov. 20 (Spl.)—Serge Koussevitsky will direct a rehearsal of the Boston Symphony Orchestra on NBC's new program "Dress Rehearsal" for the first time Monday (NBC), 12 to 1 p. m., EST, WNBC rebroadcast Tuesdays, 11:30 p. m., EST. Selections which are scheduled to be rehearsed on that day include Liszt's "Faust Symphony" and the Corelli "Suite for Strings."

This broadcast will mark the breaking of another precedent by Dr. Koussevitzky, whose rehearsals in Boston's Symphony Hall always have been closed to the public. Now, however, a microphone will make it possible for the entire nation to "attend" the rehearsal.

Koussevitzky is in his 25th and final year as permanent conductor of the famed Boston Symphony.

PORTLAND, ORE.
JOURNAL

WHAT'S ON THE AIR

Veepee Recalls Sports Days

KGW is transcribing **NBC's pickups from the regular Monday** dress rehearsals of the **Boston symphony** for broadcast the **next** day beginning at 10 a. m. Tuesday. **Koussevitzky** conducts, instructs the orchestra; repeats, corrects and explains, just as he always does. In other words, the rehearsal broadcast is entirely unrehearsed.

Kay Starr, who heads her own show on ABC at 7:30 p. m. Mondays, is returning to the Indian reservation in Dougherty, Okla., where she was born, to spend the Christmas holidays. The vocalist is three quarters Iroquois, Cherokee and Choctaw and one quarter German and Irish. She has a 2-year-old daughter who has been living on the reservation with Kay's parents and who now will accompany the singer back to Hollywood.

CBS begins a five-broadcast **series on "You and the Harvest" over KOIN at 10:15 tonight. Sherman Washburn interviews Milton L. Smith, national educational director for** CARE, **during the second quarter hour of Sunny Side Up** on KEX at 4:15 p. m. Tuesday.

CINCINNATI, OHIO
POST

NOV 22 1948

Local Auditions For Tanglewood

Auditions for the student orchestras of the Berkshire Music Center, held at Tanglewood, Lenox, Mass., each summer, will be held in Cincinnati by members of the Boston Symphony Orchestra Dec. 2.

The Boston orchestra will give a concert in Music Hall Dec. 2, Dr. Sarge Koussevitzky conducting. Members of the orchestra who are on the faculty of the Music Center will conduct the auditions at the Baldwin Piano Co., 142 W. Fourth street.

Strings and woodwinds will be heard at 10 a. m.; Brass and piano at 11 a. m. Harp and tympani auditions will be held on the stage of Music Hall at 7 p. m. Formal application for admission to the Music Center may be made at the time of the auditions.

ST. LOUIS, MO.
~~STAR-TIMES~~
Post-Dispatch
NOV 21 1948

Boston Symphony Rehearsal Program on KSD at 10:30 Monday

AN innovation is planned for tomorrow when for the first time the radio audience will be able to hear one of the world's great orchestras rehearsing for a concert. At 10:30 tomorrow night, KSD will carry by delayed broadcast from the NBC network half an hour of a dress rehearsal by the Boston Symphony Orchestra during which Serge Koussevitzky the conductor, will direct the orchestra, stop its performance whenever he feels that the interpretation is inadequate, tell the players to repeat passages, correct and explain his reasons as he always does when preparing for a concert. Music rehearsed in the broadcast tomorrow will be Liszt's "Faust" Symphony and Corelli's Suite for Strings. NBC also plans to broadcast the Boston Symphony's Berkshire Festival concerts and its "pop" concerts next summer.

WASHINGTON D.C.
POST
NOV 21 1948

STARTING Monday from 1 to 1:30 p. m. the NBC network will broadcast a rehearsal period of the Boston Symphony Orchestra under Serge Koussevitzky. The great conductor says of the new venture, "Some unknown future geniuses of the art of orchestral interpretation may get some good ideas."

Rudolf Serkin is doing a lot of playing in Washington these days. Heard last Wednesday and Thursday nights in the Library of Congress, he will return to Constitution Hall for his second solo recital there on Monday, the 29th.

Paul Callaway, organist and choirmaster of Washington Cathedral, is keeping himself as busy as Serkin. Last Monday he conducted his choral society in a broad program including Mozart's C Minor Mass. Next Thursday he directs a large string orchestra and organ in a remarkable program of old and new music. Next Sunday he will conduct the Faure Requiem in the Cathedral at 4, and a small, choral ensemble in the Phillips Gallery at 5:15.

AUDITIONS for boys between the ages of 8 and 13 are now being held by Russell Hinds, jr., organist and choirmaster of new St. Paul's Episcopal Church, K st. between 24th and 25th sts. nw. Prospective members may see Hinds after each Sunday services, or by calling Warfield 1970.

The Prince Georges Symphony Orchestra rehearses Sundays from 4 to 6 p. m., in the Greenbelt Center School. Interested players are asked to call David Burchuk, Greenbelt 4896 or 4826.

The University of Maryland Orchestra under Frank Sykora, plays a concert, free to the public, Tuesday at 8 p. m. In Central Auditorium on the College Park campus, the music includes a Bach Fugue in G Minor, Mozart's 40th symphony in the same key, Weber's clarinet concertino, and ballet music from Gounod's Faust.

PEORIA, ILL.
JOURNAL TRANSCRIPT
NOV 22 1948

RADIO
DAY BY DAY

Rehearsals Of Boston Symphony To Be Aired

By R. M. SHEPHERDSON
Radio Editor, The Peoria Journal

Rehearsals of the famed Boston Symphony orchestra under Serge Koussevitzky will be aired each week starting (WEEK) at 9 tonight. This could be a most unusual series in affording the public a chance to hear what goes on behind the scenes when a "long hair" orchestra really lets its hair down.

The broadcasts are precedent-breaking as Dr. Koussevitzky's rehearsals in Boston's Symphony Hall always have been closed to the public. The noted conductor is in his 25th and final year as permanent leader of the Boston. Selections scheduled to be rehearsed tonight include Liszt's "Faust Symphony" and the Corelli "Suite for Strings."

PEORIA, ILL.
STAR
NOV 22 1948

Radio Today

Editor's note: This program schedule is subject to change without notice.

FOR HOAGY CARMICHAEL, the Fred Waring Pennsylvanians will present some of the composer's best known tunes, on the broadcast from Kansas City, Mo. at 9 a.m. today, WEEK, WMAQ. The occasion is Carmichael's birthday.

GEN. CARLOS P. ROMULO, Philippine delegate to the United Nations General Assembly, will be interviewed by Mrs. Eleanor Roosevelt, U. S. representative, on the Eleanor and Anna Roosevelt broadcast series at 9:45 a.m. today, WIRL. Romulo is author of two best-sellers on the war, "I Saw the Fall of the Philippines" and "My Brother Americans."

"DRESS REHEARSAL" FOR THE BOSTON SYMPHONY orchestra, the first time that a major symphony organization and a radio network have ever joined in broadcasting rehearsals, will be heard for the first time at 12 noon today, NBC (9 p.m., WEEK, and 11:30 p.m. over WMAQ). Dr. Serge Koussevitsky, in his 25th and final year as conductor of the Boston Symphony, has agreed to open the rehearsals to a nation-wide radio audience. He will conduct rehearsals as usual, stopping the orchestra, correcting and explaining. Scheduled for today are Liszt's "Faust Symphony," and Corelli's "Suite for Strings."

VARIETY
NEW YORK, N. Y.
NOV 24 1948

Koussevitzky's Symph Guesting Unprecedented

Boston, Nov. 23.

For the first time in his long career, Serge Koussevitzky will be offered to various symphony orchestras as a guest conductor next season. Maestro, who is finishing his 25th year as conductor of the Boston Symphony Orchestra this season and then retiring, has never appeared with any other U. S. band except for a brief stint with the N. Y. Philharmonic as a tribute to its 100th birthday six years ago.

Judson, O'Neill & Judd, Inc., division of Columbia Artists Mgt., will handle Koussevitzky for guest dates. Maestro will conduct the Berkshire Festival this summer, when he also celebrates his 75th birthday. Charles Munch takes over the Boston Symph reins next fall.

BRISTOL, CONN.
PRESS
NOV 23 1948

Koussevitsky Lifts Ban On Watching How He Works

Serge Koussevitzky, veteran conductor of the Boston Symphony Orchestra, is about to toss another tradition on the scrapheap.

For years, many distinguished persons have found that access to one of Koussevitzky's rehearsals was about as easy to negotiate as getting into the chief temple of Tibet. But now Koussevitzky is to give the music-lovers of the whole country the opportunity to eavesdrop on his rehearsals over the air channels of the NBC network. This may be done each Monday from 1 to 1:30 p. m., EST.

A Koussevitzky rehearsal is as exciting for the privileged observer as it is a period of concentrated work and mental tenseness for conductor and orchestra. The stage of Symphony Hall becomes a laboratory in which a hundred and ten alchemists under chief necromancer Koussevitzky, transmute printed pages into golden sound and enduring memories. Visitors, if admitted, could unwittingly have a disrupting influence on successful magic-making. Hence, the exclusion rule. But knowledge of Koussevitzky's working methods has been a matter of widespread curiosity among music-lovers. Now is their chance. Koussevitzky, who at the end of this season retires after a quarter-century of conducting as head of the Boston Symphony, has decided to reveal his laboratory secrets over the air.

"Some unknown future geniuses of the art of orchestral itnerpretatich may get some good ideas," said the famous leader with a smile.

[illegible] T. OHIO
[illegible] INER

RADIO NEWS AND COMMENT

FM Growing Fast As Radio Prodigy; Big Sums Invested

BY MAGEE ADAMS.

Because its reception range is limited, FM is far more localized than AM. For that reason it's been hard to get a clear idea of what goes on elsewhere in FM broadcasting. The FM Association has filled in that blank spot with a batch of statistics that tell a significant story.

They show, for instance, that, from October, 1946, to October of this year the total investment in FM stations jumped from $10,000,000 to $360,000,000. In the same period the number of FM stations rose from a total of 68 to 688, in 417 cities. In that two-year period, too, the national total of FM receiving sets soared from 89,459 to 2,880,000.

As comparative figures go, those represent a gratifying, not to say startling, progress report.

For more than a year it's been the fashion to brush off FM as a prodigy of the radio family that turned out to be a case of arrested development. There have been grounds for that dim view. All of them have not been banished by the FMA's progress report. But it clearly calls for a substantial revision of glib conclusions about the future of FM.

At the least, the FMA's report on the last two years shows that counting FM out of the radio picture is premature. An industry with an investment of close to $1,000,000,000 isn't likely to throw in the towel without a scrap. In fact, when the stakes run to 10 figures it's a pretty safe bet that FM barely has begun to fight.

The FMA's report is timed admirably to suggest the line future skirmishing may take. This is the season when the fearful overloading of the AM band takes a heavy toll of night time reception. Although that is not its only advantage, FM has much to offer as an alternative to AM, riddled with interference.

Of course, the most impressive national statistics cannot tell the story of FM for any given dialer. FM still is, and probably always will be, what it is in any particular community. But, taking the country as a whole, it seems reasonably clear that FM is far from a dead duck.

If the next two years can show just as substantial a gain in programming, FM yet may put nourishing meat on the sturdy frame of its progress report.

Just in case you have the urge, sweeping the AM band at 1 p. m. today may turn up something decidedly unusual. ~~At that time NBC is to begin a feature called "Dress Rehearsal."~~ The rehearsal is nothing less than the Boston Symphony orchestra's, with Dr. Serge Koussevitsky conducting.

~~The half hour~~ will not be aired locally.

You may not be able to find it on any out-of-town station. But the chance is worth a try.

A workout of the Boston Symphony is a far cry from soap opera and audience participation shows. But, as daytime fare, it's not completely revolutionary. Back in the days before sobs and interviews, the networks actually aired symphonic programs in daytime. Could it be that the pendulum has begun to waver, just a little?

TELEVISION

WLWT: Channel 4.

4:15—Curtain Time.
4:30—Kitchen Club.
5:00—Junior Jamboree.
6:00—(Test Pattern).
7:30—News, Howard Chamberlain.
7:30—Video Varieties.
7:50—Newsreel (NBC).
8:00—Pointers On Pets.
8:15—Looking Ahead.
8:25—Barnyard Bunk (film).
8:30—Nothing For Granted.
8:45—Hermits of the Sky (film).
9:00—NBC Newsreel.
9:11—Rivela.

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ST. LOUIS, MO.
~~STAR-TIMES~~
Post-DISPATCH
NOV 27 1948

Money and Music

A permanent endowment fund to support the varied activities of the Boston Symphony is being created in honor of the orchestra's retiring conductor, Serge Koussevitsky. An effort of such magnitude should be an example to St. Louisans who just now are being asked to raise $150,000 for their orchestra's annual maintenance fund.

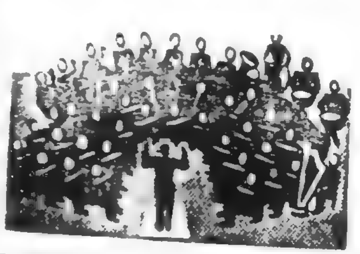
The virtues of the St. Louis Symphony have been recited frequently enough. Even when it plays old war-horses instead of breaking into new ground, it is one of the great orchestral organizations of the United States, the second oldest in fact. Especially when on tour, it speaks most effectively for St. Louis as a cultural center.

One would rather not mention art and money at the same time. The fact, however, remains that it is money which enables the fiddler to play. St. Louisans, we are sure, will keep this in mind as they enjoy their orchestra.

NEW YORK, N. Y.
TELEGRAPH
NOV 27 1948

Dumont Television re-opening their auditions for new talent after a layoff during the Summer ...Daily News, hot under the collar, vehemently denying reports WPIX is for sale, as reported last week...Gautier's Canine Bricklayers, famous vaudeville dog act, on the Ed Sullivan "Toast of the Town" video show via CBS Sunday night...Olin Downes signed as narrator for the Boston Symphony rehearsal broadcasts over NBC...Los Angeles newspapers finally breaking down 10-year ban against radio and television news, in face of competition from the new Daily Mirror, not a party to the deal..."Voice of Firestone" marking its 20th anniversary next Monday night on NBC, with Niles Trammell, prexy of the network, scheduled as guest speaker ..Gene Autry named honorary member of the 4-H Clubs of America ...Tyrone Power preparing his own radio and television show?...Hooperating phone caller rocked back on her heels last week. "Is your radio turned on?" she asked. And from the other end of the wire came a small voice. "No it isn't. My mommy is punishing me, and I'm not allowed to listen."

[illegible] IIS, N.Y.



Sharps & Flats

By Longhaired Lassie

The Boston Symphony Orchestra has announced the proposed [illegible]ment of a Koussevitzky Anniversary Fund of $250,000. The money, to be ~~contributed by~~ friends of the orchestra, is to [illegible] without restriction "for cultural and educational development [illegible] orchestra and as a cushion against emergencies." It is to be a [illegible] fund in the sense that any withdrawals in any one year [illegible] be restored as soon as practicable.

[illegible] fund is intended as a tribute [illegible] Koussevitzky, who is retiring [illegible] 25 years as conductor of the [illegible]

CHICAGO, ILL.
NEWS
NOV 27 [illegible]

Maestro's Farewell

Friday evening Serge Koussevitzky makes what ~~probably will~~ be his last visit to Chicago with the Boston Symphony, as he will retire next season.

The program (at Orchestra Hall) will include the first performance here of Vaughan Williams' 6th Symphony, a Concerto in D by K.P.E. Bach (arr. Steinberg) and Beethoven's 7th Symphony.

In answer to inquiries: Handel's 'Messiah' is scheduled for two downtown performances this Christmastide: The Swedish Choral Club will sing it Sunday afternoon, Dec. 19; the Apollo Musical Club Tuesday evening, Dec. 28. Both will be at Orchestra Hall.

[206]

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of orchestral
some
the famous

CINCINNATI OHIO
ENQUIRER
NOV 22 1948

RADIO NEWS AND COMMENT

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BY MAGEE ADAMS.

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A workout of the Boston Symphony is a far cry from soap opera and audience participation shows. But, as daytime fare, it's not completely revolutionary. Back in the days before [illegible] and interviews, the networks actually aired symphonic programs in daytime. Could it be that the pendulum has begun [illegible], just a [illegible]?

ST. LOUIS, MO.
~~STAR-TIMES~~
Post-DISPATCH
NOV 27 1948

Money and Music

A permanent endowment fund to support the varied activities of the Boston Symphony is being created in honor of the orchestra's retiring conductor, Serge Koussevitsky. An effort of such magnitude should be an example to St. Louisans who just now are being asked to raise $150,000 for their orchestra's annual maintenance fund.

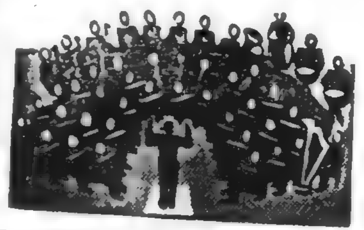
The virtues of the St. Louis Symphony have been recited frequently enough. Even when it plays old war-horses instead of breaking into new ground, it is one of the great orchestral organizations of the United States, the second oldest in fact. Especially when on tour, it speaks most effectively for St. Louis as a cultural center.

One would rather not mention art and money at the same time. The fact, however, remains that it is money which enables the fiddler to play. St. Louisans, we are sure, will keep this in mind as they enjoy their orchestra.

NEW YORK, N. Y.
TELEGRAPH
1948

Dumont Television re-opening their auditions for new talent, after a layoff during the Summer ...Daily News, hot under the collar, vehemently denying reports WPIX is for sale, as reported last week...Gautier's Canine Bricklayers, famous vaudeville dog act, on the Ed Sullivan "Toast of the Town" video show via CBS Sunday night...Olin Downes signed as narrator for the Boston Symphony rehearsal broadcasts over NBC...Los Angeles newspapers finally breaking down 10-year ban against radio and television news, in face of competition from the new Daily Mirror, not a party to the deal..."Voice of Firestone" marking its 20th anniversary next Monday night on NBC, with Niles Trammell, prexy of the network, scheduled as guest speaker... Gene Autry named honorary member of the 4-H Clubs of America ...Tyrone Power preparing his own radio and television show?... Hooperating phone caller rocked back on her heels last week. "Is your radio turned on?" she asked. And from the other end of the wire came a small voice, "No it isn't. My mommy is punishing me, and I'm not allowed to listen."

[illegible] PLAINS, N.Y
[illegible]
11/26/48



Sharps & Flats

By Longhaired Lassie

The Boston Symphony Orchestra has announced the proposed establishment of a Koussevitzky Anniversary Fund of $250,000.

The money, to be contributed by friends of the orchestra, is to be used without restriction "for cultural and educational development by the orchestra and as a cushion against emergencies." It is to be a revolving fund in the sense that any withdrawals in any one year are to be restored as soon as practicable.

The fund is intended as a tribute to Serge Koussevitzky, who is retiring after 25 years as conductor of the orchestra.

CHICAGO, ILL.
NEWS
NOV 27 1948

Maestro's Farewell

Friday evening Serge Koussevitzky makes what probably will be his last visit to Chicago with the Boston Symphony, as he will retire next season.

The program (at Orchestra Hall) will include the first performance here of Vaughan Williams' 6th Symphony, a Concerto in D by K.P.E. Bach (arr. Steinberg) and Beethoven's 7th Symphony.

In answer to inquiries: Handel's 'Messiah' is scheduled for two downtown performances this Christmastide: The Swedish Choral Club will sing it Sunday afternoon, Dec. 19; the Apollo Musical Club Tuesday evening, Dec. 28. Both will be at Orchestra Hall.

BOSTON HERALD, SATURDAY, NOVEMBER 27,

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the seventh program of its 68th season in Symphony Hall yesterday afternoon. The Boston University Male Chorus (James R. Houghton, conductor) and David Lloyd, tenor, were the assisting artists. The program:

Sarabande, Gigue and Badinerie . . . Corelli
Concerto for Cello in B flat, Op. 34 . . . Boccherini
Faust Symphony . . . . Liszt

By RUDOLPH ELIE

When you find 106 men of the Boston Symphony orchestra on the stage at once flanked on one side by an organ, on the other by cymbals and backed up at the rear by another 100 or so members of a chorus gowned in bright red cassocks, you have every reason to expect that sooner or later you are going to hear musical sounds of a volume sufficient to arouse the marble statues in their distant niches.

In the case of Liszt's "Faust" Symphony it is nearly a 70-minute wait before this enormous apparatus is called fully into play, and those 70 minutes do not always slip by as fast as they might. Liszt, with the Faust story setting fire to his imagination, is in no hurry to quench the flames. The result is a very hot time for the conductor, orchestra, chorus and soloist, but the heat, as through a fireplace screen, does not always prove incandescent to the audience.

This is not that the "Faust" Symphony is inferior music or that it is the combination of bombast, ostentation and sentimentality it is frequently held to be. Traces of all these things are in its three long movements; Liszt was far too much a man of the world at 35 to be unaware of his earthy motives. Yet there is no doubt—certainly in the extended and ineffably tender portrait of Gretchen—that Liszt was sincere in his artistic aim to convey some of the impact of the Faust story, nor is there any doubt that there are many moments in this work of the noblest inspiration.

Where Liszt went wrong was in the choice of so large a canvas in time. Unlike Mahler, who was to exceed him by far in this respect, Liszt lived in the age of the da capo, the repeat. He does not use formal repeats in "Faust," but he does, in fact, repeat himself again and again. He once said that "Faust" could quietly await the understanding that is its due. It did wait, and it is understood as much as any great musical effort is ever understood. Liszt erred only in failing to grasp that the ears of the future would not need verbatim repeats; that they'd be sharp enough to get the idea once around. Could this work be compressed by as little as 20 minutes, I think we'd all be quicker to recognize it for what it really is, a great and noble work.

Ever since the season began it has been clear that the orchestra's new first cellist is an artist of the first rank. Yesterday, however, the real extent of his artistry became evident when 31-year-old Samuel Houston Mayes, who came to the orchestra from the Philadelphia Symphony (where he became first cellist at the age of 22), played Boccherini's lightweight but nonetheless most attractive B flat major Concerto.

What Mr. Mayes has, besides a most formidable technic and an impassioned but well controlled musical temperament, is tone, a tone that glows like an ember; a tone that is full and rich but never cloying, that is expressive but never over-emotional. The cadenzas of the first and last movements were somewhat over-tense, it seemed to me, and there were a couple of imperfect meetings of soloist and orchestra, but it is safe to say that Mr. Mayes is a very advanced musician and artist, and it is certainly a pleasure to have him with us.

The concert began with one of those magic spells of performance created so inimitably by Dr. Koussevitzky in the Sarabande, Gigue and Badinerie of Corelli, while the performance of the "Faust" Symphony by conductor, orchestra, the Boston University Male Chorus (which sounded quite as splendid as it looked) and David Lloyd, a fine tenor, was often electrifying. For his part Dr. Koussevitzky never looked better or gave a more ardent reading of the music before him.

* * *

The orchestra goes on its western tour next week returning December 10 and 11 under Leonard Bernstein, who will conduct Beethoven's C major Piano Concerto at the piano, and offer Schumann's Manfred Overture, Sat's two "Gymnopedies" and the Stravinsky' "Firebird" Suite.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
NOV 28 1948

* * *

Koussevitzky Admirers Plan Big Fund

IN TRIBUTE to Serge Koussevitzky's distinguished leadership of the Boston Symphony Orchestra for 25 consecutive seasons, a Koussevitzky Anniversary Fund of $250,000 is to be established. Koussevitzky, who retires at the end of the current season, turning over his baton to Charles Munch, will bring the Bostonians to the Eastman on Dec. 8.

Trustees of the orchestra announce that the fund will be used without restrictions for cultural and educational develop- by the orchestra and as a cushion against emergencies.

* * *

Globe

SATURDAY, NOVEMBER 27,

MUSIC

Mayes Cello Soloist at Symphony; Liszt's "Faust" Score Revived

By CYRUS DURGIN

There are two very special aspects to this week's concerts by the Boston Symphony Orchestra: the debut as soloist of Samuel Mayes, the new first cellist, and a revival of the "Faust" Symphony by Liszt. Serge Koussevitzky's program begins with the Sarabande, Gigue and Badinerie of Corelli, arranged for massed strings by Ettore Pinelli.

Mr. Mayes is heard in the B-flat Concerto, Op. 34, of Boccherini, a score not played at these concerts since 1937. Certain important passages in various works, earlier this season, had given us a notion that Mr. Mayes is a fine cellist. But it took his magnificent performance yesterday to reveal how superb a musician he is. Every phrase was articulated with the greatest dexterity, the finest style and pervading charm. He has a virtuoso technic that makes his playing all music.

His tone—and in this description, the adjectives must seem mixed—is slender but clear, luminous, never dry and never lush, and it carries beautifully even in the softest pianissimo. Always it is a sonority, for it never growls, rasps or wheezes. His sense of dynamic range is unusually broad. But best of all, Mr. Mayes makes every note sing, even in the acrobatic cadenzas—which presumably were those added by Gruetzmacher. The result was a performance wonderfully supple and gracious. When it was over Mayes received a full-sized ovation.

The "Faust" Symphony remains a vast and remarkable work, a strange combination of sensuousness and spirituality, just as Liszt himself was a complex organism of the same qualities. Its complete romanticism and its length may try the patience of modern listeners, but nevertheless it is music of color and imagination, by turn complex and naive, yet always interesting and frequently imposing.

The same four brief cuts—three in the first movement and one in the second—made by Mr. Koussevitzky at the last performances in 1941 were observed again yesterday. But why not make a sizable cut in the "Gretchen" movement which, lovely though it is, rambles on for 130 or so pages of score?

There are two ways of looking at the chorale finale on Goethe's text. Listening to the up-surging, glorious sound of orchestra, organ and male voices, one can feel very exalted and pious, indeed. But the words are another matter, and the two final lines: "Das Ewig-Veibliche Zieht uns hinan" are nonsense, even if by Goethe. "The Eternal Feminine draws us up"! Bosh! Rot! Bah! Humbug! Today, when the psyche of the male and the female are understood in the cold light of psychology, all that is known to be romantic vaporing. But perhaps Goethe and Liszt themselves didn't really believe it!

The chorus was the Boston University Male Chorus, prepared by Dr. James R. Houghton, and the soloist that admirable tenor, David Lloyd. The chorus sang quite well, and Mr. Lloyd, with a voice that soared easily over the mass of tone, distinguished himself both by the accuracy and the warmth of his performance. As for the orchestra and Mr. Koussevitzky, they wrought a miracle of poetic eloquence.

MUSIC

Richard Burgin Gives Superb Performance of the Mahler Fifth

By CYRUS DURGIN

[illegible]

[illegible] sympathetic interpreter. The string tone [illegible] lovely, and the balance between strings and woodwind of the [illegible] delicacy. In retrospect this [illegible] to rank among the [illegible] of the season.

Nov 27

Art—Music—Theater

Koussevitzky with

Mayes Heard In Concerto By Boccherini

By L. A. Sloper

For his seventh program of the season (Nov. 26-27) Serge Koussevitzky chose Corelli's Sarabande, Gigue and Badinerie, arranged for string orchestra by Ettore Pinelli; Boccherini's Cello Concerto in B-flat major, and Liszt's "Faust-Symphony." Samuel Mayes was the cello soloist. The Boston University Male Chorus, trained by James R. Houghton, assisted in the Liszt, along with David Lloyd for tenor soloist.

Mr. Mayes, who came to Boston from Philadelphia this year to occupy the first chair in the cello section, made his first appearance here as soloist. He left an excellent impression. He has a broad, singing tone, and a technique that proved fully equal to Boccherini's demands.

His virtues were most apparent in the Adagio, where lyrical utterance has free expression. This movement was exquisitely played. In some of the rapid runs of the first movement his rhythm was somewhat inflexible, and his articulation not quite clear. In the cadenza of the last movement his tone sometimes tended to be a little sharp. But his performance was at all times musicianly in concept and no doubt his minor flaws will disappear with experience. Soloist, conductor and orchestra received an ovation.

Liszt's Three Character Pictures were painted in the usual style, the only style that would suit them — with sentimentality and with bombast. They represent the acme of the Sturm und Drang manner. This mad passion, this demonic fury and more demonic laughter, are experienced only in the theater, or in the lives of fictional heroes of the period. The Gretchen movement has many melodic and harmonic beauties, but they are too much insisted upon. The final chorus of translation is a forecast of the Wagnerian sensuous religiosity.

Ezio Pinza, who will give a recital in Symphony Hall on Sunday afternoon, Dec. 5.

The Boston University Chorus appeared in bright red gowns that suggested the Boy Cardinal of Miss Enters. Or were they designed in honor of Mephistopheles? No; that would not comport with the choir's celestial tones. I give it up; but they distracted attention throughout the concert. As singers, the young men were faithful to the score and the director. Mr. Lloyd, after overcoming a bad tremolo, soared easily above the triumphant hosts. An ovation for all followed.

Post ~~Nov 27~~

SYMPHONY CONCERT

BY WARREN STOREY SMITH

One by one the Boston Symphony Orchestra's first chairs are being filled by American players. We now have John Holmes as first oboe, Manuel Valerio as first clarinet and Samuel Mayes as first cellist. Mr. Mayes, who joined the orchestra this season, made his debut as soloist yesterday afternoon in the B-flat major Concerto of Boccherini. This worthy successor to Jean Bedetti came to us from the Philadelphia Orchestra and is only 31. His grandfather was a full-blooded Cherokee Indian and his father's first cousin was none other than Will Rogers.

The concerto in question, sounding like lesser Mozart, is not of great musical import. Nor, outside the cadenzas, did it greatly tax Mr. Mayes' virtuosity. It did serve to call attention to his beautiful tone and sensitive phrasing. Sharing the first part of the current program with the concerto is an even earlier Italian work, the three movements from violin sonatas of Corelli as arranged for string orchestra by Ettore Pinelli. Again Dr. Koussevitzky tended to drag the Sarabande and to take the little Badinerie so fast that the men could just about manage it.

And speaking of dragging, though there were compensations in the way of beautiful tone and poetic insight, Dr. Koussevitzky surely took his time with Liszt's "Faust" Symphony, which brought the program to a close 15 minutes later than the program book specified. Those who attend this evening's concert are hereby warned.

By most people Liszt is accepted today with strong reservations and a conductor minded to sell the "Faust" Symphony, admittedly his greatest work, to the doubting ones would be well advised not to linger over it quite so lovingly as Dr. Koussevitzky did yesterday. The [illegible] Symphony players could handle it all right and, as has just been said, the listeners were permitted to revel in beautiful sounds. It was not so easy for the tenor soloist, David Lloyd, to share Liszt's long phrases at Dr. Koussevitzky's tempo. Consequently, the voice we have admired so much in Goldovsky opera and at a previous Boston Symphony appearance, was not heard to the best advantage. In the final chorus Dr. Koussevitzky turned this time not to the Harvard Glee Club, but the Boston University Male Chorus, as trained by James R. Houghton. The young men acquitted themselves well.

Personally, I am all for Liszt in general and for the "Faust" Symphony in particular. In listening to it, it is well to bear in mind the number of works that Wagner had not written by 1854, and the fact that Mahler, Strauss and Debussy were not yet born; also that the Russian Five and Tchaikovsky were boys in, or not yet in, their teens. Berlioz, to be sure, was around, but he didn't write that well.

YAKIMA, WASH.
MORNING HERALD
2 8 1948

Boston Symphony Establishes Fund

The Boston Symphony orchestra has announced the proposed establishment of a Koussevitzky anniversary fund of $250,000.

The money, to be contributed by friends of the orchestra, is to be used without restriction "for cultural and educational development by the orchestra and as a cushion against emergencies." It is to be a revolving fund in the sense that any withdrawals in any one year are to be restored as soon as practicable.

The fund is intended as a tribute to Serge Koussevitzky, who is retiring after 25 years as conductor of the orchestra.

USIC

Burgin Gives Performance Mahler Fifth

YRUS DURGIN

rgin, again conducting
of the Boston Sym-
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glory yesterday after-
ing a superb perform-
Fifth Symhpony by
ler.

concert, quite appropri-
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nor of the Bruckner So-
merica, an organization
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nd Mahler. The pres-
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honorary director the

Fifth had not been done
1940, and it was high
other hearing. It is an
nd powerful work, char-
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of its orchestral writ-
the warmth, the emo-
h, the occasional grotes-
that composer. It also
hat sub-surface demoniac
culiar to Mahler.
fault of the score is its
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c for a listener to absorb:
who bring patience and
the hearing of this piece
end, well rewarded.
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all was over, Symphony
ed with applause and some
in which Mr. Burgin di-
at all hands share. And
deserved it.
ogram began with a com-
y rare Haydn Symphony,
No. 99, and 10th in the
aydn composed for the
concerts in London. This
to be first-class Haydn, too.
of extreme grace, with a
lmost Mozartean, and one
fleeting finales that pause
y just before the coda. Why
ot been done at these con-
ce 1937, let him who knows
answer.
Haydn as with Mahler, Mr.
was an expert and sympa-
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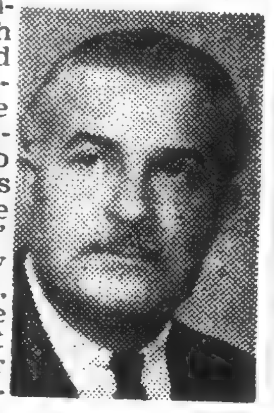
NORFOLK, VA.
VIRGINIAN-PILOT

Fiedler to Bring 'Boston Pops' To New Air Show December 12

Exponents of Exciting Programs To Be Aided By Robert Merrill

Authur Fiedler will bring his nationally known "Boston Pops Orchestra" to a revamped afternoon concert show starting Sunday, December 12 (NBC, 5:30 p. m.). Robert Merrill, who has been star of the present program for two years, will be the spotlighted vocal soloist on the new show.

Fiedler and the "Boston Pops" have become synonymous with good music and exciting programs on the lighter side. Music from Bach to boogie-woogie is the range of the "Boston Pops" repertoire. Now over 60 years old, they have become an institution not only in their home city, Boston, but throughout the country by means of their broadcasts, recordings and concert tours.



Arthur Fiedler

Fiedler comes of a musical family. His father was a violinist in the Boston Symphony Orchestra, and his grandfather was a musician in Europe. His three sisters all are musicians. Fiedler left Boston at the age of 16 and went to Europe with his family. It was there he first became a conductor. He returned to this country before World War I, and joined the Boston Symphony as a violinist. He remained in that orchestra until several years after he had become regular conductor of the "Pops" in 1930.

Baritone Robert Merrill, who "grew up" on the radio, is a popular concert favorite and a leading singer at the Metropolitan Opera. He has received many honors, including invitations to sing before Congress and in the White House. Like Fiedler, Merrill is well known through his recordings, as well as concert and opera appearances.

The new program will present these artists in the "music America loves best," music which the public has expressed approval of as performed by these musicians. The programs will originate in Boston from the stage of Symphony Hall.

CLEVELAND, OHIO
NEWS

Rehearses Bach

[illegible] rehearsal Dr. Serge Koussevitzky and the Boston Symphony [illegible] last Monday was unusually interesting. Even those unfamiliar [illegible] symphonic music and symphony orchestras were attracted to [illegible] Crap dropped in our office the next day after the broadcast and [illegible] paid little attention to symphonic programs in the past, but [illegible] would listen to this one. "I heard Koussevitzky singing and talking and really found something human about this symphony business," he explained.

So tonight, WTAM at 7:30, we hear a half hour rehearsal of the C. P. E. Bach Concerto for Orchestra in D.

MADISON, WIS.
CAPITAL TIMES

[illegible] 3 0 1948

By JEANNE REMUS

THE LIFE story of a World War I veteran will be unfolded from an elevator located in a building in a large American city during **This Is Your Life** tonight at 7:30 on **WIBA and WIBA-FM.**

The subject, whose identity will not be revealed before the broadcast, will have his past paraded before him, will relive events long past and will be reunited with friends and relatives he hasn't seen for over 20 years.

◆ ◆ ◆

Olin Downes, noted author, lecturer, and chief music critic of the New York Times, is commentator on **Dress Rehearsal**, the Boston Symphony orchestra rehearsal program heard tonight at 10:30 on **WIBA and WIBA-FM.**

For the second broadcast of Dress Rehearsal, Dr. Serge Koussevitzky, conductor of the Boston Symphony, will work with the orchestra on C.P.E. Bach's "Concerto for Orchestra in D."

◆ ◆ ◆

MADISON, WIS.
STATE JOURNAL

NOV 3 0 1948

DR. SERGE KOUSSEVITZKY

[illegible] 10:30

Boston Symphony Rehearsals to Be Broadcast by NBC

Rehearsals of the Boston Symphony Orchestra under the direction of its conductor, Dr. Serge Koussevitzky, will be broadcast over the coast to coast NBC network and aired locally by Stations WBZ and WBZA starting Nov. 22, it was announced yesterday.

Dr. Koussevitzky's rehearsals have always been behind closed doors, but during his 25th anniversary and final year as conductor of the orchestra, he has agreed to open rehearsals to the public.

The rehearsals will be broadcast from 1 to 1:30 P. M. but will be heard in New England through WBZ and WBZA by delayed broadcast from 1:30 [illegible]

SYMPHONY CONCERT

BY WARREN STOREY SMITH

In furthering the cause of Mahler, Richard Burgin has added to his own stature. At this week's Symphony Concerts the associate conductor is presenting the Austrian's Fifth Symphony, last heard here in 1940, and never before in Boston has he conducted with such authority, with such communicative eloquence. On previous occasions in the music of Mahler, and of others, Mr. Burgin has no doubt had a complete grasp of the score, but to understand music is one thing, to transmit that understanding to others is something else. And to do it in such a way that not only the orchestra, but the listeners are fired with the conductor's enthusiasm is something else again.

That is exactly what happened yesterday. The Mahler Fifth is a long work, and Mr. Burgin saw fit to restore cuts which Dr. Koussevitzky had made. Yet there was every sign that the audience was absorbed, while at the end it was genuinely excited, rewarding the deserving Burgin with shouts of "bravo," with cheers and stamping.

For these three performances (the symphony will be played again tomorrow afternoon) Mr. Burgin has received the Mahler medal, presented by the Bruckner Society of America. But not for them alone. He has given us the Mahler First, our only hearing of the first movement of the Third, while he introduced to us the Fourth, first through two movements and then as a whole. On another occasion, pinch-hitting for Dr. Koussevitzky, he conducted "The Song of the Earth." This medal bears a head of the composer and his prophetic words, "My time will come." Long neglected and generally misunderstood, he is triumphantly coming into his own.

The Fifth Symphony is a mighty work designed on a grand scale. The opening funeral march and the stormy movement that follows are thematically related, as are the heavenly Adagietto, for strings and harp, and the glorious Rondo Finale, in the form of a triple fugue, that would alone serve to mark Mahler a master among masters. Between comes one of the most elaborate of orchestral scherzi, its mood and manner typically that of the Austrian dance. It is too much to say that the symphony as a whole is pure gold. There are brief lapses into commonplace in the first three divisions, but in the last two Mahler redeems himself. A beautiful performance of Haydn's delightful Symphony in E-flat, No. 99, unheard here for 11 years, began the concert. Mr. Burgin was as felicitous with Haydn as he was compelling with Mahler.

BOSTON SYMPH REHEARSAL
Producer, Jack Wright
30 Mins.; Mon. 1 [illegible]
Sustaining
NBC, from Boston

First designed as a prestige show for FM a year ago, this airing of a rehearsal of the Boston Symphony orchestra under Serge Koussevitzky adds up to one of the top instructive musical packages on the air.

Show takes the listener behind the scenes as the conductor rehearses the orch for its weekly concert series. Mike setups include one on the conductor's music desk, others placed before the ceiling-to-floor rehearsal curtain swung 20 feet away from the stage. A brief talk-in by Olin Downes, who planed up for the first assignment, leads directly to the desk mike of the conductor, long famous hereabouts for his rehearsal technique.

Koussevitzky, whose Russian accent is still fairly thick after 24 years in the U. S., nonetheless has a natural approach and a distinguished speaking voice. Part of his radio charm springs from his way with English sentences; often he gets them just a little mixed but they are usually very much to the point. Nor is he the speech-making type of conductor; he never gives inflated lectures on the music. His approach is severely technical yet warmed with occasional flashes of musical insight for the audience.

First broadcast found him rehearsing Liszt's Faust Symphony. "Don't scratch, gentlemen," he would say, "or de music must sing, gentlemen." For the first 20 minutes he stopped the orch every few bars, finishing up with a full reading of what he had gone over. Impression was he stopped them too much. In the end he played far beyond what he'd rehearsed and the musicians, who hadn't seen the music before, sounded just as good. Downes, now pretty secure on the air, broke in with comment from time to time, but the show was about 100% Koussevitzky.

Elie.

MEDFORD, ORE.
MAIL TRIBUNE

Boston Symphony Rehearsals Dated Weekly On KMED

Starting tonight KMED will broadcast a half-hour of the rehearsal of the Boston symphony orchestra, under direction of Dr Serge Koussevitzky. This will be entirely unrehearsed, with Dr. Kousssevitzky stopping the orchestra when necessary, explaining how a certain passage should be played, then having them play that passage, or others, over and over until they have it right.

Olin Downes, chief music critic of the New York Times, will explain to the radio audience what is going on.

For the broadcast tonight, Dr Koussevitzky will work with the orchestra on Bach's "Concerto for Orchestra in D." The new series of broadcasts will be heard every Tuesday at 10 p.m.

What Happens Here Is Only Part of the Story

Symphony Rehearsal "Program Notes . . ."

By JOHN WM. RILEY

The orchestra played softly while the announcer "got the show on the air" and the commentator had his brief say. Then at a signal from the producer, the orchestra stopped and the conductor in deliberate accents said, "We will now rehearse the first movement."

Serge Koussevitzky and the Boston Symphony, breaking another precedent, were on the air in rehearsal. For many years bona fide music reviewers have been the only outsiders permitted at Boston Symphony rehearsals. Obviously, visitors would be a disturbing element at rehearsals, where intense concentration is necessary, because it is here that the real work is done.

Now the Boston Symphony and ning a series of half-hour rehearsals over the air, to be broadcast by NBC—WBZ in New England from 1:30 to 2 o'clock Monday afternoons. This is an actual rehearsal for which there is no preparation except by the radio engineers, and the library staff of the orchestra which must get the score and parts ready. Here's how the rehearsal went for the first few minutes of last Monday's broadcast:

Serge Koussevitzky raised raised his baton, and the orchestra launched into the quiet opening passages of Liszt's "Faust" Symphony, to be played at the concerts of tomorrow afternoon and Saturday evening.

"Tutti," Mr. Koussevitzky called, after a measure or so, which is the Italian for "together." He stopped the orchestra and said, "Will you please . . . again . . . the beginning" in syllables clear enough to the ear, but not reproduceable in print. Although his meaning is always clear, Dr. Koussevitzky's picturesque pronunciation and idiom are a law unto themselves. By now, the radio audience is thoroughly familiar with them and the quotations here are only an approximation.

"No," he called, after a few measures again, "it is not good. On the second beat you are not together." They tried again, and in a songful passage he called "dolce." Then, "No. No. It is piano (soft). Forte-piano. No more crescendo." As the orchestra continued Mr. Koussevitzky sang along with them in a voice which, if not exactly musical, certainly conveyed his feeling about music.

Speaks Warmly, Then Is Hurt

Already, after a few minutes of rehearsal, the listening audience could have gotten a pretty good idea of how things ordinarily went. When the passage finally came to Mr. Koussevitzky's satisfaction, he spoke warmly as the orchestra played, "dot is splendid." Later he quieted the first clarinet, saying "you are too much."

And again he called over the orchestra, "You are not together. My dear friends you are not together," which may sound like a sharp criticism of a great orchestra, but the band was playing for a conductor's phenomenal ear. "Please begin without any acCENTS" he continued.

After a few pages, the conductor suddenly slapped his stick down on his score, looked about with a rather hurt expression, as though a mistake had grieved him. He patiently explained what he wanted and said, "will you please, at B begin." The orchestra began to play again.

The letter B Dr. Koussevitzky indicated, needs a bit of explanation. His conductor's score, and all the parts, are numbered or lettered at regular intervals—at every five, 10, or perhaps 20 bars. Hence the conductor can stop the orchestra at any poin,t and then direct the band to begin again, at B, at five before B, or whatever seems most convenient.

So the rehearsal went on. Conductor and men worked over the first movement, almost phrase by phrase, until the details came to the leader's satisfaction. But before the half-hour of the broadcast was over, the movement was played through without a stop. Hence, listeners had the opportunity of hearing the details worked out and then the finished product.

A newspaper radio editor who attended said it was a "wonderful luxury" to see what was going on. And a broadcasting expert thought the orchestra and Dr. Koussevitzky, "with those wonderful facial expressions, ought to be on television."

The concert goer, or radio listener, seldom realizes how many hours of work are necessary to make a single hour of pleasureable music. The rehearsal of Monday afternoon was three hours long, with a short break, although the broadcast lasted only half an hour. At 5 o'clock that afternoon, a second practice session was held. Ordinarily, the Boston Symphony rehearses four times a week, so that from early October, when the new season begins, until mid-August, when the Berkshire Festival ends, most of the men are playing in public or rehearsing (or both) about six days a week. A pretty heavy schedule. But musical New Yorkers say that is why Bostonians have the finest orchestra in the country.

Other Long Hours Required

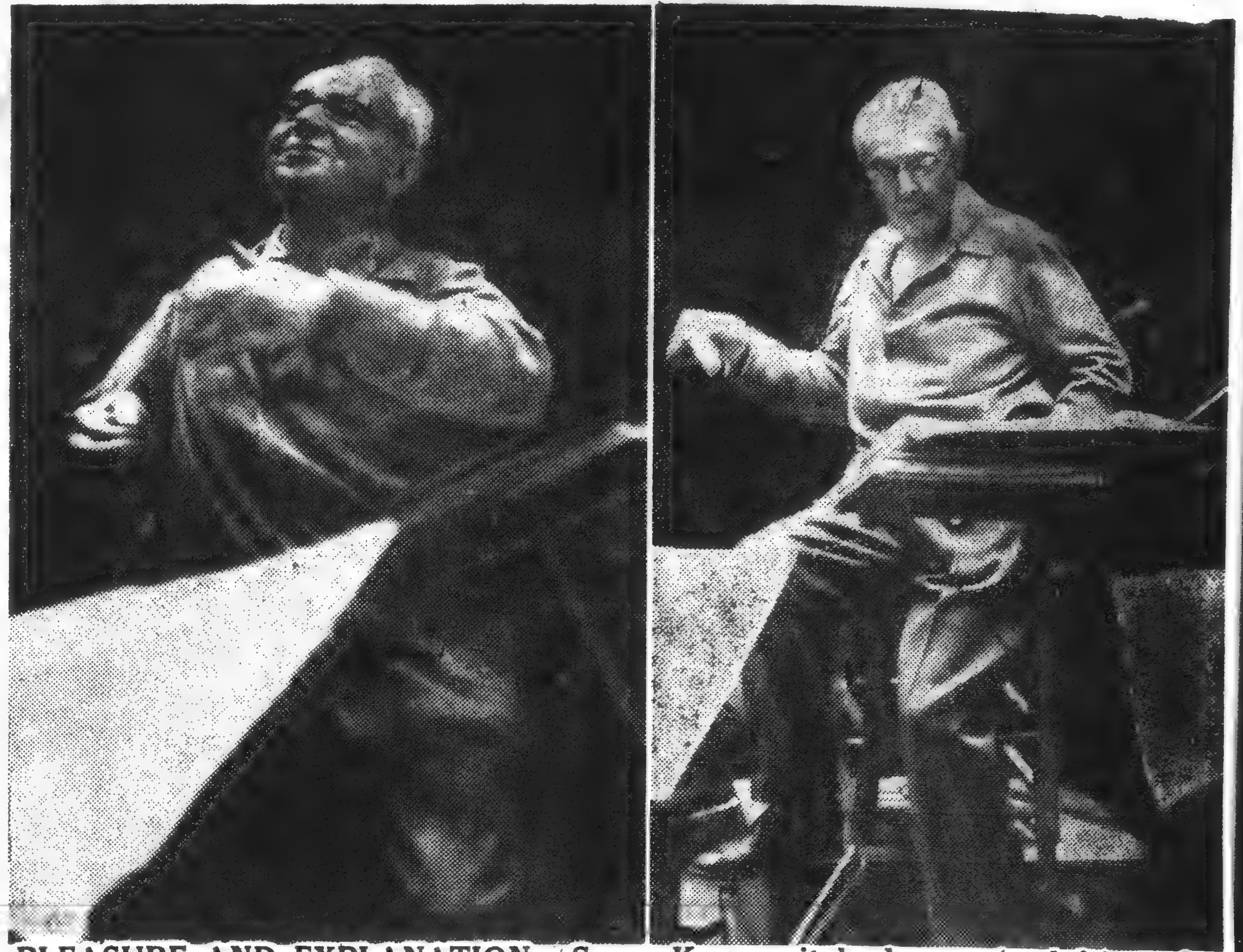
But what happens at rehearsal is only part of the story. The music must be prepared well in advance. The scores often must be amended, the parts checked, and then put out on the days of rehearsal and performance.

Leslie Rogers, librarian of the Boston Symphony, says that he begins lining up a season's music early in October. "If we're going play a Copeland Symphony in December, I put our bid in early with the publishers." Most contemporary music, and some old music, is rented from the publishers. Because a piece may have been played by another orchestra since the Boston Symphony last performed it, the score and parts may be marked up with new directions, with cuts and changes.

"For instance," said Mr. Rogers, "the Prokofieff 'Scythian' Suite, which we are playing this week. Since we last had it, Rodzinski has played it, and changed a lot of things. It was played in Dallas and they made changes. But their orchestra is smaller than ours, so they didn't change all the violin parts—only the noes they needed. So we had to go over every single bar. It took us two weeks to put it in shape."

A worse problem was the Mahler Fifth Symphony which Richard Burgin conducted last week. He was using Mahler's revised version of the score in which whole pages had been re-orchestrated. Messrs. Burgin and Rogers and three other men put in 10 to 12 hours a day for two solid weeks preparing the parts to conform with the revised version of the symphony.

Even this is not the beginning of the story. For Mr. Koussevitzky has put perhaps months of study into a score before he considers performing it. There follows the paper work in the library, the hours of rehearsal and finally the performance. The results of this devoted labor are the technically polished and emotionally rewarding performances by the Boston Symphony which we, and even some out-of-towners, are inclined to take for granted.



PLEASURE AND EXPLANATION—Serge Koussevitzky beams (at left) as he turns to the viola section of the orchestra. They must be playing well. At right, Dr. Koussevitzky, dressed in a loose fitting jacket, his favorite rehearsal togs, stops to explain a passage.

Sellout Crowd a Tribute to Maestro

Free Press Photo

SERGE KOUSSEVITZKY **MRS. KOUSSEVITZKY**

Conductor pays final visit to Detroit before retiring as head of Boston Symphony

Koussevitsky Farewell Draws Doting Throng

Detroit Free Press XII-8-48

BY J. DORSEY CALLAGHAN

Free Press Music Critic

There is a large-sized conspiracy among the members of the Boston Symphony Orchestra to protect Serge Koussevitzky from trouble on his tour, but not so the maestro can notice it.

The erect old aristocrat is still absolute boss of his own affairs, despite his 74 years. Not even a newspaper photographer could shake his determination to run his own show.

* * *

CORDIAL AS always to the press, he nevertheless indicated limits beyond which there was no advancing.

The photog backstage at Masonic Temple posed Koussevitzky with his wife for what he hoped would be an informal shot.

"Let's have Mrs. Koussevitzky arranging your tie before the concert," the cameraman suggested.

"I've tied my own tie all my life," was the sturdy reply. "I'm not starting any of that nonsense now." And that was that.

This independence of manner and thought, which some irreverent soul has compared to that of "a bear on a tote-road," is what has made his 25 years at the head of the Boston Symphony Orchestra a golden era in music.

* * *

IT WAS communicated ~~to~~ the audience ~~which~~ jammed the big auditorium to the last seat permitted by law. For Koussevitzky presented a program so daringly modern in its major portion as to seem a final challenge to his listeners before bidding farewell to Detroit.

Long before the doors closed at the Temple, the last whisp of standing room was gone, and hopefuls by the hundreds were being turned away.

* * *

THE THINGS musical that the orchestra did were evidence of equal regard behind the footlights.

Their leader demanded, and was given, the veriest whisper of sound from cymbals, and a miracle of trumpet pianissimo playing without mutes in the two "Gymnopedies" of Eric Satie.

In Honegger's Symphony for Strings, in which a trumpet trio is included by way of surprise, the way was prepared for the entrance of the brasses by violas as impressively mellow as French horns.

The power and depth of the strings throughout the evening was amazing, even for the famed Boston strings. With the spirit of a youthful enthusiast for modernism, Koussevitzky took his listeners on an adventure in counterpoint in the final movement of the Honegger that was like nothing ever heard before in Detroit music halls.

* * *

THE EXCURSION into modernism went further as the first half of the evening developed. The blazing fury of Prokofieff's "Scythian" Suite built through crescendo on crescendo. It ended in a long-sustained blare of dissonance that brought an echo of protest from the chandeliers.

Koussevitzky made his bow to conservatism in the period after intermission with the Brahms First Symphony.

The Brahms was exemplary in its presentation, even though the pace may have offended the most sedate. The play of horns and trombones was rewarding, even for those who do not cherish Brahms especially.

* * *

AT THE END of the concert the audience stood and paid its tribute for at least five minutes. Koussevitzky returned to the stage almost a dozen times before the audience began reluctantly to leave.

It was more like the launching of a great career than one of its final events.

Detroit Free Press Dec 8 '48

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Detroit Free
Press

Dec 8 '48

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 1 - 1948

Koussevitzky Plans Tour

Michael Kachouk, New York concert manager, announced yesterday that Serge Koussevitzky, with whom he was associated in Russia, has authorized him to arrange a series of engagements as guest conductor in Europe, Australia and South America, beginning next September. Dr. Koussevitzky will retire from the conductorship of the Boston Symphony Orchestra, after twenty-five years, at the end of next summer.

PHILADELPHIA, PA.
INQUIRER

DEC 1 1948

Koussevitzky Still Powerful, Miss Heidt 'A Great Carmen'

BY IRVING SABLOSKY

Both the Opera House and Orchestra Hall were well-filled yesterday evening. One full house was for Chicago's first viewing of the New York City Opera Co.'s 'Carmen,' the other for what probably was our last meeting with Serge Koussevitzky as conductor of the Boston Symphony Orchestra.

The distinguished conductor retires after this 25th season in Boston. The vigor of his musical thinking and his command of his unsurpassed orchestra have not diminished. Last evening he introduced to Chicago a recent symphony by a composer also in his '70s, similarly in full command of his faculties for expression.

This was the 6th Symphony f Ralph Vaughan Williams, egun as the last war ended, e're told, and finished arly this year. Its four ninterrupted movements are eeply perturbed. And if its beginning is aggressive and embattled, its ending is desolate and dissatisfied--quiet, but without peace.

Dramatic Work

It is a dramatic work, and it needs a virtuoso orchestra for the complexities of texture and rhythm that mark its opening section and the fierce scherzo with its sardonic and un-Williams-like references to jazz. Last night's performance had more than virtuosity, it had unanimous understanding as well.

There was an unwonted heaviness in the orchestra's sound in the Concerto for strings of Phillip Emmanuel Bach (arr. Steinberg) that began the evening. But the Beethoven 7th Symphony (the concert's finale) was performed with glowing clarity and vitality. A vociferous ovation for Dr. Koussevitsky lasted many minutes.

Lesner at 'Carmen'

Our colleague at the Opera House was Sam Lesner, and the rest of the column belongs to him:

'Winifred Heidt's ravishing voice, her superbly balanced characterization and her personality make her a distinguished--even great--Carmen. Her French is impeccable.

'Ramon Vinay's Don Jose fell short in dramatic finesse, but his robust tenor was still ringing at the passion-charged finale. James Pease, a handsome Escamillo, lacked carrying power to make his well-schooled voice effective in the Toreador Song. Ann Ayars' Micaela was richly endowed with beautiful, sensitive singing.

A Bit Too 'Super'

'The entire company responded to Joseph Rosenstock's firm baton with splendid singing. However, production-wise, the company suffered from the 'superitis' that afflicts traveling troupes: The youthful picadors and the four black horses never would have been missed.'

PITTSBURGH, PA.
SUN TELEGRAPH

DEC 1 1948

Koussevitsky Acclaimed In Boston Concert Here

By J. FRED LISSFELT

Serge Koussevitsky led his Boston Symphony Orchestra last night in Syria Mosque for a capacity audience, possibly his last appearance in this city with that renowned organization. We should like to believe that no one is indispensable, but we can be grateful for the many visits of this great artist and for the standards he has eternally set for our community.

I have purposely listened to these players from every location in our auditorium, and while various listening posts give always new impressions, these impressions are invariably favorable.

Nowhere else has one such refinement of tone with grand volume as in the Boston strings; these woodwinds have no superiors; if there is better brass, then their leader can do no more than Mr. Koussevitsky. It goes without saying that the ensemble is as fine as human talent can produce.

Last night's program was ideal for the temperaments of both leader and players. A rejuvenated suite of Carl Philip Emanuel Bach, John Sebastian's most gifted son, demonstrated the powers of the string choir and Mr. Koussevitsky's flair for the long singing line which could be the envy of any other orchestra.

His superb emotional restraint in this classic is commendable, and the freedom he allots his solo players avoids whatever academic effects such music might easily produce.

Beethoven's Seventh Symphony showed once again what a sympathetic tempo can do to revive the real spirit of Beethoven. Its first movement has rarely been heard in such simplicity, totally lacking in the usual sinful overplaying. Never a tiresome phrase in the reposeful allegretto, never a smudge in the brilliant scherzo, and the finale full of kaleidoscopic contrasts.

Vaughan Williams' Symphony No. 6, played for the first time in Pittsburgh, and having its initial performance in Boston earlier this season, is a strikingly modern score. On first hearing, one could easily create a colorful pageant of England's history during the last decade.

Aside from the emotional content and as contemporary music we may accept it as the last word in England's musical renaissance. One recognizes thoughts of the day in free treatment of subject matter and in harmonic and structural details. Thematic motifs are not always strikingly original, but their development shows consistent and unified thought.

The long and calm final movement, though in a depressing mood, is a stunning climax to the stormy episodes which the listener encounters throughout the pages of this score. It is healthier music than most contemporaries are writing and fortunately leans towards feeling rather than mathematics.

VARIETY
NEW YORK, N. Y.

DEC 1-

BOSTON SYMPH REHEARSAL
Producer: Jack Wright
30 Mins.; Mon. 1 p.m.
Sustaining
NBC, from Boston

First designed as a prestige show for FM a year ago, this airing of a rehearsal of the Boston Symphony orchestra under Serge Koussevitzky adds up to one of the top instructive musical packages on the air.

Show takes the listener behind the scenes as the conductor rehearses the orch for its weekly concert series. Mike setups include one on the conductor's music desk, others placed before the ceiling-to-floor rehearsal curtain swung 20 feet away from the stage. A brief talk-in by Olin Downes, who planed up for the first assignment, leads directly to the desk mike of the conductor, long famous hereabouts for his rehearsal technique.

Koussevitzky, whose Russian accent is still fairly thick after 24 years in the U. S., nonetheless has a natural approach and a distinguished speaking voice. Part of his radio charm springs from his way with English sentences; often he gets them just a little mixed but they are usually very much to the point. Nor is he the speechmaking type of conductor; he never gives inflated lectures on the music. His approach is severely technical yet warmed with occasional flashes of musical insight for the audience.

First broadcast found him rehearsing Liszt's Faust Symphony. "Don't scratch, gentlemen," he would say, "or de music must sing, gentlemen." For the first 20 minutes he stopped the orch every few bars, finishing up with a full reading of what he had gone over. Impression was he stopped them too much. In the end he played far beyond what he'd rehearsed and the musicians, who hadn't seen the music before, sounded just as good. Downes, now pretty secure on the air, broke in with comment from time to time, but the show was about 100% Koussevitzky. *Elie.*

NEW YORK, N. Y.
WORLD-TELEGRAM

DEC

adio and Television

Stop the 'Bi

erations

By HARRIET

Borrowing a leaf from the dear-ly beloved and now defunct "Candid Microphone," NBC now listens in each week on the rehearsals of the Boston Symphony. I tuned in uesday evening and found my-elf fascinated by the comments f Dr. Serge Koussevitzky.

When the orchestra failed to eet Dr. Koussevitzky's expecta-ons at one point, he rapped for ence and moaned—in an accent at wore Russian boots—"You ake such ordinary sound. Any-dy can make that sound. Now t me hear a real *Boston* sound!"

CHICAGO, ILL.
SUN & TIMES

DEC 1 1948

Listening In

'Stop it! Stop it!'

with Don Foster

"Gentlemen, I would like to have it more profound."

The music starts again and it sounds as profound as any reasonable person should want it.

"Stop! Stop! I would like it to have more crescendo."

Again the music starts and the crescendo is perfect, but that is just one man's opinion. The man is NOT Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

"Stop! Stop!" And the orchestra stops for the umpteenth time. How perfect can you get?

"La, de de de da da da." This time Dr. Koussevitzky sings to his musicians to illustrate a musical point.

"Don't take off the bows from the strings," he tells the violins. So goes a Boston Symphony rehearsal, as broadcast for the first time last Thursday (11:30 p.m.-WMAQ) by NBC. The network describes the rehearsal series as an "experiment in musical education programming."

Seven a.m.'s much too early to try being funny, even for a country girl like Judy Canova. Miss Canova, screen and radio comedienne, was in Chicago Monday to appear at a 4-H Club program at the Stevens Hotel. She was asked to be on hand at 7 a.m., but the best she could do was 9. "Why, I haven't even got my eyes open at seven," said Miss C. in wide-eyed astonishment at the thought of early

PITTSBURGH, PA.
SUN TELEGRAPH

DEC 1 1948

Sun-Telegraph Photos by Ed Romano.

Among the guests at the reception at the Twentieth Century Club, which followed the glorious concert of Serge Koussevitsky and his Boston Symphony Orchestra last night were Mrs. Koussevitsky, Mrs. Frederic Schaefer and John G. Frazer Jr. The party was sponsored by the board of the Pittsburgh Orchestra Assn., with Mrs. Horace Forbes Baker chairman. The group also arranged the Maestro's farewell performance here at Syria Mosque, as part of its concert series for the season.

Among the guests who congratulated Dr. Koussevitsky (left) at the Pittsburgh Orchestra Association's reception were Gen. and Mrs. Eric Fisher Wood and Mrs. Nat Spear. Gen. and Mrs. Wood, who are living in Bedford, are guests of Mr. and Mrs. J. Fred Lissfelt, Shady Ave.

PITTSBURGH, PA.
PRESS

DEC 1 1948

Boston Symphony Masterful

British Work Impressive

By RALPH LEWANDO,
Press Music Critic

A capacity audience came to listen to the Boston Symphony Orchestra led by Serge Koussevitzky last night in Syria Mosque.

The event ushered in the Pittsburgh Orchestra Assn.'s 33rd season of sponsoring visiting major orchestras. It also marked the last time Dr. Koussevitzky would be here with this organization as he is retiring as its musical director at the end of the current season after 25 years of notable artistic service.

Mr. Lewando

During this long period Dr. Koussevitzky has become a cherished personal institution in Boston and the idol of the musical public wherever he has appeared with his orchestra. And he has brought the Boston Symphony to the foremost place in the orchestral world.

We know of no conductor who has done so much as he for music and for composers in the United States. Where he led, other conductors followed. He possesses the great quality of selflessness in service to his art and to artists.

Specialist in Humanity

He is not a specialist, unless he be a specialist in humanity and all it connotes in musical art. He has no penchant for a particular type of music. To him all music worth its salt is his fond interest. And regardless of its national origin Dr. Koussevitzky has been its champion and has given it utterance through the marvelous expressive power of the Boston Symphony musicians.

One of the most recent works in this category was played last night with eminent success, and was heartily acclaimed. It was Ralph Vaughn-Williams' stirring Symphony No. 6, completed last spring and premiered by the London Royal Philharmonic Orchestra led by Sir Adrian Boult on April 21 of this year.

Dr. Vaughn-Williams, 76, is England's greatest living composer. Time has not stayed his incredible creative powers which today are in their zenith.

Lack of available space here prevents a thorough evaluation of the symphony. That will have to wait for another time. But it can be stated that its presentation was an enlightening experience even for laymen.

Played Without Pause

The four movements are played without pause. It opens with turmoil and closes in a mood of tranquillity. Throughout the playing of this work one senses the folk-spirit, a deep religious vitality of faith and hope that has animated the composer's progress in the ardor of creation.

The very heart of English folksong is evident all through the work, although there is no direct quote of them in the tonal expression. The entire symphony is a meditation upon the past—with special emphasis on the anguish of the past few years, and the hope for a better tomorrow. But the music is, fundamentally more absolute than programmatic.

Dr. Koussevitzky and the orchestra revealed its intensity and poetry with fervor. At the end of the performance the audience bestowed an ovation. The program opened with a thrilling evocative unfoldment of P. E. Bach's D-major Concerto for strings in the Maximilian arrangement for orchestra, and closed with Beethoven's compelling 7th symphony.

INDIANAPOLIS, IND.
STAR

DEC 2 1948

AIRS MUSIC

Half Hour Of Boston Warmups

BY SAM LESNER

Music hath charms to soothe the savage breasts of insomniacs, we hope. NBC is airing a half hour of the Boston Symphony Orchestra's rehearsals in a series of transcribed broadcasts Thursdays at 11:30 p.m., Dr. Serge Koussevitzky conducting.

The broadcasts originate on Mondays, at noon, and if they were heard locally at such a time it would change the complexion of the series since Mrs. Housewife, instead of Mr. Nightowl, would benefit musically from the broadcasts.

Real Rehearsal

The rehearsals are entirely unprepared. That is, Dr. Koussevitsky stops the orchestra, repeats passages, corrects and explains the effect he wants just as he would do at any rehearsal. Olin Downes, author, lecturer and music critic, acts as the program's interpolator.

The series recalls the story of the Chinese lad at a symphony concert. He said he enjoyed best the 'first number,' the one before the regular (printed) program. It turned out he meant the orchestra's tune-up.

Musical biographers tell us that symphony rehearsals generally bring out the worst in the conductor, a quality that would blast the tubes were it loosed over the air waves.

However, Dr. Koussevitsky knows how to employ tact and patience.

CINCINNATI, O.
ENQUIRER
DEC 2 1948

MAESTRO HERE. Serge Koussevitsky will conduct the Boston Symphony Orchestra in concert tonight at 8:30 at Music Hall. Cincinnati is one of the engagements on Koussevitsky's final tour with the orchestra.

Music Hall Throng Bids Good-By to Koussevitzky as Conductor

By ARTHUR LOESSER
Music Critic

Musical Cleveland, in full strength, crammed Music Hall last night for the farewell performance of Dr. Serge Koussevitzky in his capacity as conductor of the Boston Symphony Orchestra.

Surging elation, tinged with sadness, swept over the audience as the concert developed: Elation because of the magnificent performance and sadness at the idea that this particular constellation of musical excellence will not be heard by us again.

Dr. Koussevitzk selected Brahms' First Symphony for his final gesture. Truly its glorious, clangorous peroration, coming as it did at the close of a stirring rendition of this noble work, was the most fitting last word that a great musical leader could have given us.

The earlier half of the program was devoted to more or less modern works. Most noteworthy among these was the "Scythian Suite," subtitled "Ala and Lolli," by Prokofiev. Written more than 30 years ago, when the composer was but 23, it has not been played much in this country. To those hearing it for the first time it was quite startling, if not overpowering, experience, revealing a hitherto unfamiliar side of Prokofiev's talent.

Like Stravinsky's "Sacre de Printemps," whose influence it appears to reflect to some extent, the "Scythian Suite" was likewise planned for a Diaghilev ballet, which, however, never materialized, and the music appears to have languished like a jilted bride ever since.

Like its Stravinsky prototype, it deals with the mythology of pre-Christian Russia, abounds in barbaric rhythms and strident colors. In many ways it seems the strongest, most imaginative thing the composer has ever done.

The program opened with Honegger's Symphony for String Orchestra, a work which some of us still remember from its performance by the Cleveland Orchestra under Charles Muench last year. The fine Boston string sections achieved considerable intensity of expression in some of the passages of this sombre, disturbed composition.

After the Honegger Symphony, Dr. Koussevitzky permitted us to hear the sound of his speaking voice. He announced the performance of a short work which had not been listed on the program: a "Gymnopedie" by Erik Satie, a Parisian character whose musical clownings once received an undeserved superfluity of attention from some smart-aspiring critics.

CLEVELAND, OHIO
PRESS
DEC 2 1948

CLEVELAND, OHIO
NEWS

DEC 3 1948

Adieu, Koussevitzky, But Come Back Next Year

It was a generous and thoughtful gesture on the part of the Cleveland Orchestra and its management to bring Dr. Serge Koussevitzky and his Boston Symphony Orchestra here for a concert at Music Hall Wednesday. The near-capacity audience that attended to pay tribute to the distinguished Boston conductor who retires at the close of this twenty-fifth season with the orchestra, partook of a fine musical feast.

We join the Cleveland Orchestra and all music devotees in wishing Dr. Koussevitzky success and happiness in his Tanglewood, Berkshire, and other musical affairs. But we will not say goodbye, merely adieu, as we hope that next season he may return at least once as guest conductor of another great orchestra at its home—Severance Hall.

CLEVELAND PLAIN DEALER, THURSDAY, DECEMBER 2

RISING CHEER GOES TO KOUSSEVITZKY

Master Leaves Something to Remember Him By

BY HERBERT ELWELL

Many were the persons in the large audience at Public Music Hall last night who jumped to their feet to cheer Serge Koussevitzky and the Boston Orchestra at the close of the thrilling program which they presented under auspices of our Cleveland Orchestra.

It was an occasion, if there ever was one, for spontaneous tribute to a great conductor and great orchestra, for since Koussevitzy will retire at the end of this season, this was the last opportunity given us to hear him in the role which has endeared him to milions of music lovers.

It must be said that he gave us something to remember him by, a program replete with the glories of the dynamic interpretive genius for which he is justly renowned. And as one listened to the triumphant finale of Brahms' C minor Symphony, which seemed never to have sounded more proudly jubilant, one could not help wondering in what ways this conductor will be most missed, for missed he will certainly be, regardless of how gifted his successor may be.

A Masterpiece Recreated

Of his great service to the classic masters we were forcefully reminded throughout the Brahms Symphony, which mounted to such a stunning climax. The largeness of the conception, the effulgence of the flowing line, the constantly increasing momentum that carried one to exalted heights, were exciting reminders, indeed, of what this conductor can do to recreate a masterpiece in all its emotional and architectural splendor.

Yet for all this illumination of the past, it is in his devotion to the music of our time that Koussevitzky probably has made his greatest contribution, and it was gratifying to find in the first part of the program such significant modern works as Honegger's Suite for Strings and Prokofieff's "Scythian Suite," as well as the two slight but charming "Gymnopedies" of Eric Satie, which were beautifully orchestrated by Debussy.

No other conductor has given us so complete an insight into the meanings and intentions of contemporary music. The complex inner rhythms, the multicolored palette and enigmatic rumbling of Prokofieff magically acquired an overwhelming logic, and even the Honegger Suite, which seemed not too convincing on its first hearing here, clarified wonderfully as to its form and purpose.

Such projection as this is the gift of one whose mind and heart are attuned to current creative feelings, a leader who, working through one of the finest instrumental vehicles ever developed, lovingly has explored the new and found it good. His ability as a translator of the spirit of modernism in music will not soon be equaled, and his departure will be regretted particularly by those who think of music as an expression of the living present.

CINCINNATI, OHIO
POST
DEC 3 1948

Music: Boston Quality

BY ELEANOR BELL

The time has come for all good music critics to write a love letter to Dr. Serge Koussevitzky. On the platform in Music Hall last night the good doctor did two things for which he is renowned throughout the world: He conducted the Boston Symphony Orchestra and he devoted a large portion of his allotted time to the performance of works of our own century.

It is because this is Dr. Koussevitzky's 25th and final season as head of the orchestra acknowledged by many to be the world's greatest, that last night's concert was a memorable one, for he is a master of rhythm and phraseology and he has polished his orchestra until its sound, the great big wonderful sound of it, has a positive glow.

The great big wonderful audience, by the way, stood on its feet and cheered, and that must be a stimulating sound to one whose business it is to make stimulating sounds, even if it is an old, old story. (Dr. Koussevitzky was cheered, of course, as the world champion bass viol player long before he laid aside his bow for the baton.)

Honegger's Symphony for Strings, Two "Gymnopedies" by Satie and Prokofieff's Scythian Suite were last night's contemporary entries and of these I should say the Honegger was most impressive. This was dignified and sonorous and immensely effective writing, full of color in spite of the absence of wind instruments, an absence to which the brief brass statement near the close was a startling exception.

The Satie pieces, dressed up for orchestra by Debussy, seemed to me to have no place to go, although they went very gracefully while the Scythian Suite, dressed by Prokofieff, had places to go and went. The orchestra filled the hall with good loud noises and worked itself into a fine pagan frenzy, always with the precise and indisputable rhythmic sense of Dr. Koussevitzky to keep things from getting out of hand. And loud or soft, this is an orchestra that can be heard.

For many in the audience, however, the program began after the intermission. This latter half was given over to Beethoven's Seventh Symphony, a task which the orchestra fulfilled cleanly and handsomely, but with less spontaneity, I felt, than was present in the pre-intermission seance.

Nevertheless, there was much to be grateful for in both halves of the program, and that's just what I am. Grateful.

NATI, OHIO
POST

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ANOR BELL

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HAVERHILL, MASS.
GAZETTE

DEC 3 - 1948

Music For You

When Dr. Serge Koussevitzky energetically makes his way to the center front of the stage at Symphony Hall, a hush falls over the audience—a hush that is characteristic of any concert given by the Boston Symphony Orchestra.

In this, his 25th and final year with the Boston Symphony, the conductor has lost none of his dynamic spirit and vigorous interpretation. To know Dr. Koussevitsky, to follow and imbibe the vapors of his musical moods, is to know a pioneer, an organizer and a man with rare feeling. In this, his last season with the Boston Orchestra, each performance witnesses a capacity audience, intent on viewing for the last time the man who brought the Boston Symphony Orchestra to its present place of eminent standing.

Characteristic of him is a powerfully livid face which introduces a forte, forcible passage, and tapering, flowing hands which wave in a pianissimo or slow movement. He is ever prepared to turn over to his orchestral members and soloists the thunderous applause which closes each performance.

* * * *

A NEW violoncellist, Samuel Mayes, is with the orchestra this year. He replaces Jean Bedetti. On last week's seventh program of the current season, Mr. Mayes gave evidence of his ability as a cellist. His selection "Concerto for Violoncello in B Flat Major, Op. 34," by Boccherini.

Mr. Mayes is only 31 years old, an outstanding young musician, with Indian blood flowing through his veins. His grandfather, for whom he was named, was a Cherokee Indian. He first touched a 'cello when he was but four years old and in the course of his still youthful life he has appeared with the St. Louis orchestra, the Philadelphia Orchestra and several others.

* * * *

"A FAUST SYMPHONY in Three Character Sketches" by Liszt provided interesting listening of a symphonic poem. The three outstanding figures of the Faust story are logically the character himself, Gretchen and Mephistopheles.

In this orchestral presentation of the theme, the Boston University Male Chorus with David Lloyd as soloist, made its appearance. This group, directed by James R. Houghton, is certainly a credit to the school which it represents. The Boston University School of Music is, without a doubt, one of the finest schools of music existing today. I attach no limitations when I make this statement.

A shining example of this quality of attainment is evidenced in the magnificent rendition of the "Battle Hymn of the Republic," which has been arranged for the combined male and female choruses of the school. In the past, it has been the custom to have the Harvard Glee club make its appearance with the Boston Symphony—this presentation of the BU group was something different and appealing.

* * * *

IF YOU ARE fortunate enough to have seats for the eighth performance, the knowledge of the following program may interest you.

Overture to Byron's Manfred	Schumann
Piano Concerto No. 1 in C Major	Beethoven
Two "Gymnopedies"	Satie
Suite from "L'Oiseau de Feu"	Stravinsky

In the absence of Dr. Koussevitsky, Leonard Bernstein will be conductor and soloist.

* * * *

TO REMIND YOU that Ezio Pinza, basso, will give his final concert stage performance at Symphony Hall, Dec. 5.

M.C.G.

CINCINNATI, OHIO
TIMES-STAR

Koussevitzky Conducts—

Superb Concert By Boston Symphony

By LOUIS JOHN JOHNEN

SERGE KOUSSEVITZKY will probably long remember the moving ovation accorded him and the men of the Boston Symphony Orchestra at the conclusion of their concert Thursday evening, just as Cincinnatians, who filled Music Hall, will certainly recall for years a musical event such as is experienced all too seldom.

The program itself was a flattering comment on Cincinnati's capacity for musical appreciation. It opened with the "Symphony for Strings," by Honegger, which has heretofore not been heard here. Embodying the mood of occupied Paris, as explained in the program notes, its predominant feeling is a long drawn out plaint, as of a dungeon prisoner cringing under the conqueror's heel. When the mournful sonorities of the justly famous string section of the Boston Orchestra are interrupted by the triumphant trumpet shout of final liberation, the effect is deeply stirring.

* * *

Dr. Koussevitsky's conducting technique is interesting to watch. With a minimum of extravagant gesture, sometimes beating his feet in unison with the short, rhythmic accent of his right hand, his left, meanwhile, caresses the phases called forth by an inner impulsion from his orchestral instrument.

The "Scythian Suite," an example of early Prokofieff, from its ferocious opening phrases to the frenzied white heat of the concluding exaltation of the Sungod, left many listeners overwhelmed and limp. Between these two numbers were inserted the gem-like orchestrations of two "Gymnopedies" of Satie. Since my erudition of Greek derivations is faulty, I can't translate the title. But these delicate bits of orchestral color did serve one purpose. The faulty reed of the English horn gave forth unmistakable and unintentionable burbles. Accidents that happen to the best of orchestra ensembles are a gratifying proof of humanity in the midst of so much perfection. I really should hate myself when I get such thoughts. For the smooth contouras of the Boston Orchestra's tone, its transparent soft passages, it's cresendi that are upon you before you are aware of them, have given this organization a superiority scarcely equalled throughout the world.

* * *

Beethoven's "Symphony No. 7 in A-Major" took up the remainder of the program. Constructing its rhythms along more statuesque lines than those suggested by Wagner's term, "The Apotheosis of the Dance," or that of D'Indy, who called it a "Pastoral Symphony," Dr. Koussevitzky gave the work massive and even grandiose proportions. At the close of the unreserved, almost boisterous rowdyism of the final movement, the audience rose in tumultuous personal tribute to a distinguished conductor, whose Cincinnati appearance was in the nature of a farewell. He will retire at the end of this season, which marks his silver anniversary as musical director of the Boston Symphony Orchestra.

INDIANAPOLIS, IND.
NEWS

DEC 4 1948

It's a Long Way From Koussevitzky to Waring

By WALTER WHITWORTH

This listener, in Cincinnati Thursday night and here Friday night, heard the Boston Symphony and Fred Waring's Orchestra in two programs as antithetical as possible in every way, yet programs that were of the top rank in their particular fields.

A hypnotic spell was cast by the Boston orchestra, which, under the direction of Serge Koussevitzky, played in Music Hall at Cincinnati before a vast audience which was so enthralled that it rose to its feet at the end of the concert and applauded for 5 minutes during which Dr. Koussevitzky returned to the podium again and again.

The praise had a double import, for it was meant for both conductor and players. Perhaps, too, it contained appreciation of his 25 years of magnificent music-making. Certainly, the music-making Thursday was magnificent and overwhelming in the imaginative power that lay behind it.

Some of this was music that potently suggested those fine human conceptions that can never be expressed in words. Beethoven's Seventh Symphony, for instance, and Honegger's Symphony for Strings, whose chorale finale, played with added trumpets accenting the melody amidst a torrent of polyphony, is as deeply exciting as anything in contemporary music.

Even when the music was quiet, as in Dubussy's transcription of two Eric Satie "Gymnopedies," there was an underlying hint of power beneath the surface charm and shimmering color. When the music was almost sterile, too, as in Prokofiev's "Scythian Suite," there was something there to arouse the listener.

It is not news to say that the Boston Orchestra is one of the great symphonic bodies, and it is not news to say that Dr. Koussevitzky is one of the great conductors. One does not always agree with him, but his perceptions are always logical, always persuasive. He certainly has the will and the force and the tension to make music thrilling—a springboard for the imagination.

The second concert, an example of high-wrought craftsmanship rather than an example of high-wrought art, was played in the Murat, where Mr. Waring and his orchestra were assisted by the chorus and a good many soloists.

To say that Mr. Waring is an expert craftsman is not by any means to say that he hasn't a kind of genius of his own. He has an enormous talent for entertaining an audience, and, if you think it doesn't require unusual gifts to entertain an audience for more than 2 hours, uninterrupted by an intermission, you have little conception of the qualities entertainers must have.

These were 2 hours of rollicking fun, of popular music beautifully played by an expert orchestra and admirably sung by an equally expert chorus, as well as by a parade of skilled soloists. You cannot call Mr. Waring a master of ceremonies, for that phrase has dreadful connotations of deadly dullness and cheap publicity. Mr. Waring is neither dreadful nor cheap. He is humorous and often witty. His comments are graceful and gracious as well as pointed. He is a true comedian.

His informality is engaging, and he has managed to instill this same engaging air into all the musicians on the stage. They play and they sing and they cut capers with seeming freshness and spontaneity; so they make an audience chuckle and howl with laughter. They also make an audience aware of the excellence of their special kind of diversion. The reason for Mr. Waring's long popularity is too obvious to need further comment. Given his personality and his flair for building a show with talented folk, he could scarcely help being popular. The world needs him, his humor and his genial manner. It has a large place for his music too.

[208]

NOTE WORTHY

by John P. Rhodes

Koussevjtzky In A Titanic Mood.

THE PROGRAM which Serge Koussevitzky chose for his farewell concert here as conductor of the Boston Symphony Orchestra last night was one calculated to emblazon the orchestra's every possible talent. Music Hall was virtually filled for the occasion, and the enthusiastic audience recalled the conductor for innumerable bows. It was a memorable ovation, the like of which Cincinnati has seldom seen and heard.

Such a concert, programmed by any other conductor, with the possible exception of Toscanini, would never have drawn such an admiring public. The first half of the evening was devoted to unfamiliar music, the sort that usually discourages patrons of the Cincinnati Orchestra. Virtually none of Honegger's music has been performed here. Satie's "Gymnopedies" and Prokofieff's Scythian Suite have been played but once. It is another story, of course, with Beethoven's Seventh Symphony, which has been heard during 17 seasons.

Koussevitzky's auditors paid respectful and undivided attention to the Honegger and Satie music, though one sensed a confused attitude toward them both. The lively Scythian Suite, however, awed, amazed and delighted its listeners by its sheer volume and brilliance.

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ONLY AN ORCHESTRA with a virtuoso conductor and a virtuoso string section of such ample size as Boston's could cope with Honegger's three-movement Symphony for Strings. It was not what one might call agreeable, even pleasant, music at first hearing. There were far too many dissonances for that. Though there was much interesting workmanship in the first movement, it seemed far less cohesive and less dramatic than the others.

It is not music one would care to hear often, but last night it served to show the excellent balance and contrasts possible among the strings. At times it seemed as if there were only a single viola, a single cello playing with great sonority, and one extraordinary effect achieved at the close of the Adagio, when the orchestra, from its treble to its bass sections, was reduced to almost the shadow of a sound.

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SATIE'S "Gymnopedies," which originally startled French audiences by their titles have been variously translated as "Children's Games" and "Barefoot Dances," depending on Greek or Latin derivation. From the quality of the music, one inclines to the latter interpretation—and so, also, did Koussevitzky last night. The feeling was one of chaste and yet sensuous and pagan beauty. They were an incontestable marvel of lucidity.

Much more pagan, of course, was Prokofieff's spectacular tone painting of the Scythian heroes, Ala and Lolli—a work which exploited a six-man percussion section, which drew tenuous and difficult tonal lines between the woodwinds and brass, which demanded almost every sort of playing from the strings, including an ingenious "col legno" effect. Koussevitzky's interpretation was one of barbaric color, of crescendos and decrescendos that rose and fell majestically, with each step an almost imperceptible change from the preceding one. It was gaudy and it was lush—wonderfully so.

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BEETHOVEN'S Seventh Symphony was recreated with massive contours of sound. It demonstrated as much, but in different way from the Scythian Suite, the conductor's skill at energizing his players. His baton, wielded with grateful restraint, nevertheless drove the music and musicians onward with impelling force. There were times, in my opinion, when there could have been a few less decibles of sound—in the second and closing movements—to allow for tempered phrasing. But, on the whole, one has seldom heard more resonant, vividly eloquent or titanically impressive Beethoven.

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Prince Among Pianists.

CLIFFORD CURZON, the English pianist, yesterday morning presented what may well be considered one of the finest recitals ever heard in Cincinnati. The musician, one of the most talented of living Britons, made his debut here in the Hall of Mirrors, as guest of the Matinee Musicale Club.

It was obvious from his first selection, Haydn's Andante and Variations in F Minor, that he could do something which many artists cannot—he knew how to make piano music exciting. Moreover he kept up the excitement to the very conclusion of a program which was drawn almost entirely from the German repertoire.

Curzon's fondness for leaning over the keyboard, his tendency to direct his own playing with nodding motions of the head, proved momentarily disturbing. This behavior, however, soon grew to be a part of the hypnotic spell which he cast over the hall.

* * *

much warmth came from an Englishman, though members of the audience were assured privately after the concert that the pianist was born and has passed most of his life within sound of the Bow Bells.

If the pianist exercised any detachment, it was before the concert, during a period when he must have subjected the pieces he played to very severe scrutiny—with the object of extracting every possible bit of melody and emotion. He seemed to follow a predetermined and well laid course, with nothing left to chance, nothing that might sound tentative.

Everything was under control The romantic charm of his Schumann (Sonata in G Minor) was never gushing. The sweetness of his Chopin (Nocturne in C-sharp Minor) was never saccharine. The tempest of his Beethoven ("Rage over a Lost Penny, Stormed out in a Caprice") was unleashed but not demoralized with fury. The pianissimos of his Liszt (Consolation in D-flat) were gentle but not inaudible.

* * *

IT WOULD be difficult to choose any one selection as more satisfactory than the rest—or any that was less satisfactory. Each composition had its individual merits and was an entity in itself, without relation to any of the others. Personally, we were grateful for the attention paid to Liszt, who is often overlooked as the patron saint of modern pianism.

Contemporary composers were represented only by one of Poulenc's "Mouvements Perpetuels," included as an attractive encore. Questioned why no others were included, Curzon explaining laughingly, without possibility of rebuttal, that the majority of present-day keyboard music is too percussive to display a pianists's real talent.

CHICAGO, ILL.
TRIBUNE
DEC 5 1948

KOUSSEVITZKY FAREWELL HERE THRILLS CRITIC

Orchestra Great Under His Baton

BY CLAUDIA CASSIDY

Five seasons ago, when Serge Koussevitzky and the glorious Boston orchestra returned after long absence to a city that knows their worth, I found myself saying—what an orchestra, what a conductor, and what a concert! I was my own echo after Friday night's farewell in Orchestra hall. It was an occasion never to be forgotten. The performance made it so.

That Koussevitzky should be giving up the Boston orchestra at the end of his 25th season, seems unthinkable in the face of such music. He will have his men at Tanglewood, of course, and there will be clamoring for him as guest. But the Boston orchestra is his instrument and without him, whatever it may be, it will not be the same.

One Of Wonders Of World

He has forged it into one of the wonders of the world, an orchestra unmatched, at least in my experience, in glory of tone, eloquence of expression, and that surging vitality that makes music a living thing.

We live in a twilight of the gods and to see a titan step down is to know irreparable loss. When a great man has passed high noon and moved thru the afterglow, such quiet acceptance of the inevitable is wise, however sad. But Koussevitzky's conducting was the vital spark at Tanglewood last summer, and Tanglewood is dedicated to youth. At Orchestra hall—well, let me tell you what may not be a secret. Hardening of the musical arteries has nothing to do with age.

So the Boston orchestra, being the best, was out on the stage tuning up half an hour before concert time, and when Koussevitzky entered it was all polished silk—with a slingshot for thunderbolts. He began with Karl Philipp Emanuel Bach's lovely Concerto in D major.

Music of Our Time

It was typical of Koussevitzky that he brought us Vaughan Williams' Symphony No. 6, which he introduced to America last summer. This is a vital and stirring, urgently contemporary, work by a composer who happens to be 76 years old, tho the music would give you that clue only in the musing meditation of the epilog. Hearing the symphony for the third time, it seemed more universal, less personal. Witty allusions cropped up more vividly, slumbrous Stravinskian stirrings were more marked. Nothing changed the conviction that this is music of our time, a testament and a document we understand, an experience we relive in powerful performance.

But not until Beethoven's Symphony No. 7, was the full fury of the thunderbolts hurled. If you never quite knew before what Wagner meant by calling the symphony "the dance in its highest condition," you knew it then. It was immensity in headlong, driving momentum, in fingertip control. It was the whirling splendor of space and time and tone, so pervasive even the bows of the cellist arched in the magnetic rhythm of its monumental design. If Chicago and such music are to part at such a crest, what are we to say but hail—and farewell.

CINCINNATI, O.
ENQUIRER
DEC 3 1948

NOTE WORTHY

by John P. Rhodes

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Such a concert, programmed by any other conductor, with the possible exception of Toscanini, would never have drawn such an admiring public. The first half of the evening was devoted to unfamiliar music, the sort that usually discourages patrons of the Cincinnati Orchestra. Virtually none of Honegger's music has been performed here. Satie's "Gymnopedies" and Prokofieff's Scythian Suite have been played but once. It is another story, of course, with Beethoven's Seventh Symphony, which has been heard during 17 seasons.

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ALLENTOWN, PA.
CALL CHRONICLE
DEC 5 - 1948

PROFESSIONAL WELCOME—Charles Muench (right), who will become conductor of the Boston symphony orchestra in the near future, received a professional greeting from Eugene Ormandy, director of the Philadelphia orchestra, Friday when Muench's Orchestre National of France gave a concert in the AHS auditorium for the Allentown forum. "Tremendous" was the way in which Ormandy complimented the French orchestra and its director. (Call-Chronicle Photo).

DETROIT, MICH.
NEWS
1948

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THE BOSTON Symphony Dress Rehearsal will not be on WWJ at 11:30 tomorrow night. It's on tour, and there's no way for NBC to pick it up . . . Christopher Lynch will sing at Windsor's Palace Theater Dec. 12, at 8:30 as a feature of Assumption College's Christian Culture Series . . . Right after his broadcast tomorrow night, Bob Hawk will leave N. Y. for Miami Beach, to participate in the 22nd Winter Session of the National Contract Bridge Championship . . . The Fred Waring show tomorrow morning will salute Walt Disney's birthday . . . Guy Lombardo plans to drive a boat built by Henry J. Kaiser in next summer's Harmsworth Race. Guy plans to take the new boat to Florida for tryouts in late February and early March . . . Fran Harris interviews Marian Anderson at noon Monday.

CHICAGO, ILL.
JOURNAL OF COMMERCE
DEC 6 1948

Koussevitzky Parting Sweet Sorrow At Boston Symphony Concert

By WILLIAM LEONARD

The best orchestra in the land paid its annual visit to Orchestra Hall, Friday night, and its concert gave Chicagoans, familiar with the vicissitudes of conductorial changes, a chance to sympathize with Bostonians over an impending shift of leadership.

For this was Serge Koussevitzky's last appearance here at the helm of the Boston Symphony Orchestra he has directed for a quarter of a century; he's retiring at the close of this season, to be succeeded by Charles Münch. And his music was of such perfection that, rarely as we in Cook County near the Bostonians, his impending loss was keenly noticeable. This is a great orchestra; it is impossible to believe a new conductor can improve it.

Like many of the thoughtfully built programs he has presented in these parts, Mr. Koussevitzky's concert included one brand new item—the Vaughan Williams Symphony No. 6 he had introduced at Tanglewood last August. It's an expression of the composer's thoughts about war, with two violent movements sandwiched between serene end sections. The opening is undistinguished, but after the repetitiously staccato horn blasts of the moderato and scherzo, and the loudest kettledrums since the Shostakovich Seventh, one drifts into the melodious finale with the realization that the whole work has been a deftly constructed bit of plotting. The material is overdeveloped, but the vigor of the piece, played with brilliance by the Bostonians, is eloquent.

There was a relentless tautness, too, about the Beethoven Seventh, an almost frenetic outpouring of argumentative sound which did not, however, permit of any blurring of detail. The Boston orchestra has a brass and woodwind section Chicagoans well may envy, and they shone in this classic which does not prosper at treatment less than first-rate.

The C. P. E. Bach concerto in D major, at the beginning of the program, was the only item unequipped with high pressure. It was confident, cool and symmetrical—a perfect scene setter for Mr. Koussevitzky's fine farewell.

HANDY MAN. James Whitmore is the efficient tech/sergeant in "Command Decision" at the Studebaker until Dec. 25.

MILWAUKEE, WIS.
JOURNAL
1948

Rare Triumph for Orchestra

Koussevitzky Acclaimed

By RICHARD S. DAVIS

SO FAR as Milwaukee is concerned, the world's finest orchestra is the Boston symphony. In this town, also, the greatest of all conductors is Serge Koussevitzky. Both were here Sunday afternoon—together in the Auditorium for the last time.

More than a little sadness lies in that fact, but for the purposes of this report there is nothing but gratitude for the final program under the magnificent Russian. If ever an afternoon of music demonstrated the power of a conductor to lift an orchestra into almost supernatural achievement, it was this glorious program at the Auditorium.

Repeatedly the present reporter has wailed about the vagaries of the big hall, but for some reason even that mischievous chamber was responsive to the music from the hooded stage. Never before has there been such a feeling of stillness and awed respect. When even the Auditorium itself is eager to listen, something close to a miracle is in the making.

* * *

It was the Brahms symphony, No. 1 in C minor, that brought out the orchestra's superlative best. This was the second half of the program and its all but indescribable beauty sent 4,500 people away with a feeling close to reverence. Never has the orchestra failed in Milwaukee, but the Brahms was a triumph to be recorded as the greatest ever scored.

After the concert, the reporter is informed, Koussevitzky himself remarked to friends that his orchestra had never played the symphony so well. It is easy to believe that he said it, for certainly there could not have been a finer buoyancy, a richer flow of tone, a more truly soaring spirit than the men from Boston exhibited in their sensitive reading of the immortal poem.

Ordinarily the strings of the Boston orchestra are the section to draw ecstatic praise, and indeed they earned it in the Brahms, but this time all sections played as if inspired and their work was flawless. Every division of the noble symphony was set forth eloquently—the andante was notably beautiful—but it was the final movement that almost lifted the audience out of its chairs. Never, from any orchestra in any hall, has this reporter heard music to equal it.

* * *

It was somewhat surprising to find that Koussevitzky had chosen to repeat the "Till Eulenspiegel" of Richard Strauss -- the orchestra played it last time in Milwaukee — but surely there could be no complaint. The music was alive and twinkling. Its mischief skipped and bounced. The brightest of individual turns gave sparkle to the diversion and the exercise as a whole was amazingly lightfooted.

The prelude of "Lohengrin" was so familiar to the audience that it, too, seemed a dubious choice—this, of course, before it was played. Actually it was a major part of the day's triumph, a masterpiece of climaxes built from sensuous murmurs.

Vivaldi's concerto in D minor was the opening. This was an opportunity for the strings to dig into their unequalled resources and come up with tone of breathtaking richness, tang and bite. The pattern for the day was set.

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CHRISTMAS GIFT: Every year Victor reaches into the archives and sends record reviewers something special for the holidays. This year it is a jewel. It is Serge Koussevitzky's performance of the slow movement of his Concerto in F minor for double bass, with Pierre Luboshutz at the piano. A reissue, of course, on ruby vinylite, and you should hear that playing. Tho perhaps you know what the string bass can be like when you hear the Boston orchestra.

THE MUSICAL SCENE

Koussevitzky Anniversary Dinner To Have Varied Musical Program

By ARTHUR V. BERGER

THE program following the dinner in honor of Serge Koussevitzky at the Waldorf-Astoria Tuesday evening will include, according to our latest information, the Fantasia for Strings by Peter Mennin, which has been enlarged to embrace the birthday piece he was invited to write for this celebration of the Boston Symphony conductor's twenty-fifth anniversary with that orchestra. It will be played by a string ensemble of Tanglewood alumni under the direction of Eleazar de Carvalho. The ensemble will also be heard in two movements from David Diamond's Rounds under Leonard Bernstein's direction and Handel's Concerto Grosso, No. 10, under Mr. Koussevitzky.

Hugh Ross will conduct choral music by Samuel Barber and Randall Thompson, and Marc Blitzstein will accompany excerpts from from opera, "The Little Foxes." Since Mr. Koussevitzky was a double bass player by profession before he became a conductor, it was considered appropriate to have a solo for this instrument on the program. Harold Gramatges is its composer. William Schuman and the retiring conductor will speak, and Adolph Green will present a skit. Aaron Copland will be master of ceremonies, as president of the League of Composers, which is sponsoring the dinner.

* * *

Another Music Period, the eighth annual one, will be held at Yaddo in Saratoga Springs this summer, from Sept. 6 to 18. There will be a chamber orchestra in residence, and composers are also invited to submit works for voice with piano or instrumental accompaniment. Scores should be sent to this year's chairman of the music committee, John R. Barrows, 117 Macdougal Street, New York 12.

The wave of revivalism of the avant garde American composers of the 'twenties has touched the nineteenth annual festival of the Eastman School of Music in Rochester which included works of Ruggles, Ives and Varese on Friday's little symphony program led by Frederick Fennell. The climax of the festival is expected to be the premiere of an opera bouffa, "Don't We All," by Burrill Phillips tomorrow night under the direction of Carl Fuerstner.

The League of Composers has received a contribution from Mrs. Frederick S. Crofts which will be used to start a fellowship fund enabling composers to devote themselves to work and study for a period of from six months to a year. . . . Roger Sessions, who will be visiting instructor in composition at the Juilliard Summer School during the forthcoming session, will, in addition, give weekly lectures, open to the public without charge, on "The Aesthetics of Music." . . . John Cage has written music for two experimental films, "Horror Dream" and "Introspection," which will be shown by Cinema 16 on Wednesday evening, May 18, in the Central Needle Trades Auditorium on a program that will also include the Pare Lorentz documentary, "The River," with Virgil Thomson's music.

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Thomas K. Scherman's Little Orchestra Society has commissioned Arthur Kreutz to write a concerto for Dixieland band and orchestra. . . . Herman Neuman, music director of the Municipal Broadcasting System, will begin a tour of Scandinavian radio stations in Copenhagen May 18. He will conduct an American program, including works of Chadwick, Dello Joio, Foss and others. . . . Hilda Ohlin, soprano, has brought from Paris for the Library of Congress archives a set of recordings of the concert that inaugurated the little American Embassy Theater on the Rue du Faubourg Saint-Honoré, Dec. 10.

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CINCINNATI, OHIO
POST

DEC 7 1948

Mr. Foss Drops In To Visit

BY ELEANOR BELL

The day the Boston Symphony Orchestra rolled into town, young Lukas Foss bounded up to the College of Music to speak to the students there. Mr. Foss, an energetic type, to put it mildly, is a composer of some standing and happens to play the piano well enough to be pianist with the Boston orchestra.

In the Green Room at the college Mr. Foss went through one of his latest scores, "Song of Songs," an impassioned work full of amarous anguish for soprano and orchestra. Mr. Foss was playing the orchestra parts on the piano and singing the soprano with great relish when I happened in, although, of course, he is no soprano.

"Song of Songs" was commissioned by the League of Composers for Ellabelle Davis and Mr. Foss obligingly made the soprano a very fat singing part, since in a sense, she is footing the bill. He knows just how he wants it sung. In fact, Mr. Foss has definite ideas on how most things should be sung and he thinks current singing standards are deplorable.

"Everything is sung in the same style these days," he complained to the assembled students. "All you hear today is big, wide vibrato, whether that fits the style of the music or not." Mr. Foss said instrumentalists do the same thing.

"Violinists play all their strings with this heavy, G-string wobble," he said. "It has become a musical cliche."

The 26-year-old pianist-composer ("The Prairie" is his most famous work) has appeared as composer, pianist and conductor with some of the major symphony orchestras. In Pittsburgh he was asked why he conducted a Beethoven symphony from memory and used a score for his own composition.

"That's easy," was his reply "I've known the Beethoven so much longer."

Mr. Foss is small and informal, has bright blue eyes and a shock of black hair that rises rather suddenly out of his forehead. His father is a professor of philosophy at Haverford College. His brother is an artist Lukas is the only musician in the Foss family.

ANN ARBOR, MICH.
NEWS
DEC 7 1948

Koussevitzky Leads Boston Orchestra In Fine Concert

By Carl Gehring

With the final appearance in Ann Arbor of Serge Koussevitzky as conductor of the Boston Symphony Orchestra, a musical epoch has come to an end. Year after year since 1931, this organization has brought the note of epic grandeur to the Choral Union Concert Series. While we feel certain that the distinction with which the Boston Orchestra has played under Koussevitzky will be maintained by Charles Muench, who succeeds Koussevitzky at the close of the current season, it will not be the same, at least for awhile, not to have Koussevitzky giving us his characteristic interpretations of all kinds of music.

Last evening's concert at Hill Auditorium, the sixth of the Choral Union Series, was a kind of condensation within the space of two hours of what we have been hearing over a long span of years. A finely varied program, composed of a Symphony for Strings, by Arthur Honegger; orchestrations by Claude Debussy of two "Gymnopedies," by Erik Satie; Serge Prokofieff's Scythian Suite, "Ala and Lolli," Op. 20, and Johannes Brahms' First Symphony in C Minor, Op. 68, were gorgeously directed by a master whose impeccable taste and breadth of outlook have added their own particular kind of enrichment to the many works Koussevitzky has conducted in the past.

Welcome Adjuncts On Program

Of especial interest was the presence on the program of the works by Honegger, Satie and Prokofieff. Honegger's score, dated 1941, was fascinating in its conception, rather more explosive than otherwise in what it had to say, and fully exploited the potentialities of the strings. The Satie pieces, brought out in 1888, had a dreamlike beauty the ephemeral qualities of which were much enhanced by Debussy's exquisite orchestrations. Prokofieff's work, completed in 1914, was typical of its composer's earlier style of rather aggressive modernity and boisterousness. That he has come a long way in his development was revealed in 1945 when Koussevitzky played his titanic Fifth Symphony.

With these pieces, Koussevitzky once again showed himself to be most adept with the modern idiom. The neurotic restlessness of the opening movement of the Honegger was brought out with the most extraordinary turbulence. The germination of the movement-proper from the opening figure in the violas, so sinister in its implications, was well evolved. Contrasted with such details were the fine atmosphere of the second movement of the Symphony, and the utterly pagan quality of the two Satie excerpts in which the accompanying harmonies implied quite as much as the statements of the themes expressed. Here was the very essence of subtlety.

Orchestra At Its Best

Responding as a man to the conductor's wishes were the members of an orchestra which was at its customary best. With a string section which was perfect in all of the requirements of Honegger's demanding score, woodwinds which pointed up the effect of Satie with such god-like effect, and a brass choir and battery which made parts of the Prokofieff so electrifying, the orchestra was magnificent throughout the length of the concert. In the Prokofieff Suite, so rich in orchestral acrobatics, the various instrumental ensembles and balances were of the last word, with not the slightest hint of stridency to mar several mighty passages for full orchestra.

The last half of the program, given over to Brahms' Symphony, entailed a fitting conclusion to such a concert and such an occasion. The nobility of the work found its counterpart in a performance of such stature as to sum up in appropriate fashion our last impression of Koussevitzky at the helm of this orchestra. Noteworthy were a second movement which represented perfection in the matter of plan and design; a third movement that was a gem of intonation, although taken surprisingly fast; a finale, and particularly the coda, wherein the climax was prodigious in its realization. Here a subsequent rallentando set off well this majestic high point, and statements in the trombones, which send the violins scurrying upward near the end, were masterfully intoned.

Koussevitzky was recalled four times at the close, and the audience arose, in honor of the artist, as it had done at the beginning of the concert. He is revered here, as elsewhere, and we all wish him well.

DETROIT, MICH.
NEWS

DEC 8 1948

Detroit Says Its Farewell to Conductor

By RUSSELL McLAUCHLIN

FIVE THOUSAND Detroiters, filling every cranny of the Masonic Auditorium, came to salute at the close of the Boston Symphony's concert, Tuesday evening, and made such reverent and affectionate din that the conductor appeared and bowed acknowledgement no less than seven times.

It was, of course, Serge Koussevitzky, the acknowledged doyen of orchestral musicians in this republic, who has been conductor of the Bostonians since 1924 and is now making his final tour in that high capacity.

So the demonstration—there is no other word for it — was a city's message of farwell; and in it were both Auld Lang Syne and Auf Wiedersehen. For Koussevitzky is in no mood for retirement. He hangs up the trophies of one career and goes on to another, like any brisk young fellow of 74 should do.

* * *

BUT IT WAS certainly our last sight and sound of him as permanent captain of this great orchestra; and that was a major reason for the evening's emotional conclusion. There was, actually, a mounting ardor in the audience, beginning with the downbeat at half-past-eight. The crowd was huge and spirits were high.

So that precious union of stage and seats, the indispensable of great performance, was evident the moment the program began And as it progressed one mused on the fortunate inhabitants of a New England metropolis, who can hear this kind of music whenever they have the price of a ticket. It is stylish to smile at Boston's surviving pretensions nowadays. You'll notice that none of the satirists pokes fun at the Boston Symphony.

For consider that Koussevitzky's Detroit farewell program included these items: Honneger's Symphony for Strings, about five years old; Dbeussy's orchestration of two "Gymnopedies" by Erik Satie, a highly advanced document on Greek festivities; Prokofieff's so-called Sythian Suite which, in the mood of an early modernist and with extreme vigor, celebrates pagan lore; and, finally, the First Symphony of Brahms, the kind of classicism which endureth forever.

* * *

THE PROGRAM, in short, had scope. It needed a conductor of alert and hospitable mind; an orchestra whose integrity is such that brass can speak eloquently and strings pronounce emphatically, which provides a smooth channel for the passage of every tiny ripple of a composer's thought.

And that is what it had, Tuesday evening; whether for shocking color that cast tonality to the winds or for the solemn, orthodox splendors of a classic master.

The music season probably touched its peak, on the evening of Dec. 7. It was not merely emotion over Koussevitzky. It was also America's top orchestra, at the top of its bent.

DETROIT, MICH.
FREE PRESS
DEC 8 1948

Sellout Crowd a Tribute to Maestro

SERGE KOUSSEVITZKY MRS. KOUSSEVITZKY

Free Press Photo

Conductor pays final visit to Detroit before retiring as head of Boston Symphony

Koussevitsky Farewell Draws Doting Throng

BY J. DORSEY CALLAGHAN

Free Press Music Critic

There is a large-sized conspiracy among the members of the Boston Symphony Orchestra to protect Serge Koussevitzky from trouble on his tour, but not so the maestro can notice it.

The erect old aristocrat is still absolute boss of his own affairs, despite his 74 years. Not even a newspaper photographer could shake his determination to run his own show.

* * *

CORDIAL AS always to the press, he nevertheless indicated limits beyond which there was no advancing.

The photog backstage at Masonic Temple posed Koussevitzky with his wife for what he hoped would be an informal shot.

"Let's have Mrs. Koussevitzky arranging your tie before the concert," the cameraman suggested.

"I've tied my own tie all my life," was the sturdy reply. "I'm not starting any of that nonsense now." And that was that.

This independence of manner and thought, which some irreverent soul has compared to that of "a bear on a tote-road," is what has made his 25 years at the head of the Boston Symphony Orchestra a golden era in music.

* * *

IT WAS communicated to the audience which jammed the big auditorium to the last seat permitted by law. For Koussevitzky presented a program so daringly modern in its major portion as to seem a final challenge to his listeners before bidding farewell to Detroit.

Long before the doors closed at the Temple, the last whisp of standing room was gone, and hopefuls by the hundreds were being turned away.

* * *

THE THINGS musical that the orchestra did were evidence of equal regard behind the footlights.

Their leader demanded, and was given, the veriest whisper of sound from cymbals, and a miracle of trumpet pianissimo playing without mutes in the two "Gymnopedies" of Eric Satie.

In Honegger's Symphony for Strings, in which a trumpet trio is included by way of surprise, the way was prepared for the entrance of the brasses by violas as impressively mellow as French horns.

The power and depth of the strings throughout the evening was amazing, even for the famed Boston strings. With the spirit of a youthful enthusiast for modernism, Koussevitzky took his listeners on an adventure in counterpoint in the final movement of the Honegger that was like nothing ever heard before in Detroit music halls.

* * *

THE EXCURSION into modernism went further as the first half of the evening developed. The blazing fury of Prokofieff's "Scythian" Suite built through crescendo on crescendo. It ended in a long-sustained blare of dissonance that brought an echo of protest from the chandeliers.

Koussevitzky made his bow to conservatism in the period after intermission with the Brahms First Symphony.

The Brahms was exemplary in its presentation, even though the pace may have offended the most sedate. The play of horns and trombones was rewarding, even for those who do not cherish Brahms especially.

* * *

AT THE END of the concert the audience stood and paid its tribute for at least five minutes. Koussevitzky returned to the stage almost a dozen times before the audience began reluctantly to leave.

It was more like the launching of a great career than one of its final events.

CONCERT

ROCHESTER, N. Y.
TIMES-UNION
C 8 - 1948

Famed Conductor Arrives

Dr. Serge Koussevitzky is greeted by Miss Mary A. Varlan of the Civic Music Association as he arrives at Municipal Airport.

High Praise of Leinsdorf Expressed by Koussevitzky

By HOWARD C. HOSMER

Dr. Serge Koussevitzky, who parlayed a bass fiddle into one of the world's most respected batons, flew into town today to conduct his eighth symphony concert in nine days.

The conductor of the Boston Symphony Orchestra, making its annual Rochester appearance tonight at the Eastman, showed few effects of a wearying plane trip from Detroit.

At 74, the slim little man whose stature in music is gigantic admitted he got up at 6 a. m., was hungry, would like an early lunch and an afternoon nap.

Grounded a Year Ago

His trip, he confided, was much better than his journey to Rochester last year, when his airliner was grounded by snow in Detroit. At that time, he chartered a private plane, "about the size of a taxi," he said, and bounced into town in time for his concert.

Tweed-suited, black-shoed and wearing his famed fur-collared overcoat, black homburg and creamy gloves, Dr. Koussevitzky expressed amazement that Rochester had no snow at this time of year. But he anxiously scanned the skies and wondered if the weather would keep him from getting plane reservations for Boston after his Eastman appearance.

Has Praise for Leinsdorf

He expressed regret that he would not be able to see Dr. Alan Valentine, now in The Netherlands, where the University of Rochester president is administrator for the European Recovery Administration.

He had glowing words of praise for Erich Leinsdorf, conductor of the Rochester Philharmonic Orchestra, and expressed pleasure in hearing that the orchestra is now in Southbridge, Mass. "It is good to bring good music to the smaller places," he said.

Of Leinsdorf and the Philharmonic, the Boston conductor said, "He will progress and the orchestra will progress under him. He is a good conductor. He has ambition and the gift. He does not mind working."

DETROIT, MICH.
TIMES
DEC 8 1948

Serge Koussevitzky, great conductor of the Boston Symphony, with his wife, Olga, just before he walked onstage for his final Detroit concert. He's retiring.

An Unwelcome Assignment:

Koussevitzky's Farewell Concert

By HARVEY TAYLOR

NEARLY ALL the 5,000 people who were in Masonic Auditorium last night solved the problem of saying farewell to Serge Koussevitzky by standing up in tribute at their seats. The handclapping lasted nearly five minutes.

We felt like just going home, playing old Koussevitzky records, and thinking a little about what Koussevitzky has done for music—European and American.

Faced with the unwelcome task of writing a review of what may well be our last hearing of Koussevitzky, we feel hopelessly inadequate to the task and regret that we ever got involved in this sort of thing.

"Serge Koussevitzky and the Boston Symphony."

For as long as we can remember—which is quite long—we've never thought of one without thinking of the other. Who has? Koussevitzky took over a demoralized orchestra 25 years ago. In 10 years it was the best in the world. It still is.

Word-tributes to such a man are useless. Everything's been said. How best to pay homage to Koussevitzky?

Perhaps by helping see to it that the things he stands for are maintained. There are a few men equal to the task of succeeding him as a conductor. The orchestra will probably sound wonderful under his immediate follower, Charles Muench.

Has Always Looked Forward

But Koussevitzky is the complete conductor. Not only a peerless custodian of the great classics, but the strong, fighting, visionary espouser of new music—not only of his generation but of the generations which followed his.

Every generation has had one conductor who was known for his devotion to the task of helping young composers. Hans van Bulow did it for Wagner, for example.

Koussevitzky is wise enough to realize that concertgoers today are—in hearing Beethoven, Brahms, Chopin, Wagner — enjoying the fruits of visionary musicians of the last century who heard beauty in this new music before the public did, or could.

There are many such young composers nowadays, but there are too few Koussevitzkys.

His philosophy that music must grow or perish was discernible in last night's program. There were Arthur Honegger's "Symphony for Strings" and Prokofieff's "Scythian Suite."

This is the same Honegger who, in the early 1920s was struggling for a hearing in Paris. French conductors wouldn't play his "Pacific 231." But Koussevitzky did.

This is also the same Prokofieff who—long before young Koussevitzky left Russia—was hearing and writing new sounds. Koussevitzky played his works and those of Stravinsky. Both are now almost "classic" composers.

The Last Glimpse

The debt which young American composers owe to Koussevitzky is immeasurable and unpayable. The only way audiences can repay him for what he's done is to encourage conductors to play new works—and give them a fair hearing.

For the final glimpse Detroiters may have of him, Koussevitzky gave them the unforgettable picture and the all too quickly forgotten sounds of greatness merging with greatness.

A wiry, nervous little man of 74—face flushed scarlet and neck veins distended—standing surrounded by the enormous chords which end the great Brahms first symphony—chords played as only the great Boston Symphony can play them.

While seeming to claw and hammer them out of the orchestra, he also seemed to be tearing them somehow out of himself.

To some of the men who have played under him, he is a god. To others he's a "that little ———."

He has inspired the love, respect, the hatred and the jealousy which come to every man who imposes an iron will on other men. But no one will ever say that his rages and his autocratic dominance of the symphony have not paid off.

The orchestra has made the greatest music in the world for years. We hope this will not be the FINAL farewell appearance of Serge Koussevitzky.

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ROCHESTER, N. Y.
TIMES-UNION
DEC 9 - 1948

Koussevitzky Conducts Magnificent Concert

By A. J. WARNER

Last night marked the end of a great chapter in Rochester's musical life—for Serge Koussevitzky paid his final visit to the Eastman Theater as conductor of the matchless Boston Symphony Orchestra, which, under his distinguished direction, has scaled new heights of achievement, success, and prestige.

For a quarter of a century he has given it brilliant and constructive leadership, and has put the world of music immeasurably in his debt. Now, at the end of this season, he is retiring from a post to which he has brought such luster.

Audience Rises in Honor

A huge audience, with standing-room at a premium, assembled to do Dr. Koussevitzky and his musicians homage, and to hear a concert of extraordinary interest and beauty. At the end of the program the house rose in his honor and stood applauding and shouting its tribute to a master conductor who has endowed his orchestra with a golden tonal glow, a finish and an elegance of style that are unequalled today in this country of fine orchestras.

It was in October, 1924, that Dr. Koussevitzky led his opening American concert in Boston's Symphony Hall. The organization over which he presided was then of historic reputation, although it had gone through some difficult times. But it is hard to believe that it could have played as superbly as it did last night, its performance resting like a cloud of glory upon the head of the man who has worked with it for more than 24 years and has made the Boston Symphony his own.

Honegger Work Opens

The evening began with the Symphony for Strings, with trumpet obbligato, by Arthur Honegger, gifted representative of the contemporary French school. This is an intense and powerful score, its first two movements tragic and dark in mood, with its finale triumphant and joyous as the trumpet proclaims victory over the enemy. Written in Paris during the German occupation, it is full of the emotional spirit of that black period in the history of France. It was easy to respond to the heroic accent of the music, which makes no attempt at descriptive composition. Rather does it strike a symbolic note in the starkness of its expression, which is couched wholly in the modern musical idiom, and it was played with electric effect. Honegger's Symphony for Strings may be slow in becoming popular—indeed, it may never be a favorite in the orchestral repertoire — but its strength and intrepidity are unmistakable.

Prokofieff Colorful

Next came two "Gymnopedies" by Eric Satie, a French composer who ranks as one of the most original characters in modern music. These pieces, dating from 1889, introduce the harmonic style which assumed its legitimate place in the impressionism of Debussy, who orchestrated the Satie works heard last night. They offered Dr. Koussevitzky and his men an opportunity for the kind of tonal light and shade of which they are magical exponents.

Prokofieff's Scythian Suite, "Ala and Lolli," the final number on the first half of the program, was shot with color and was given a shining performance that served magnificently to illustrate the caliber of this significant work, which has been a show piece of the Boston Symphony for many years. It is, perhaps, more notable for its picturesque sonorities than for its "melodies," and it may lay itself open to the charge of artifice, but it is a dazzling example of the creative imagination of a great Russian composer, and its final passage, wherein is portrayed the pagan sunrise, was breath-taking, as the orchestra played it last evening.

Following the intermission Dr. Koussevitzky gave an incandescent and searching reading of Brahms' mighty Symphony No. 1, in C minor, which became a towering mountain peak of tonal glory. Every instrument in the wonderful orchestra sang, as the melodies, "which spring from the parent stem, throwing out tendrils and buds of new melodies," to quote Mrs. Winthrop Chanler's striking reference to Brahms in her book, "Memory Makes Music," sounded forth from choir to choir in the very transparency of perfection. Thus ended a concert the like of which we may not hear again.

Dec. 10 '48

Symphony Broadcasts

To the Editor — Music lovers who have been patiently awaiting the resumption of the Symphony broadcasts Tuesday nights now learn that the orchestra has been unable to find a sponsor. This has cut off the one bright spot we could look for between Sundays.

It does seem that if all kinds of sports, not to mention the general run of drivel put on the air, can find advertisers to finance them, an outstanding musical organization like the Boston Symphony could.

Anyone scanning the programs for good music between 6 and 10 p. m. on weekdays is doomed to disappointment. An occasional highly advertised name on a half-hour program, which is generally keyed to the Chautauqua standard of 30 years ago, is the sole reward.

Would it be unreasonable to ask the many stations in Boston to provide an hour apiece, once a week on different nights, to grade A music? A full symphony orchestra is not at all necessary. Boston has many competent musicians and it would be a simple matter to provide a pianist, a duo, quartet or ensemble from local talent. In fact, a string quartet would be a rare treat.

JAMES E. BAILEY.
Lowell.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
DEC 9 - 1948

Koussevitzky Wins Long Ovation With Boston Symphony

By NORMAN NAIRN

WHEN the Boston Symphony Orchestra played last night at the Eastman, it was no ordinary concert. It was an unusually fervent demonstrative tribute to Serge Koussevitzky, a farewell appearance of the man who has guided the destinies of the incomparable orchestra for 25 years, and who relinquishes his baton to Charles Muench at the season's end.

There were cheers, shouts of "Bravo," and quite a few filled eyes, too, as the audience stood at the end of a glorious interpretation of the Brahms Symphony No. 1, the concluding number.

For this final season under Koussevitzky marks the passing of an era. It will be many a day before any other conductor of the new generation can command the respect, the admiration, the love that is showered upon this man.

And, incidentally, what a pity it is that through the ban on recordings the world has been deprived of the efforts in permanent form of such as Koussevitsky and Toscanini. The lost time is gone, never to be replaced.

As one listened again to the ravishing tones of the Boston aggregation last night, the Koussevitzky spell was more hypnotic than ever. Nowhere in the program was this evidenced more than in the Honegger Symphony for Strings, the opening number.

Whether or not the music held interest, and to most of the audience it did not for this was taut stuff, cerebral without emotional appeal, the fact remains that Koussevitzky's portrayal was whole-souled and devoted. To this reviewer at least, the only expressive part of the entire work was toward the end of the last movement, where the string sonorities were joined by the trumpets in the introduction of a chorale.

Rarely beautiful were two "Gymnopedies" by Erik Satie, the Numbers 1 and 3, as orchestrated by Debussy. These short items were gems, like delicate pastels, and they served to let us hear, for one thing, how beautifully John Holmes, formerly of Rochester and an Eastman School product, can play the oboe.

Composed in 1888, these originally were piano pieces, and were his first in an advanced idiom which some feel anticipated Debussy and Ravel.

Came next the Scythian Suite "Ala and Lolli," by the contemporary Russian Prokofieff. In four movements, the work is a musical treatment of an ancient Russian legend. Its pagan evocations are "The Adoration of Veles and Ala," "The Enemy God and the Dance of the Black Spirits," "Night" and "The Glorious Departure of Lolli and the Procession of the Sun."

Written in 1914, it is one of Prokofieff's most vigorous creations, primarily coloristic and rhythmical. It glittered, it shone under the Koussevitzky magic, its violent episodes were almost diabolical in their terrific impact. And the scintillating fourth part, with its stunning blare of trumpets was almost overpowering. And what astonishingly barbaric effects were there!

Stirred by the picturesque music and the flawless performance of its exacting score, the audience burst into wave after wave of applause.

Again Koussevitzky's magic cast its spell in a moving presentation of the Brahms Symphony No. 1 in C minor, in an evening blending the new and the old. Here was the characteristic sound of the Boston orchestra, flaming intensity, sumptuous strings with their transparency of tone, grandeur of climaxes.

With his patrician taste in dynamic values, the orchestra responded again to Koussevitzky's desires, with the customary care for beauty and precision, the sort of performance that uplifts.

Brahms waited until he was more than 40 years old before completing his first symphony. When it was heard first in 1876, critical reception was anything but encouraging; but today it is one of the most triumphant symphonies in all music literature, and the way it was played last night made for an unforgettable evening.

In addition to John Holmes, first oboe of the Bostonians, other former Rochester players in the ensemble are Willard Page and Henry Freeman, string basses, and Harold Meek, fourth horn.

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[illegible]MPHONY CONCERT

BY WARREN STOREY SMITH

Time was when an appearance of Leonard Bernstein as guest conductor of our orchestra was something to be regarded with polite tolerance. A pupil and protege of Dr. Koussevitzky, a promising talent, a young man of great gifts. But the Boston Symphony? ? ?

Now it is very different. A Bernstein appearance is a guarantee of a sensation. Last winter he was raising the emotional temperature of two audiences with the long-overdue revival of the Mahler Second. There was nothing so stupendous as that on yesterday afternoon's program. Yet everybody got excited, and everybody had a wonderful time. Including, I believe, Mr. Bernstein.

It was reported in these columns yesterday that the concert could not be rehearsed until the evening before. It would almost look as though that were a recipe for success. Certainly the Orchestra was on its toes. Nor was there any lack of finish and precision. After all, this was the Boston Symphony, while Mr. Bernstein has become a conductor, not only of fire and imagination but of poise and authority.

Of course, the music was for the most part familiar. However, Schumann's "Manfred" Overture had not been played here for 14 years. This is Schumann at his very best, the music is wildly romantic, and here, at least, the orchestration is superb. Would it not be worth while to present the "Manfred" music in toto?

Dec 11 1948

For most of yesterday's audience the high spot was probably Mr. Bernstein's playing and conducting of the First Piano Concerto of Beethoven, never before heard at a Friday-Saturday pair—only at Cambridge concerts and at a Monday concert in '32. It also shows up occasionally at the Pops. This business of the player being the conductor as well was the regular procedure in the 18th century, and it is to that century that this concerto, standing midway between Mozart and the true Beethoven, belongs. But if that was a common procedure then, it is a rare one now, and yesterday's audience was plainly all agog over it. Moreover, Mr. Bernstein played the solo part to perfection and the entire performance was delightful.

Followed Debussy's "Faun," a little less sensuously, a little less languorously than we get it from Dr. Koussevitzky, though beautifully articulated, and the "Fire Bird" Suite of Stravinsky. Mr. Bernstein has now given us the Russian composer's three major ballets, "The Rite of Spring," "Petrouchka" and the "Fire Bird," all in superlative performances. If ballet is Stravinsky's metier, it is also Mr Bernstein's.

Bernstein, Here for 2 Concerts, Talks of War and Music in Israel

By CYRUS DURGIN

If Leonard Bernstein is not quite sure where he is today, blame it on the wonders of modern travel.

"Eight days ago I conducted my farewell concert in Jerusalem," said the young man who returns as guest conductor of the Boston Symphony this week, at dinner last night in a restaurant behind Symphony Hall. "Four days after that I conducted in Rome. And now, four days still later, here I am. It's almost impossible to believe that I'm home in Boston.

"We were in the air 42 hours on the way from Rome. Weather troubles. I got into LaGuardia Wednesday night, and just had time to get to my apartment, unpack from three months of traveling, pack up again to come to Boston, and then start driving here. But I slept late today, and now I feel all right."

The dark-haired, dynamic Mr. Bernstein was taking time for a quick dinner before embarking upon the one rehearsal he will have had for the Symphony concerts this week. His program will include Schumann's "Manfred" Overture, Beethoven's First Piano Concerto, Debussy's Prelude to the Afternoon of a Faun, and the suite Stravinsky drew from his ballet score "The Fire Bird."

The Schumann piece Mr. Bernstein last conducted on a historic occasion a little more than five years ago. That was on a Sunday afternoon in Carnegie Hall. Young Lenny was then new to the post of assistant conductor of the New York Philharmonic-Symphony Orchestra, and Bruno Walter had just been taken ill. It was up to Mr. Bernstein to take over. He did, and the success he had started him on his present brilliant road to fame.

The performance of Beethoven's C major Piano Concerto will also be a milestone for Mr. Bernstein, at least locally. For the first time [illegible] he will both conduct and play a solo part simultaneously.

In Palestine 2½ Months

[illegible] two months and a half, Mr. Bernstein has been directing the Israel Philharmonic in Pales[illegible]

"[illegible] times become better so [illegible] means can be found, the [illegible] orchestra ought to become [illegible] best in the world. Even [illegible] the strings are fantastic. But, [illegible] money troubles occasioned by the war, the personnel is only 74 players. When the orchestra can be enlarged, some replacements made and the whole thing put on a sound footing, then it will really be [illegible].

"I have never seen a more musical or democratic country than Israel. When I was at Shannon, Ireland, on my way there, we got the news of the Bernadotte murder. For three days we were detained in Paris, because the borders were closed. [illegible] we ultimately got to Israel [illegible] found a country practically in a state of mourning. Everyone seemed both stunned and horrified at the senseless brutality of the assassination and everyone seemed to feel 'What can we do to blot out this hideous misfortune?'

"Israel surely will win, if it has held out this long. It cannot help but win. Now it has a wonderful army, very efficient but very democratic. I know, because I saw whole brigades of Israel troops. The officers are known only by their first names, which has an effect of democratic thinking and behavior.

"After the victory of Galilee, not a single Israel soldier, so far as I could find out, got drunk. They are fighting for survival and they know it. The Arabs, on the other hand, do not seem to know what they are fighting for, and they have a way of running when really attacked.

LEONARD BERNSTEIN

"One Israel village was attacked by a column of Arab tanks. In this village there was just one gun. The Israelites got busy, gathered all the pop bottles they could find, and filled the bottles with explosive. These they handed to the young boys of the village, who climbed into trees, and threw the loaded bottles down on the tanks as they went by. In this manner, the entire Arab column was routed."

Traveling up and down Palestine, at least as far south as Beersheba if not so far north as Dan, Mr. Bernstein came close to the fighting. Luckily, he missed bombings, although several times air raid warnings were sounded while he was giving concerts. In Jerusalem he went into Notre Dame and to the farthest outposts of the Israeli lines in the city. Less than 20 feet away he saw the barrels of the Arab rifles.

At Beersheba he gave a concert with the Israeli Philharmonic for about 3000 soldiers. The concert hall was a natural excavation over which towered rocky cliffs. He played the Piano Concerto of Beethoven there, and his stool was placed on a heap of shale rock. Every so often, the shale would slip, Mr. Bernstein and the stool with it. it.

"I'd have to keep on playing in a sort of half-crouch while someone got behind me and jacked up the stool again."

"Israel is a terrifically musical country. I found more kids—most of them 'wunderkinder' practicing piano and violin—than I have seen anywhere else. I tried to discourage most of them, because in that country there is not a big enough outlet for their talents.

"The public, too, are very musical. They are quiet, and listen avidly. Music is a daily need for them. In 60 days I conducted 40 concerts—in Tel Aviv, where the orchestra was founded by the late Bronislaw Huberman in 1936; Jerusalem, and many other places.

"I got a big kick out of the census which was taken while I was there. A general order was sent out by the government that on a certain evening census-takers, men and women from the army, would call at every place of residence in Israel and collect vital statistics upon every person, native or visiting foreigner. No one was allowed to go out, during the period.

"Without a murmur of protest and with the greatest efficiency, those young men and women dressed in khaki went from house to house. In only five hours they had finished the job! That's really going some!"

MUSIC

Dec 11 '48

Leonard Bernstein Is Guest Conductor of the Boston Symphony

By CYRUS DURGIN

O. East is East and West is West and Symphony Hall is a half-way point. That is to say that Leonard Bernstein, returning from his Near-Eastern travels, and the Boston Symphony Orchestra, back from their mid-Western tour, met at Symphony Hall yesterday afternoon and the result was in the nature of a musical miracle.

A miracle because all hands must have been tired, and there was time for only one rehearsal. But unless you knew this, you wouldn't have guessed it, for the afternoon's music-making was characterized by remarkable euphony and precision. This was obviously an example of what can be done when 110 men and a guest conductor have to rise to an occasion.

The program began with Schumann's "Manfred" Overture, which Bernstein had last conducted five years ago, and included the First Piano Concert of Beethoven; Debussy's Prelude to the Afternoon of a Faun, and Stravinsky's "Fire-Bird" Suite in the revised orchestration.

For the first time here, Bernstein tackled the feat of conducting and playing the piano solo part in a concerto simultaneously. The feat is like walking a tight-wire over Niagara Falls: Not recommended as a general practise, but there are some who can get away with it. Bernstein managed beautifully, and although it probably is true that division of attention is bound to scamp a solo part, at least interpretively, the performance of Beethoven's C major Concerto was neat and it sparkled. (Incidentally this was the first time that the score had been put on a Friday-Saturday program.)

Bernstein's great wealth of talent was reflected as much in his piano playing as in his conducting. How he finds time to keep his hands in shape is a question that only he can answer. But his part rippled and sang, and it was light and fleet and very clear except when the main theme of the rondo got a little scrambled.

Schumann's "Manfred" Overture is an extreme rarity these days, for reasons hard to tell since it presents him as a better-than-usual orchestrator. To be sure, the music is old-fashioned in its portentous, romantic way, but then so is many another score in the current repertory. Bernstein may take a bow for reviving it.

The rich colors, muscular rhythms and story-telling qualities of "The Fire-Bird" brought the concert to an exciting conclusion. Here as elsewhere the performance was on a high level, indeed. After it, as had been the case after the Concerto, Bernstein reaped a bumper harvest of handclapping and cheers, which he was quick to share with the orchestra. It may be pointed out, too, that in the achievement of this miracle, Bernstein knew his orchestra and they knew their man.

BRIDGEPORT, CONN.
HERALD
DEC 12 1948

KOUSSY IN THE RAW; AIR ORK REHEARSAL

The dress rehearsal of the Boston Symphony, one of the ne[illegible] treats for musicians, carries on over WNBC Tuesday. Listeners can eavesdrop on all the [illegible] hums, tempers and pleased gargles by the conductor, Dr. Serge Koussevitzky. It's Tuesday at 1 P. M. and rebroadcast 11:30 P. M., with Olin Downes commentator.

Y, DECEMBER 10,

ISRAEL A NATION OF MUSICIANS

Bernstein Tells of Conducting Tour Despite War

BY WARREN STOREY SMITH

I am probably divulging State secrets, but the Boston Symphony did not rehearse for this afternoon's concert until 7 o'clock last evening. The men had just got back from the orchestra's Western trip and Leonard Bernstein, who is conducting this pair of concerts, has just arrived here from Israel, where he spent two months and a half, via Rome and New York.

ROME LAST SUNDAY

"I can't realize," said Mr. Bernstein, shortly before the rehearsal, "that I was conducting in Rome only last Sunday. And now I can't believe that I am here, or really anywhere." Nevertheless he was very much "here," in the course of a few moments he was to put the orchestra through this afternoon's program, consisting of the "Manfred" Overture of Schumann, which it hadn't played in 14 years. Debussy's Prelude to "The Afternoon of a Faun," Stravinsky's "Fire Bird" Suite and the First Piano Concerto of Beethoven, never before heard at a Friday-Saturday pair. Moreover, in the Concerto Mr. Bernstein is functioning as both soloist and conductor, a difficult assignment, even when you have all the time in the world to prepare for it.

Regarding the new state of Israel, which he had previously visited when it was still Palestine, Mr. Bernstein is filled with enthusiasm. When he speaks of it his eyes glow and his tongue waxes eloquent. He admires first of all the country's truly democratic spirit. In the new army, which came in for special words of praise, the officers, "a fine lot of men," are all called by their first names. "After the victory at Galilee," said Mr. Bernstein, "no one got drunk and they all calmly sat around drinking orange juice."

Musical Country

It is the most musical country that the gifted young American conductor has yet encountered. Or so it strikes him. It abounds in talented young children, most of them applying themselves to the piano, and as you walk up and down the streets of Tel Aviv, you hear nothing but concertos. "When they play for me," he said with a smile, "I tell them to give it all up and go into the shoe business."

The army is musical, too. With Jerusalem under fire from Arab guns Mr. Bernstein one morning conducted the Israel Philharmonic in a motion picture theatre, and 2500 soldiers were given leave of absence to attend. They packed themselves into the auditorium, virtually hanging from the chandeliers, to hear the Fourth Symphony of Brahms and Gershwin's "Rhapsody in Blue," in which Mr. Bernstein was the pianist. He also took the Rhapsody, and other pieces, with a considerable portion of the orchestra to play them, into the desert near Beer-Sheba. Three thousand troops made the audience, and Mr. Bernstein's piano chair was placed on a pile of stones which kept slipping out from underneath it, and some of the time he had to play standing up.

The Israel Philharmonic, as it is now called, was founded in 1936, by the violinist Bronislaw Hubermann. Its members have been recruited from practically every country in Europe, and it is Mr. Bernstein's belief that it is potentially one of the great orchestras of the world, though it numbers only 74, and badly needs a permanent conductor.

The players are paid by the government for 52 weeks in the year but are allowed six weeks' vacation. When they are on the job they work hard. While Mr. Bernstein was leading them this last time they gave 40 concerts in 60 days. Since the concert hall in Tel Aviv seats only 1000, each program has to be repeated several times.

Mr. Bernstein had much to say about the courage of the people in the present crisis and their confidence that they will ultimately win out. He cited a case where one Arab army was dispersed by a group of children perched in trees, who hurled pop bottles filled with explosives, and another where the frightened Arabs were scattered by a papier mache tank. As an example of the country's efficiency as well as the ready compliance of the citizenry, he told of the recent census, the first to be taken, that was [illegible]

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TOLEDO, OHIO
TIMES

DEC 14 1948

Koussevitzky Concert Lives Up To Tradition

Boston Symphony's Ann Arbor Program Wins Acclaim for Purity of Rendition

By FREDERICK KOUNTZ

During the past week the annual tour of the Boston Symphony Orchestra brought Dr. Koussevitzky and his players to our part of the country. Since our own city unhappily is no longer a point of call for the orchestra, your reporter set out for the concert in Ann Arbor with a high degree of anticipation that was, however, considerably tinged with sadness. For this, so far as we know at present, will have been the last tour that this conductor and this orchestra will make together.

I recall that the first time I saw the good Dr. Koussevitzky at close range was 20-odd years ago at a private school recital in Cambridge, Mass. He was the recitalist. His instrument was the bass viol. It was a prophetic introduction. For in his hands the big, bumbling bull fiddle took on a certain grace and ease of manner. It did not groan nor was it ever dull. In fact in a voice that very few of the assembly could have known it possessed, it sang serenely and beautifully.

The introduction was prophetic because from that day to this I have never heard from Dr. Koussevitzky and his orchestra, even a single performance, that so much as approached dullness; never a single performance that has been less than completely prepared with an impeccable kind of tailoring.

Always the orchestra has sung, sometimes with an ineffably delicate tracing of lines, sometimes with gloriously vigorous voice, sometimes with even a shattering eruption of sounds. But inevitably its production has been transparent so that every voice was observable in itself and as a part of the magnificent structural unity that all the voices created.

There have been differences of opinion about some of Dr. Koussevitzky's interpretation but they have been differences upon which there could always be intelligent discussion. For in effect the conductor always said—"I know that there are other perfectly valid interpretations. But listen a little to ours to see if you do not discover that it too has its points of validity."

In the Ann Arbor concert the orchestra played Honegger's Symphony for Strings, two of Satie's "Gymnopedies" orchestrated by Debussey, Prokofieff's "Scythian Suite," and the Brahms Symphony No. 1. Everything was in place. Everything was possessed of a tranquility of order to which no other orchestra in our country has ever attained.

Henry Lee Higginson, who founded the orchestra, planned for his city a "permanent orchestra under a permanent conductor." There has never, I believe, been any question that Dr. Koussevitzky and his orchestra have fulfilled that specification. Conductor and orchestra have been an integral part of the cultural life of their city, not simply an appendage to it.

None of us can consider happily the prospect of a Boston Symphony without its Koussevitzky. But he has welded it thoroughly and enduringly. I doubt that it will recede from the standards by which it has guided itself for a quarter century.

For me it has been an incomparable pleasure to hear what this conductor has produced. And it has been a rare privilege to know the man.

MUSICAL COURIER
NEW YORK, N. Y.

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NEW YORK, N. Y.
POST
HOME NEWS

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RADIO and TELEVISION

The Conductor Does More Than Just Wave a Stick; Rehearsal Airing Is Proof

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This program takes you behind the scenes and, for a half hour, you can eavesdrop on Kousevitsky's struggle to induce the musicians to give him the interpretation he desires.

Koussevitzky

Olin Downes, as annotator, helps you understand the conductor's problems. On the first broadcast, Downes explained that Koussevitsky was "putting the finishing touches on the music" prior to a concert. The orchestra started to play Liszt's Faust Symphony, and Koussevitzky could be heard interrupting: "No, my friends . . . You are not together!"

The music started again. "A little more piano!" More music. "It isn't good! On the second beat, you are not together." Music again. Then, "Dulce . . . dulcissimo!" Music. Then: "No gentlemen! It is piano, forte piano! And no more crescendi, if you please. It's a diminuendo."

The music resumed. Koussevitzky's exasperated gasps were audible. Finally, after many interruptions and harangues, he admitted, "That is splendid."

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At another point, Koussevitzky stopped a slow passage to say, gravely: No! No! It is cold, my friends, and ordinary . . . A few days ago, I opened to a chapter of St. Paul . . . It read, 'I will sing with the spirit and I will sing with the understanding, also.' Such words, so simple, should guide every artist. Now, let us play with the spirit and with the understanding, also."

Downes concluded: "Dr. Koussevitzky still isn't satisfied . . . Paderewski once said, great musicians are those who try to get the last 10 per cent . . ."

It is this tenacious pursuit of perfection that is dramatized so effectively, in these recorded excerpts from Koussevitzky rehearsals. Listen tonight (WNBC, Tuesdays, 11:30 p.m.).

* * *

Irma's Love Hints: Irma, played by Marie Wilson, was advising her friend Jane last night (WCBS, 10 p.m.) to go back to her boyfriend. "Swallow your pride," she urged. "Then if he turns you down, you won't go away with an empty stomach." Then she com[illegible] her land[illegible] man some day. After all, they say the first [illegible] hardest. After that they can't run so fast."

Today's radio-television programs and highlights are on page 56.

Documentary Does It: CARE, which seeks funds for European needy, has never been able to attract contributions from the South. But last week, it finally drew several big contributions immediately following a vivid CBS documentary, Saga of a Sawbuck

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ROCHESTER, N. Y.
TIMES-UNION

DEC 15 1948

What's the Score?

By LARRY WELD

SOME people are hard to convince.

Last week we reported that a good number of Rochesterians are—in the words of a shrewd businessman—"being took" when they engage certain music teachers for their talented progeny.

We described incompetence in the grossest sort where it involves some local teachers, and we have since heard that our findings are "far-fetched," "all wet" and that such musical malpractice "can't be done."

"If a teacher," one correspondent asks us, "can't read a note of music, how can he possibly deceive even a child?" The writer asserted that children in many respects are far sharper than their elders.

Such deception is possible and is very commonplace.

Consider that there are dozens of musical textbooks for all instruments and the voice that could or would develop the technics of any child, assuming that he has any inherent talent, and providing that that child has any burning desire to master the art.

Then consider the fact that most children will absorb all they can from a Czerny, Hannon, Williams or Goetschius, text and soak up that knowledge with amazing ease and speed.

• • •

ALL the "teacher" has to do, and we've seen it done, is slap a gold star (which you can purchase by the dozens for a dime in any stationary store) on Page "X" and advise the pupil to go on to Lesson "Z."

In other words, if a child comes out of any such class with any ability in his chosen musical art, he is a self-taught artist and would be farther ahead if he were not hampered by the limitations of his so-called teacher.

• • •

MRS. Josephine DiCrasto, director of the Rochester Grand Opera Company apparently is unique in America's musical world.

We have it on good authority that she is the only woman impressario of large-scale opera in the country. If this turns out to be fact, and, so far, a leading weekly publication is so convinced, she will soon be hailed throughout the country for her work.

Regardless of that possibility, Mrs. DiCrasto is doing much for the enrichment of Rochester's musical program.

Already she has brought us the great tenor Tagliavini in at least two performances.

Now, we learn, she is going to line up a cast for her next production on Feb. 27, which would rival the best that the "Met" might offer here.

For a Verdi opera, which we are pledged not to name (and it is not "La Traviata," "Il Trovatore" or "Aida"), she will present none less than Patrice Munsel, Giuseppe Di Stefano and Robert Weede, all from the top ranks of the "Met."

• • •

MRS. DiCrasto, incidentally, was born in the same town of Italy, Soggia, where Umberto Giordano spent his life in composition. Giordano died Nov. 12 of this year.

• • •

SERGE Koussevitzky made his final appearance with the Boston Symphony [illegible] week and not all [illegible] particularly happy [illegible] that farewell concert.

Koussevitzky [illegible] might have offered a [illegible] of more popular [illegible] that which included [illegible] heard and not particularly [illegible].

With the exception of the Brahms' First C minor Symphony, Koussevitzky's nothing [illegible] common program [illegible] orcharm [illegible] they [illegible] orchestra [illegible] have director [illegible] sent home [illegible] some listeners had [illegible] war of the [illegible] horses."

We [illegible] the Symphony programs [illegible] here [illegible] ny's [illegible] and we [illegible] of grams [illegible] common [illegible].

Outstanding [illegible] Symphony were Bee[illegible] Symphony Tschaikowsky's [illegible] Symphony Sibelius' [illegible] Symphony and Brahms [illegible].

There [illegible] which [illegible] musical quarters [illegible] believe, circles [illegible] orchestra represent[illegible] most [illegible].

• • •

WELL, the Boston Symphony will [illegible] of course and [illegible] the span of another [illegible] would like to more [illegible] hear.

Furthermore [illegible] to speculate, [illegible] Koussevitzky has not [illegible] the last time. Eastman Theater [illegible] We'd like to think and are inclined to believe that he, too, will be back in Gibbs Street again.

A 25-year career, unique in the history of American music, is not so abruptly ended.

At least, we [illegible]

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TIMES

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* * *

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Today's radio-television programs and highlights are on page 56.

After that they can't run so fast."

Documentary Does It: CARE, which seeks funds for European needy, has never been able to attract contributions from the South. But last week, it finally drew several big contributions immediately following a vivid CBS documentary, Saga of a Sawbuck

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ROCHESTER, N. Y.
TIMES-UNION

DEC 15 1948

What's the Score?

By LARRY WELD

SOME people are hard to convince.

Last week we reported that a good number of Rochesterians are—in the words of a shrewd businessman—"being took" when they engage certain music teachers for their talented progeny.

We described incompetence in the grossest sort where it involves some local teachers, and we have since heard that our findings are "far-fetched," "all wet" and that such musical malpractice "can't be done."

"If a teacher," one correspondent asks us, "can't read a note of music, how can he possibly deceive even a child?" The writer asserted that children in many respects are far sharper than their elders.

Such deception is possible and is very commonplace.

Consider that there are dozens of musical textbooks for all instruments and the voice that could or would develop the technics of any child, assuming that he has any inherent talent, and providing that that child has any burning desire to master the art.

Then consider the fact that most children will absorb all they can from a Czerny, Hannon, Williams or Goetschius, text and soak up that knowledge with amazing ease and speed.

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ALL the "teacher" has to do, and we've seen it done, is slap a gold star (which you can purchase by the dozens for a dime in any stationary store) on Page "X" and advise the pupil to go on to Lesson "Z."

In other words, if a child comes out of any such class with any ability in his chosen musical art, he is a self-taught artist and would be farther ahead if he were not hampered by the limitations of his so-called teacher.

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MRS. Josephine DiCrasto, director of the Rochester Grand Opera Company apparently is unique in America's musical world.

We have it on good authority that she is the only woman impressario of large-scale opera in the country. If this turns out to be fact, and, so far, a leading weekly publication is so convinced, she will soon be hailed throughout the country for her work.

Regardless of that possibility, Mrs. DiCrasto is doing much for the enrichment of Rochester's musical program.

Already she has brought us the great tenor Tagliavini in at least two performances.

Now, we learn, she is going to line up a cast for her next production on Feb. 27, which would rival the best that the "Met" might offer here.

For a Verdi opera, which we are pledged not to name (and it is not "La Traviata," "Il Trovatore" or "Aida"), she will present none less than Patrice Munsell, Guiseppe Di-Stefano and Robert Weede, all from the top ranks of the "Met."

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MRS. DiCrasto, incidentally, was born in the same town of Italy, Soggia, where Umberto Giordano spent his life in composition. Giordano died Nov. 12 of this year.

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SERGE Koussevitzky made his final appearance with the Boston Symphony here last week, and not all local music lovers are particularly happy about that farewell concert.

Koussevitzky, they complain, might have offered a program of more popular appeal than that which included works rarely heard and not particularly popular.

With the exception of the Brahms' First C minor Symphony, nothing else on Koussevitzky's program was of any common charm, they argue. That great orchestra, under its incomparable director, we agree, might have sent home many more happy listeners had it fallen back on some of the tried and true musical "war horses."

We checked back through the programs of the Boston Symphony's last dozen or so concerts here and we found Koussevitzky's programs have not generally been of common appeal.

Outstanding in our recollection were Beethoven's Fifth Symphony, Tschaikowsky's Fifth Symphony, Sibelius' Second, D Minor Symphony and Brahms' Third Symphony.

There were others, of course, which were of interest to some quarters of Rochester's musical circles, but the above, we believe, represented that great orchestra most appealingly.

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WELL, the Boston Symphony will come back again, of course, and maybe over the span of another dozen years, we'll hear more of the works we'd like to hear.

Furthermore, we'd like to speculate, the great Koussevitzky has not mounted the podium of the Eastman Theater for the last time. We'd like to think, and are inclined to believe, that he, too, will be back in Gibbs St. again.

A 25-year career, unique in the history of American music, is not so abruptly ended.

At least, we hope not.

CINCINNATI, OHIO
TIMES-STAR

Erratum

By LOUIS JOHN JOHNEN

Louis Speyer, English horn player with the Boston Symphony Orchestra, is in somewhat of a tizzy, because in the review of the recent remarkable concert of that organization mention was made of "unintentional, but unmistakable burbles of the English horn with a faulty reed," and he requests a correction from this hinterland. Erik Satie's "Les Gymnopedies" is scored for flutes, oboe, horns and strings—no English horn. Hence, the blame for the crackles falls elsewhere.

Since the compass of both instruments is the same and their tone similar, the error, while inexcusable from the Boston point of view, is I hope, understandable. And Mr. Speyer's professional record remains unsullied. The point I wanted to make was that even the most perfect organizations are not immune from accidents.

Incidentally, the program notes which Mr. Speyer enclosed for his vindication shed light on the meaning of the Satie title. "Les Gymnopedies" are slow dances, processional in tone, classical in spirit, named after a ritual of ancient Sparta.

SYMPHONY CONCERT

Serge Koussevitzky, after Mr. [illegible] week with the orchestra [illegible] to Symphony Hall [illegible] afternoon to conduct the [illegible] Symphony in a program [illegible] delved into many moods. [illegible] afternoon started off with [illegible] Bach's pleasant, somewhat [illegible] Concerto in D for strings [illegible] orchestra by Maxi[illegible]. The light-hearted [illegible] work was followed by [illegible] Sibelius Seventh [illegible], although intensely [illegible] on the bleak side. [illegible] intermission came four [illegible] from Wagnerian operas [illegible] prelude and Love-[illegible] Prelude and Love-[illegible] from Gotterdam[illegible] the warm-hued Prelude [illegible] Die Meistersinger as well as [illegible] introduction to the third act of [illegible].

[illegible] Sibelius Symphony in one [illegible] wears better than the [illegible] hearings promised. Dr. Koussevitzky's discourse yesterday was [illegible] with each of the [illegible] climaxes achieving an [illegible] of elevation. The [illegible] required in the work [illegible] unusual concentration, [illegible] its narrow limits and [illegible] deceptively simple diaphonies, is expressed a for[illegible]tional buildup. It lacks the [illegible] heroics of the earlier [illegible] and for all of its re[illegible] remains, for the most [illegible] and turbulent. It [illegible] that the more ani[illegible] sections were faster than [illegible] today, and, if they were, [illegible] effect was more co[illegible] in other years.

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HARRY LAWTON.

PROVIDENCE, R. I.
JOURNAL

NOV 17 1948

MUSIC

Boston Symphony Offers ~~2nd Concert of Season~~ at Metropolitan

By RUTH TRIPP

The Boston Symphony Orchestra, conducted by Richard Burgin, the associate conductor, presented the second concert of the season at the Metropolitan Theater last evening.

The program provided delightful and easy listening and the concert had the special quality which prevails when Mr. Burgin, its concertmaster, is on the podium. There is no spectacular virtuosity but in its place a sense of perfect ensemble akin to that displayed by a string quartet. The program:

Weber ....Overture to "Euryanthe"
Brahms..Symphony No. 3 in F major, Op. 90
I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro
Intermission
Bruckner ..Adagio from the String Quintet
Rimsky-Korsakov ..Suite from the Opera, "The Fairy Tale of Tsar Saltan" (After Pushkin)
I. Allegretto alla marcia
II. Introduction to Act II
IV. The Three Wonders (Introduction to last scene)

It was restful for once not to have to struggle with modern dissonance, sound and fury. All the composers represented died before the turn of the century except Rimsky-Korsakov who died in 1908. Their music is no longer complex to the present day listener.

The Weber Overture had great vitality in its lively parts and extreme delicacy in the quiet section for strings. The orchestra offered the gracious themes in a gracious manner and set the mood for an enjoyable evening.

Strong, Rhythmic Appeal

The Brahms Symphony No. 3 has a strong rhythmic appeal. The themes are easily traced and as they were played to us last evening it seemed difficult to realize that this music could ever have been thought hard to understand. The warm tone quality of the strings in the first movement was delightful. The reeds excelled in the second movement. The third was marked by a plaintive quality in the horn passage and a full, powerful tone from the fine 'cello section. The brass choir built a full climax in the final movement and the entire work was marked by sincerity.

The Bruckner "Adagio from the String Quintet" was given devoted attention. Its full beautiful phrases fell like a benediction of sound and one could only be grateful for ears to hear such rich music. Too frequently hearing might possibly cause one to become surfeited with its peculiar opulence, but on occasion, it is good to hear this kind of music.

The gay note of the evening was sounded in the colorful music from "The Fairy Tale of Tsar Saltan." The march with its incisive trumpets and busy percussion was fitted together like a mosaic. The motion of the boat was apparent in the second section and the snarling of the strings might well have been the ugly thoughts of the envious sisters of the folk tale.

The third section was picturesque throughout and the trumpets did their best to announce each important occasion. This score is delightfully imaginative and the orchestra seemed to enjoy its task as much as the audience enjoyed hearing them as they finished the concert of pleasant music.

BOSTON HERALD, SATURDAY, DECEMBER 18, 1948

MUSIC

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 10th program of the 68th season in Symphony Hall yesterday afternoon. The program:
Concerto for Orchestra in D major, arr. by Steinberg........C. P. E. Bach
Symphony No. 7..............Sibelius
Prelude and Love Death from "Tristan," Death of Siegfried from "Goetterdaemmerung;" Introduction to the Third Act, and Prelude to "Die Meistersinger"..Wagner

By RUDOLPH ELIE

Ever since the season began in October we have had one matchless concert after another, nine of them in a row. Yesterday, for the first time, there was a letdown. Not on the part of Dr. Koussevitzky, who was in fine form, or of the orchestra, which played and sounded, as always, magnificently. The program was the culprit; it just did not add up.

And this is, in a way, a curious thing. For actually there was nothing wrong with the program at all. I can say without a touch of snobbery that we might encounter the same sort of thing in other cities fairly regularly. Yesterday's program was, perhaps, something of a review of Dr. Koussevitzky's earlier years when he often devoted much time to Wagnerian excerpts. Later he came to the probably correct view that, good though they are, they do not quite belong outside the theater or the popular concert. Just how completely he has weaned us from Wagner probably even he wasn't aware until yesterday, when **it was greeted** with politeness but little more. **This, then,** left the burden of carrying the **concert on** the Sibelius.

So now the question before the house is, what are we to make of Sibelius in general and the Seventh Symphony in particular? Although Sibelius has composed much since this work, which dates from 1924, the fact remains this is his last major work; the Eighth Symphony, commissioned by Dr. Koussevitzky many years ago, will probably never appear though Sibelius, in a recent interview (of which more detail tomorrow), stated he was still busy at his work table.

It is generally felt by the musical arbiters, whoever they may be, that Sibelius has been largely left behind. Having enjoyed, for many years, an immense vogue in this country and in England (and nowhere else) as a master symphonist, his position in music has now settled back to the second rank. It is currently held that Sibelius is a tone post speaking of fields and forests and rivers and rocks; a landscapist, in short, sometimes taking fire from the heroic legends of ancient Finland but, on the whole, a romantic whose language quite transcends the national limitations.

In all this I more or less agree, rather less than more. It may be quite true that 100 years from now Sibelius will be largely unknown. But with his First, Second and Fifth Symphonies still firmly lodged in the American and British repertoire and providing, as they do, much joy to uncounted listeners, it seems a little early to bury Sibelius.

Yet the Seventh, for all its dignity, its tense, impassioned opening 10 minutes for the massed strings, its intricate, fragment-like themes that weave in and out of the sombre texture, is not exactly up to the burden of carrying a concert, let alone projecting the name of Sibelius on a still distant horizon. Thus the brightest note on the program, and I am of course speaking for myself, was the C.P.E. Bach D major orchestral concerto as arranged by Steinberg. It deserves a good deal more discussion than possible this far down the page, particularly its slow movement, a cantilena of extraordinary power and breadth. Here we were able to hear and admire again the great artistry of Louis Speyer on the English horn who, in some mysterious fashion astounding to me, is actually capable of taking a breath without breaking a phrase.

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A word or two on the situation next week. The Saturday evening concert will be given Wednesday night, the Friday afternoon concert on Thursday afternoon; all very complicated but then, Christmas complicates everything. Leonard Bernstein returns on both occasions to conduct Haydn's Clock Symphony and Shostakovitch's Seventh.

JOHNSON CITY, TENN.
PRESS-CHRONICLE

DEC 19 1948

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On November 22, a nationwide radio audience heard the first in a series of weekly broadcasts of Boston Symphony Orchestra "Dress Rehearsals" directed by its renowned conductor, Dr. Serge Koussevitzky. Originating from the stage of Boston's Symphony Hall, as will all of the weekly programs, the broadcast marked the first time that a major symphony organization and a radio network, NBC, have joined in broadcasting orchestra rehearsals as a regular music program. Music educators and music lovers have hailed the series as a rare opportunity to listen to a great symphony orchestra and conductor at work.

As an aid to the radio audience's complete enjoyment and understanding of these entirely unprepared "Dress Rehearsals," Olin Downes, chief critic of the New York Times, will act as interpolator, commenting on various aspects of Dr. Koussevitzhy's work with the orchestra. The programs will be broadcast over the NBC network at 1 p. m., EST, Mondays but may be rebroadcast by affiliated stations at other times in order to reach both adult and student audiences.

These truly historic broadcasts are a fitting tribute to the 25th anniversary of Dr. Koussevitzhy's leadership of the Boston Symphony. In opening his hitherto closed rehearsals to radio broadcast, Dr. Koussevitzhy has taken another pioneering step toward his goal of making fine music a democratic art.

Saturday Review of Literature
NEW YORK, N. Y.

DEC 18 1948

The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING Recording Technique, Surface	PERFORMANCE AND CONTENT
MENDELSSOHN, "ITALIAN" SYMPHONY. Boston Symphony, Koussevitzky. RCA Victor DM 1259 (3)	Replacing old BSO job. This is best Boston recording yet. Nice steely wide-range strings.	Ever-gracious, easy listening. The felicitous music is played a bit fast, but it still sings. A safe-and-sound Xmas present.
PROKOFIEFF, "CLASSICAL" SYMPHONY; CHOUT; DANSE FINALE. Boston Symph. Koussevitzky. RCA Victor DM 1241 (2) *Comparison:* (SAME) Phila. Orch. Ormandy. Columbia MX 287 (2)	Same good recording—but not so suitable for this chamber-style piece: too live, distant, big-hall. The accentuated (?), somewhat drier Columbia version is better to my ear. Sharper highs, closer solos, especially 2nd mvt.	Thorny problem—3 sides (Kouss.) is too short, 4 sides (Ormandy) too long! Boston version faster than I can take, tho "Chout" is a valuable brassy, barbaric novelty. I'd pick Ormandy's leisurely, gracious "Classical" any day. One of his best recordings.

—EDWARD TATNALL CANBY.

DECEMBER 18, 1948

NEW YORK, N. Y.
TIMES

DEC 23 1948

AMERICAN MUSIC FETE

Koussevitsky to Give Programs Here and in Boston

Special to THE NEW YORK TIMES.

BOSTON, Dec. 22—As one of the events of his final season as conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky has planned a two-concert "American Festival," reviewing the country's musical history of the last twenty-five years.

The festival will be presented here on the next two week-ends, and at Carnegie Hall, New York, Jan. 12 and 15. The names of some of the composers whose works will be played either were first introduced under Dr. Koussevitsky's direction in past seasons, or will be during the festival.

The list extends from Edward Burlingame Hall, who was an established composer when Dr. Koussevitsky came here twenty-five years ago, to Lukas Foss, who is considered a junior even among his contemporaries.

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CINCINNATI, OHIO
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Since the compass of both instruments is the same and their color similar, the error, while inexcusable from the Boston point of view, is I hope, understandable. And Mr. Speyer's professional record remains unsullied. The point I wanted to make was that even the most perfect organizations are not immune from accidents.

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Dr. Serge Koussevitzky, after Mr. Bernstein's week with the orchestra, returned to Symphony Hall yesterday afternoon to conduct the Boston Symphony in a program which delved into many moods. The afternoon started off with C. P. E. Bach's pleasant, somewhat pastoral Concerto in D for strings arranged for orchestra by Maximilian Steinberg. The light-hearted finale of this work was followed by the rather stark Sibelius Seventh Symphony which, although intensive, remains on the bleak side. After the intermission came four excerpts from Wagnerian operas —the fervid prelude and Love- —the fervid Prelude and Love-death music from Gotterdammerung, the warm-hued Prelude to Die Meistersinger as well as the introduction to the third act of that opera.

The Sibelius Symphony in one movement wears better than the early hearings promised. Dr. Koussevitzky's discourse yesterday was most perceptive with each of the three main climaxes achieving an opposite sense of elevation. The 25 minutes required in the work demanded unusual concentration, for, within its narrow limits and through its deceptively simple diatonic harmonies, is expressed a forcible emotional buildup. It lacks the color and the heroics of the earlier symphonies and for all of its resourcefulness remains, for the most part, turbid and turbulent. It seemed to me that the more animated sections were faster than usual yesterday, and, if they were, the complete effect was more cohesive than in other years.

With the Wagner numbers the listeners were able to sit back and relax without undue concentration and they seemed to be completely caught up in the mood of each excerpt. The Tristan Prelude and Liebestod were truly rapturous with the sensuously beautiful tone of the strings adding to the ecstatic interpretation.

The Siegfried funeral music was dramatically cogent with all of the brass passages being performed magnificently. Finally, Dr. Koussevitzky rounded out the program with an exhilarating reading of the mellifluent Die Meistersinger Prelude. It was rhythmically incisive, finely paced and marvellously colored. If the ending was blown up to a state bordering an apotheosis, which it is not in the opera, it still made a rousing and nerve-tingling ending. The audience expressed its appreciation of this symphonic holiday package by prolonged applause.

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JOURNAL
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Saturday Review of Literature
NEW YORK, N. Y.
DEC 18 1948

The New Recordings

CHRISTMAS LIST . . .

opera themes.

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING *Recording Technique, Surface*	PERFORMANCE AND CONTENT
MENDELSSOHN, "ITALIAN" SYMPHONY. Boston Symphony, Koussevitzky. RCA Victor DM 1259 (3)	Replacing old BSO job. This is best Boston recording yet. Nice steely wide-range strings.	Ever-gracious, easy listening. The felicitous music is played a bit fast, but it still sings. A safe-and-sound Xmas present.
PROKOFIEFF, "CLASSICAL" SYMPHONY: CHOUT; DANSE FINALE. Boston Symph. Koussevitzky. RCA Victor DM 1241 (2) *Comparison:* (SAME) Phila. Orch. Ormandy. Columbia MX 287 (2)	Same good recording—but not so suitable for this chamber-style piece: too live, distant, big-hall. The accentuated (?), somewhat drier Columbia version is better to my ear. Sharper highs, closer solos, especially 2nd mvt.	Thorny problem—3 sides (Kouss.) is too short, 4 sides (Ormandy) too long! Boston version faster than I can take, tho "Chout" is a valuable brassy, barbaric novelty. I'd pick Ormandy's leisurely, gracious "Classical" any day. One of his best recordings.

—EDWARD TATNALL CANBY.

DECEMBER 18, 1948

NEW YORK, N. Y.
TIMES
DEC 23 1948

AMERICAN MUSIC FETE

Koussevitzky to Give Programs Here and in Boston

Special to THE NEW YORK TIMES.

BOSTON, Dec. 22—As one of the events of his final season as conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky has planned a two-concert "American Festival," reviewing the country's musical history of the last twenty-five years.

The festival will be presented here on the next two week-ends, and at Carnegie Hall, New York, Jan. 12 and 15. The names of some of the composers whose works will be played either were first introduced under Dr. Koussevitsky's direction in past seasons, or will be during the festival.

The list extends from Edward Burlingame Hall, who was an established composer when Dr. Koussevitsky came here twenty-five years ago, to Lukas Foss, who is considered a junior even among his contemporaries.

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MUSIC

THE BOSTON HERALD, FRIDAY, DECEMBER 24

Symphony Concert

The Boston Symphony orchestra, Leonard Bernstein conducting, gave the 11th program of the 68th season in Symphony Hall yesterday afternoon. The program:

Symphony No. 101 in D ("Clock")...Haydn
Symphony No. 7, Op. 60....Shostakovitch

By RUDOLPH ELIE

Shostakovitch's Seventh Symphony, revived Wednesday night and yesterday afternoon by Leonard Bernstein six years after its first performance here in the blackest days of the war, is so completely and so passionately a war symphony it can only be appreciated in a direct ratio to the listener's personal contact with or remembrance of war.

To those who haven't forgotten, this work is a shattering experience. To those who have—and it must be borne in mind that uncounted numbers of Americans had no contact with war whatever and, in fact, closed their eyes to the newsreels and their ears to the terrors reported on the radio—this symphony is merely two shattering sequences of noise separated by protracted and melancholy musical probings, the whole consuming nearly 75 minutes.

However, if this symphony, addressed to the Russian people in their darkest hour, did succeed even in a small measure yesterday in stirring the feeling of those who have forgotten or never knew or, worse, lacked the imagination to conceive what war means without having it happen to them in their own homes, it was well worth the enormous effort put into it by Mr. Bernstein and the orchestra. Those untouched by the music might have felt his performance (like the music) was theatrical, hysterically calculated. Those to whom the music—and the basic concept of the music—speaks with all the terrible personalness of a sniper shot or the whoosh of a flame thrower or the snarl of a dive bomber, feel otherwise, and can look upon the unhearing only with a feeling of sadness, futility, and dread.

All of which doubtless seems like emotional reporting and entirely out of key with music criticism; I must confess then that I cannot listen to this music objectively and proceed to discuss its technical or artistic aspects. Assuming we all survive another century or so it will be time enough to find this work, like Beethoven's "Wellington's Victory," quaint. Until that time, however, what happens in the Leningrad Symphony seems none too remotely scheduled for the future, only the next time it could be Boston.

Nor do I see that the political situation affects the impact of this work. It is true enough that in 1942 we loved the Russians as brothers and that in 1948 we have drawn so seriously apart that the rest of the world is merely is waiting for us to square off and fight it out. Naturally, we blame the Russians for this, for it does seem to most of us we've gone a good deal more than half way. But Shostakovitch wasn't writing about politics, but about war, about love of country, about "blood, sweat and tears," and about final victory. And he does it in the universal language of music; I think we'd all recognize this even had he not so specifically detailed the program of the work.

The performance by Mr. Bernstein and the augmented orchestra (whose two brass choirs were placed at right angles to each other to produce an overwhelming effect) was not short of tremendous. Among the many leading roles by first desk men, the [illegible] by Raymond Allard, whose bassoon in the high register is of astonishing quality, and Rosario Mazzedo, whose bass clarinet in the low register is equally affecting, seemed especially noteworthy, but the whole orchestra responded magnificently throughout.

Why Haydn's "Clock" Symphony, a work of the sheerest beauty throughout, hasn't appeared on these programs in 53 years is one of the great mysteries. Most of us know it well through many radio and recorded performances" yet it never sounded quite so transparent and so poised as yesterday. The work gets its name from the metronome-like accompaniment to the andante, which is a wondrous melody. The minuet, with its comical trio for the flute, is another of its delights, but the whole is exceptionally fine, and it was finely played.

Dr. Koussevitzky's two-week festival of American music begins next week, the first program offering Cowell's Hymn and Fuguing Tune, Shuman's American Festival Overture, Hanson's G major

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—FRIDAY, DECEMBER 24,

MUSIC

Leonard Bernstein Conducts Haydn 'Clock' and Shostakovich 7th

By CYRUS DURGIN

The Boston Symphony Orchestra concerts this week were moved ahead to avoid Christmas and the day before; the Saturday concert was given Wednesday night and the Friday afternoon one yesterday. Leonard Bernstein, again guest conductor, presented two completely different symphonies, the "Clock" (D major, No. 101) of Haydn, and the Seventh by the contemporary Soviet, Dmitri Shostakovich.

Haydn's suave and graceful work, performed by a somewhat reduced orchestra, has been done by the Boston Symphony here but once before—back in 1895 when Emil Paur was conductor. Of course the work has no significance as a time-piece. Someone, noting the ticktocky pizzicato accompaniment to the main theme in the andante, thought it sounded like a clock; thus the nickname.

This is among Haydn's most charming and inventive symphonies, a delight from first bar to last. It was superbly played, too, with a fine breath of style and an aristocratically poised tone.

Mr. Bernstein got down to Shostakovich's war-born monstrosity after intermission. Why he chose to make sort of a Christmas present of it, only he can tell. It's a pretty grim piece for a festive week. I call it "monstrosity" because it is so overwritten and so long. Anyone in these days who writes a work taking an hour and 10 minutes must have a large, if not economy size, ego.

Neither July, 1942, when the Seventh Symphony had its American premiere, nor today, when Soviet-American relations are strained, is the right time to assay music purely as music. Extraneous circumstances are bound to affect opinion. But one does what one can, and that is to point out the truly expert handling of the orchestra, the great pages of the first movement, and the elegiac slow movement.

The finale, one of those whoop-'er-up celebrations that Shostakovich is so fond of writing, now seems downright cheap, tawdry and meretricious, lacking as much in good taste as in solid ideas. But Shostakovich is like that: superb ideas lie side by side with trivialities. No one, however, can challenge the vitality, the color and musicianly organization, technically speaking, of his scores. Nor can one doubt his sincerity.

The orchestra labored valiantly for Mr Bernstein, who gave his interpretive all to the Symphony. So far as pure sound went, it was magnificent.

OSTON, THURSDAY, DECEMBER 30, 1948 Art—Music—Theater **5

rks for Week-End Symphony Concerts

Hanson and Foss to Conduct Own Compositions

Two new works by American composers will be heard for the first time this week end at the Boston Symphony Orchestra's eleventh pair of concerts in the regular series. They are Howard Hanson's first Concerto for Pianoforte and Orchestra, with Rudolf Firkusny as soloist, and Lukas Foss's "Recordare." These two composers will conduct their own compositions.

The balance of this all-American contemporary program will be conducted by Dr. Serge Koussevitzky, and will include Henry Cowell's Hymn and Fuguing Tune, William Schuman's "American Festival" Overture, and Walter Piston's Symphony No. 3.

Commissioned by the Koussevitzky Music Foundation, Hanson's score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, xylophone, snare drum and strings.

* * *

The concerto is short, though in four movements. Mr. Hanson treats the piano as a lyrical instrument, rather than as a percussive one. At times it emerges from the tonal tapestry in brilliant hues and again retires modestly into more subdued shades.

The composer makes a great deal of the orchestra. His writing is lyrical and yet stringently dynamic. Horizontally conceived, the parts move with dexterity and balance. He heightens some of his climaxes with gorgeous splashes of brass. In the coda that concludes the fourth movement, he reintroduces material from the first movement.

The title of Lukas Foss's new work, "Recordare," is found in a section of the traditional Requiem mass. He chose this word for its meaning "to record" or "number," and not for any ritual significance.

In one movement, the composition is tragic in character, owing to the fact that Foss began it on Jan. 30, 1948, the day of Mohandas K. Gandhi's assassination. Although it does not reflect any definite events in Gandhi's life, an expression of mourning prevails throughout.

Foss's instrumentation calls for two flutes and piccolo, two oboes, English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, two tubas, timpani, percussion, harp, piano, celesta, and strings.

* * *

The whole work is somber in mood, with the exception of the second theme, which is more serene. The middle section expresses desperate agitation. The main theme, introduced first by the clarinet, undergoes several changes as it is woven through the composition. At first it is slow, then fast, and again slow.

Conceived contrapuntally, the work has moods that are light, singing, and plaintive. The rhythm proceeds like "fateful footsteps," to use the composer's description to the musicians during rehearsal.

Without listing his early compositions, the number of works by Lukas Foss now totals 35. A native of Berlin (1922), Foss studied at the Paris Conservatoire from the age of 11 to 15, at which time he came to the United States. Here he studied at the Curtis Institute of Music in Philadelphia and was graduated after three years with honors. He has studied composition with Rosario Scalero, Randall Thompson, and Paul Hindemith, conducting with Fritz Reiner and Serge Koussevitzky. Although he has been the official pianist of the Boston Symphony Orchestra since 1944, he considers himself primarily a composer, and an American one. **H. R.**

Bruno

Rudolf Firkusny, appearing as soloist with the Boston Symphony Orchestra on Friday and Saturday in the première of Howard Hanson's Piano Concerto.

FUND TO HONOR KOUSSEVITZKY

A $250,000 Koussevitzky Anniversary Fund will be established as a permanent tribute to Serge Koussevitzky's leadership of the Boston Symphony Orchestra for 25 consecutive seasons, the orchestra's trustees announced yesterday.

The fund will be used "without restrictions for cultural and educational development by the orchestra, and as a cushion against emergencies," the trustees' announcement stated. It is planned as a revolving fund, with any withdrawals in any one year to be restored as soon as practicable.

Dr. Koussevitzky, in a letter to Edward A. Taft, who will be chairman of the fund, replied with the following statement to Taft's request as to how the Friends of the Orchestra could best express their appreciation and gratitude on his 25th anniversary as conductor:

"Truly there is only one way in which I would wish you to do this—by a gift to the orchestra, a big gift."

The conductor, who is retiring at the end of the current season, added, "I would consider it the finest of all personal tributes if my friends should take this occasion to give convincing proof that this splendid orchestra to which I have devoted my best efforts for nearly a quarter of a century shall never flounder or fall through lack of adequate financial support."

In a statement to the Friends of the Orchestra, Henry B. Cabot, president of the trustees, wrote: "It is proper that we who enjoy the concerts of our orchestra and take pride in its continuing success should seize this occasion to record in tangible form our appreciation of Dr. Koussevitzky's magnificent contribution to the fame of our historic institution.

"It is hoped that many others will care to join us in paying tribute to a worthy conductor who has served us so long and with such integrity and devotion."

Headquarters of the fund will be in Symphony Hall.

MIAMI, FLA.
HERALD

DEC 24 1948

Koussevitzky Fund Planned

In tribute to Serge Koussevitzky's distinguished leadership of the Boston Symphony orchestra for 25 consecutive seasons, a Koussevitzky Anniversary fund of a quarter of a million dollars is to be established.

The sum is to be used for cultural and educational development by the orchestra and as a cushion against emergencies.

It is to be a revolving fund in the sense that any withdrawals in any one year are to be restored as soon as practicable.

Headquarters of the fund will be located at Symphony Hall, Boston, and Edward A. Taft will be chairman.

ER 24, 19

and Orchestra soloist), Foss' iston's Pulitzer- d Symphony.

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certs

kusny, appearing as the Boston Sym- estra on Friday and the première of nson's Piano Con-

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BOSTON SUNDAY POST, OCTOBER 31, 1948

MUSIC

BY WARREN STOREY SMITH

Assuming that it was not just an example of the proverbial French politeness, the most encouraging thing about Charles Munch's recent visit to Boston, as conductor of the Orchestre National, was his comment in the course of an interview two days before, that American orchestras are the best in the world. If the Orchestre National really represents his ideal of tone and performance, the prospect for next season and the two following doesn't look too bright. But I don't believe for a moment that it does. Mr. Munch is a conductor of wide experience with, I am sure, anything but a provincial outlook.

To many of us the tone of this French orchestra seemed thin and dry, the admirable woodwinds excepted. Even the orchestra's proponents admitted that its tone lacked the richness and body to which we are accustomed, but preferred to speak of the absence of "lushness" and "animal warmth," an implied rebuke to those of a grosser musical nature who prize such fleshly delights.

Has Clarity of Tone

Clarity the Orchestre National certainly has; its performance of everything was beautifully transparent. And many made a point of praising its pianissimo. Well, a thin tone can easily be made thinner. And so what? I encountered during the intermission a musical friend who asked me quite seriously if I intended to tell the truth about the orchestra. Before I had a chance to mumble something about the usual amenities he went on to say that it was, of course, much better than the Boston Symphony. Rendered nearly speechless by that one, I made a feeble attempt to explain my position, but we parted with neither of us having persuaded the other to his point of view. Such things are matters of taste and they cannot be rationalized. The next day I heard from the lips of a music student an expression of regret that she had missed the concert, since she had been assured that the Orchestre National was the greatest in the world!

Outside some fine recordings and a performance of "Tannhaeuser" at the Paris Opera many years ago, my acquaintance with French orchestras is limited. I can, or could, speak with more authority regarding those in central Europe. I still had a feeling that the Orchestre National could hardly be the best of which even present day France was capable. In this conviction I was greatly strengthened by a conversation the day following the concert with a French-born musician, a man of no mean importance locally. He said flatly that the National was not its country's best. To my charitable suggestion that the meager string tone might be due to the fact that the players were using inferior instruments, he made reply that the trouble was with the players: they just didn't apply the bow to the strings with sufficient determination. French orchestral musicians, he explained, are prone to take it easy and he went on to speak of his dismay in discovering the night before that most of the members of the Orchestra did not arrive at Symphony Hall in time for what is considered in these parts a proper warming up.

As to the unresonant brass, he told me—something I already knew—that the French players use instruments of smaller bore. Having graciously endorsed my comments on the concert, he said there was one thing that I had omitted to mention, namely the prevailingly fast tempi in Berlioz's "Fantastic" Symphony. "Will we ever," he asked, "hear a true largo when Mr. Munch takes over?" I could only reply that Mr. Munch, himself, had told me that he couldn't abide any music that didn't "move right along." He is certainly one of the least reposeful of conductors; yet I am still hoping that somehow the Boston job will have a calming and restraining effect upon him. It is far easier to subtract energy than to supply it when it is not naturally present.

Extraordinary Bells

If the French woodwinds excited general admiration, so did those extraordinary bells in the "Fantastic." Berlioz's requirements in this respect are usually satisfied (?) with the familiar tubular chimes. These tend to be clangorous and indefinite as to pitch, and in this case, at least, Dr. Koussevitzky has been known to reinforce them with a grand piano, which has also been used, incidentally, for those four deep-toned bells in the first act of "Parsifal." Anyway, in Berlioz's finale, in which the composer would present a dreadful travesty of the service for the dead, the Orchestre National offered two actual bells, beautifully clear and true, a vast improvement over the chimes.

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Leonard Bernstein conductin, gave the ninth program of the 68th season in Symphony Hall yesterday afternoon, performing the following program:

Overture to Manfred, Op 115...Schumann
Concerto No. 1 in C, Op. 15...Beethoven
Afternoon of a Faun..........Debussy
Suite from "The Firebird".....Stravinsky

By RUDOLPH ELIE

After first establishing the fact that yesterday's concert was in every way memorable and that it proved anew what we've all known for a long time, that Leonard Bernstein is one of our very greatest musical personalities, I'd like to tell you of the events leading up to yesterday's concert. They make a story that will do your heart good.

It was nearly midnight on Wednesday this week when an overseas plane landed in New York. One of its passengers was Leonard Bernstein, returning from a series of 40 guest appearances with European orchestras, the last of which was in Rome on Monday. After a few hours' sleep he arose early Thursday and drove to Boston in his own car, arriving about noon

In the meantime, also about midday Thursday, the members of the Boston Symphony Orchestra, after two weeks of the most gruelling sort of travel involving one concert after another in the mid-west, began to arrive, fatigued from so strenuous a schedule. Both conductor and orchestra had only the afternoon to rest; at seven o'clock Thursday night they gathered for their one rehearsal together. The program offered one work the orchestra hadn't done for 14 years, another it had never done at this series, two others it hadn't played in four or more years. The one it hadn't done at all was particularly trying, not because it is especially difficult but because the conductor was to lead it from the piano while playing the solo part. The rehearsal lasted until quarter to 12.

This was the situation as the audience gathered yesterday afternoon in Symphony Hall. That it heard one of the real marvels of performance under these circumstances strikes me as being one of the most astonishing miracles of discipline, of esprit de corps and of true artistic stature in every member of the orchestra I have ever encountered. It was, in a large sense, an immense tribute to Dr. Koussevitzky in having developed, over the years, so loyal and so closely-knit an organization; the men of the orchestra, who must have been half dead in their chairs, never had a finer hour. Nor, for that matter, did Leonard Bernstein, who must have been equally burdened with fatigue and, more devastating, responsibility.

If there is one thing that I, for one, can't get enough of, it is listening to a pianist and conductor of Mr. Bernstein's stature simultaneously conduct and play a piano concerto. It is not a stunt; on the contrary, it is one of the most perfect realizations there is and, in the case of the piano concertos of Bach, Haydn, Mozart and Beethoven the only proper one.

Yesterday, indeed, it was easy to imagine Beethoven himself on the piano bench, playing and conducting his first piano concerto exactly as Mr. Bernstein did. The only difference would be that Beethoven would have been three years Mr. Bernstein's junior—and that his piano and orchestra could not have matched the sound of ours. Be that as it may, few of us have had the opportunity until yesterday to realize how great a pianist Mr. Bernstein might have been had he put his mind to it. Even with the distractions of composing and conducting he is of the first rank, and his performance of this one of Beethoven's most delightful works, was not short of incredibly beautiful. So far as I am concerned he can start on all the concertos of Bach, Haydn, Mozart and Beethoven tomorrow and keep right on going for evermore.

It seems hardly necessary to add that the Debussy and the Stravinsky notably finished off a notable afternoon, save to mention that the solo flute of Georges Laurent in the Debussy was of the sheerest beauty as were the brief first desk solos throughout, I don't know how they did it under the circumstances, but then I could never figure it out anyway.

SATURDAY, JANUARY 1, 1

MUSIC

Koussevitzky Begins American Music Festival at Symphony Concerts

By CYRUS DURGIN

The concerts by the Boston Symphony Orchestra at Symphony Hall this week and next will constitute a festival of American music. Serge Koussevitzky and two composers conducted the first such program yesterday afternoon and will repeat it tonight. It begins with Henry Cowell's Hymn and Fuguing Tune No. 2, and includes the "American Festival" Overture by William Schuman; Howard Hanson's Piano Concerto in G major, with Rudolf Firkusny as soloist; Lukas Foss' new Recordare, and the Third Symphony by Walter Piston.

Mr. Koussevitzky conducts the first two and the final number, all of which have become familiar here, thanks to the conductor's brisk and sustained interest in the American composer. Cowell's evocation of the musical past is smooth and rich string writing, while the Schuman Overture is a bright and clangorous piece with a first-rate fugue. As for the Piston Symphony, that in less than a year has proved its worth as one of the finest American symphonies ever written. Mr. Piston bowed from the stage to applause of the most cordial variety when the performance was over.

Howard Hanson conducted this first performance of the only piano concerto he has written. I'm frank to say I could make little of it on first hearing. The orchestra seems to take most of the musical responsibility, with the piano part playing an integral but not spectacular role. Perhaps, as happens so often when composers conduct their own music, the work might sound better from a musician who makes conducting the major activity of his career. Mr. Firkusny seemed to play it well, and the slow movement sounded very nice. At least this is not a hammer-and-tongs percussive concerto.

Mr. Foss was at the helm for the first performance of his Recordare, which is mostly a mournful piece influenced by the violent death of Mohandas Ghandi, but in no sense liturgical music derived from the Roman Catholic mass. This music, like Hanson's Piano Concerto, cannot be absorbed fully at once. Some of it is mechanistic, some expressive but peculiarly constrained.

A whole program of modern American music must have made a varied appeal. To musicians, scholars and some of the press, it was an opportunity to note the contrast in style and approach between gifted contemporary composers. To others of the audience it meant a whole afternoon of dissonant sounds: of horseradish, pepper and vinegar. I must admit that it did make for a longish and somewhat monotonous concert. But all the same, it was interesting.

Clipping - Cleveland Plain Dealer Dr. Perry thought this might interest you

THURSDAY, DECEMBER

RISING CHEER GOES TO KOUSSEVITZKY

Master Leaves Something to Remember Him By

BY HERBERT ELWELL

Many were the persons in the large audience at Public Music Hall last night who jumped to their feet to cheer Serge Koussevitzky and the Boston Orchestra at the close of the thrilling program which they presented under auspices of our Cleveland Orchestra.

It was an occasion, if there ever was one, for spontaneous tribute to a great conductor and great orchestra, for since Koussevitzy will retire at the end of this season, this was the last opportunity given us to hear him in the role which has endeared him to milions of music lovers.

It must be said that he gave us something to remember him by, a program replete with the glories of the dynamic interpretive genius for which he is justly renowned. And as one listened to the triumphant finale of Brahms' C minor Symphony, which seemed never to have sounded more proudly jubilant, one could not help wondering in what ways this conductor will be most missed, for missed he will certainly be, regardless of how gifted his successor may be.

A Masterpiece Recreated

Of his great service to the classic masters we were forcefully reminded throughout the Brahms Symphony, which mounted to such a stunning climax. The largeness of the conception, the effulgence of the flowing line, the constantly increasing momentum that carried one to exalted heights, were exciting reminders, indeed, of what this conductor can do to recreate a masterpiece in all its emotional and architectural splendor.

Yet for all this illumination of the past, it is in his devotion to the music of our time that Koussevitzky probably has made his greatest contribution, and it was gratifying to find in the first part of the program such significant modern works as Honegger's Suite for Strings and Prokofieff's "Scythian Suite," as well as the two slight but charming "Gymnopedies" of Eric Satie, which were beautifully orchestrated by Debussy.

No other conductor has given us so complete an insight into the meanings and intentions of contemporary music. The complex inner rhythms, the multicolored palette and enigmatic rumbling of Prokofieff magically acquired an overwhelming logic, and even the Honegger Suite, which seemed not too convincing on its first hearing here, clarified wonderfully as to its form and purpose.

Such proje[illegible] this is the gift of one whose mind and heart are attuned to current creative feelings, a leader who, working through one of the finest instrumental vehicles ever developed, lovingly has explored the new and found it good. His ability as a translator of the spirit of modernism in music will not soon be equaled, and his departure will be regretted particularly by those who think of music as an expression of the living present.

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ABOUT MAHLER

Thoughts on the Great Composer Inspired by Book Just Published

BY WARREN STOREY SMITH

When Bruno Walter was guesting at Symphony Hall a couple of seasons ago, conducting, among other things, the Ninth Symphony of Bruckner and the Fourth of Mahler, I took the liberty of asking him why it was that, in the case of those two still debated composers, he chose to be selective rather than broadly inclusive, playing the very works cultivated by his less partisan confreres. In particular, I asked about the Bruckner Sixth, highly praised in certain quarters but rarely heard anywhere, and the Mahler Seventh, which Koussevitzky finally (and just lately) introduced to us in a performance that must be set down as one of the most striking achievements of his career.

A "Propagandist"

Mr. Walter's answer to this query was that he considered himself a propagandist for these two composers and was not going to play into the hands of hostile critics by presenting their less satisfactory creations. Specifically, he averred that the Bruckner Sixth was marred by a weak finale, a verdict that I am in no position to dispute. All I know of the symphony is the beautiful adagio, which I once heard on the air. As for the Mahler Seventh, its Achilles heel, according to Mr. Walter, is a steal from "Die Meistersinger" in the last movement. This I was unable to detect either in a cursory examination of the score or in the recent performance at Symphony Hall. However, such chance resemblances are common, and no one worries very much about them.

I suspect that Mr. Walter finds this finale also to be weak but did not wish to say so. The concensus of opinion here in Boston was that the movement was labored, uninspired and distinctly anticlimactic. In this "radiant Rondo," as Mr. Walter has called it in his book on Mahler, the composer evidently aimed to duplicate the mighty finale of the Fifth and it just wouldn't come. The latter moves irresistibly from first bar to last; the closing movement of the Seventh bogs down. But the other four are in their various ways superb or enchanting, and the lame finale can well be overlooked. Nor do I find myself in agreement with my colleague who suggested that the Symphony could be played without it. Entrancing as it is, the fourth movement could hardly serve as a conclusion to all that has gone before. Something to complement the tremendous first movement is plainly needed.

We should have heard this Symphony long ago, or at least the second and fourth divisions, the two delightful Nocturnes that are often played separately. This, however, in no way lessens our debt to Dr. Koussevitzky. And when he did get around to the Symphony he did it up brown. The result was something to make you rub your ears in astonishment.

To get back to Walter, I think he has the wrong idea and Koussevitzky the right one. So has Dimitri Mitropoulos, who will do the Mahler Seventh in New York next month and who, last season brought to pass there the American premiere of the tragic Sixth, an event duly recorded in these columns. Bruckner and Mahler are important composers. We should know their entire output and be in a position to judge for ourselves what is good and what is not so good. Plainly, past criticisms are of little value. This music no longer sounds the way it used to.

With Bruckner the difficulty is structural, with Mahler stylistic. The former lets us down when we look for the continuity of the classical symphony, the latter when we expect its consistency. Also in Mahler, the very last works excepted, there is the disparity between the reactionary thematic material and the strikingly prophetic treatment of it. What intrigued the atonal Schoenberg and his disciples, whose own music is outwardly so different, was the linear character of Mahler's counterpoint, something far removed from the animated harmony of Strauss, and his trick of individualizing the instruments so that their timbres are contrasted, sometimes violently.

Those who wish a fuller discussion of these problems will find much that is both stimulating and informative in Dika Newlin's "Bruckner, Mahler, Schoenberg" (King's Crown Press), even though the author, a Schoenberg pupil, does not quite establish him as the third link in this Viennese chain. Nor do I follow her when she says that Mahler was paving the way for atonality when he began a symphony, or a movement, in one key and ended it in another. Rather was he emphasizing the importance of the key concept. I received one of the shocks of my life, by the way, when I met the learned Miss Newlin in New York last winter. A teacher at Western Maryland College, she could easily pass for one of her own students. I had expected the feminine equivalent of a graybeard.

Richard Burgin will conduct this week's Symphony Concerts, offering the Third Symphony of Brahms, Poulenc's Concerto for Organ, Strings and Timpani, and Hindemith's Metamorphosis of Themes by Weber. This afternoon brings the first concert of the Sunday series. Dr. Koussevitzky will conduct Vivaldi's Concerto in D minor, the Moussorgsky-Ravel "Pictures at an Exhibition" and Beethoven's Seventh Symphony.

Symphony Concert

BY WARREN STOREY SMITH

Holidays and Holy Days sometimes alter the dates of Symphony Concerts but they no longer have much bearing on the programs. Because of Christmas this afternoon's Symphony Concert took place yesterday, preceded on Wednesday evening by that which should rightfully occur tomorrow night. While for tonal Christmas cheer these two audiences were given the opportunity to endure the war-born Seventh Symphony of Shostakovitch, with its graphic description of the siege of Leningrad. By the time this musical monstrosity had run its course one had almost forgotten that the afternoon began on a pleasanter note, to-wit, the "Clock" Symphony of Haydn, last played at the Symphony Concerts in 1895.

There probably should be a rule that no one of the London Symphonies of Haydn should be repeated until each of the other 11 had been heard. Yet room should also be found for the "Oxford," for No. 88, and for the discoveries that are still to be made among the symphonies that we know little or nothing about. Aside from the fact that its revival was so long overdue, this delicious No. 101 was very much to the point yesterday.

The tick-tocking second movement, from which the work gets its name, somehow brings the suggestion of innocent and happy childhood, so proper to this season. Actually, this particular movement was played not so long ago at one of Wheeler Beckett's Youth Concerts. But I assure you, there is nothing childish about old Haydn's musical craftsmanship. His mastery becomes more and more apparent as the years roll by.

Now that the smoke of battle has cleared away and the Shostakovitch Seventh can no longer, even indirectly, excite patriotic emotions, its emptiness and bombast, its prolixity and loose construction become oppressively evident. The great crescendo in the first movement is the most striking thing about the piece, and the idea for this came straight from Ravel's Bolero. The difference is that the latter stays within the bounds of tonal decency, while in the end the crescendo in the Shostakovitch becomes a laceration of the ear, an exacerbation of the nerves. In so long a work there are bound to be pleasant spots. Occasionally in these cold ashes an ember glows. But the price paid for these transient delights is all too high. Leonard Bernstein, who conducted, and the orchestra worked hard. The Haydn was charmingly set forth.

Koussevitzky Magnetic In His Finale Here

Boston Symphony Draws Capacity Audience To Mosque and Thrills With Program

By Donald Steinfirst

The Boston Symphony Orchestra and its distinguished conductor, Serge Koussevitzky, paid their annual visit to Pittsburgh Tuesday night and before a capacity audience in Syria Mosque gave what was advertised to be its final concert under Dr. Koussevitzky's direction.

If, after over a quarter of a century as the head of America's finest orchestra, Dr. Koussevitzky has finally found it necessary to relinquish his post, the loss will be felt farther than the area immediately surrounding Boston.

By his tours, his broadcasts and his recordings, Dr. Koussevitzky and his superb orchestra have come to stand for the highest standards in American orchestral perfection. It is no over-statement to say that if American orchestral tastes are at their peak level now, Dr. Koussevitzky and the Boston Symphony Orchestra are directly responsible.

No Evidence of Fatigue

If Dr. Koussevitsky is retiring because of fatigue there was no evidence of it in Tuesday night's performance. On the contrary, the conductor directed with youthful spirit and boundless energy. His face lit up when the orchestra turned a beautiful phrase or when a soloist delivered a passage faultlessly.

His fast movements were played with elan and his slow sections had the response and quietude that come with an inward understanding and complete rapport between orchestra and conductor.

Further proof of Dr. Koussevitsky's tireless searching for the new and interesting in music was found in Tuesday's program. Directing a concert that embraced music from three centuries, Dr. Koussevitsky had the satisfaction of introducing to Pittsburgh on his final appearance here, two works that, I believe, had never been heard here before, one of which, the contemporary Vaughan-Williams Sixth Symphony, is prolix and possibly controversial.

The eighteenth century work was C. P. E. Bach's Concerto For Stringed Instruments arranged for full orchestra by Maxmilian Steinberg. And to close the program, the Boston Symphony [illegible] Symphony [illegible] its [illegible] delivery.

The [illegible] of the Bach work [illegible] only enhanced by the orchestral arrangement. It is a [illegible] work [illegible] from [illegible] opening movement through [illegible] bitter-sweet andante with [illegible] English [illegible] to a [illegible] [illegible] [illegible] music [illegible] itself.

The Vaughan-Williams Symphony is at first hearing disappointing. Undoubtedly it needs repetition for complete understanding and satisfaction. For Vaughan-Williams, never an eclectic has written a work that is by turn interesting and dull.

Uses Full Knowledge

In the opening movement the symphony is abstract [illegible] full use of his enormous knowledge of the orchestra. [illegible] rather closely [illegible]

The moderato section is important but in the Scherzo there are frenetic pages that contrast sharply with the Epilogue which seemed to me to contain the best writing of the entire Symphony.

Here, there is ethereal music that in the hands of the Boston strings and woodwinds sounds divinely and the section closes softly and gently.

There is little to add to what has already been written of Dr. Koussevitzky's reading of such a staple as the Beethoven Seventh Symphony. With full respect for the composer who takes precedence always in Dr Koussevitzky's hands, the conductor led the orchestra through a performance of incandescence. The opening movement was life itself and the Presto moved bouncingly and bubbling along with a lilt and a happy-go-lucky air.

The audience was enthusiastic and greeted Dr. Koussevitzky with an ovation that was matched at the conclusion of the concert.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Dr. Koussevitzky has decided to dispose of the American pieces of the year (or most of them) in two consecutive programs, calling the whole an American music festival. In it 10 living composers are represented by as many works, each of which is either having its first performance in the course of the festival or was given its first public performance by Dr. Koussevitzky in some previous season.

The first of these programs was heard yesterday afternoon. Proceedings began with Henry Cowell's Hymn and Fuguing Tune No. 2, and continued with William Schuman's American Festival Overture. The next number, Howard Hanson's Piano Concerto in G major, had its first performance yesterday, with the composer conducting and Rudolf Firkusny as soloist. After intermission came another premiere, that of Lukas Foss' Recordare, also with the composer at the helm, and the Third Symphony of Walter Piston brought the end.

The music of Mr. Cowell made a pleasant and appropriate beginning. It is scored for strings alone and there is a conscious suggestion of Colonial music in general and of Boston's William Billings in particular. Mr. Schuman's Overture is brash and breezy. The suggestion here is of the bustling, and urban present.

Not before had Mr. Hanson attempted a piano concerto and he didn't seem to get the feel of either the form or the medium. This is more a work for orchestra with a prominent piano part than a concerto in the modern acceptance of the term. The music has agreeable moments and is also reminiscent. Mr. Hanson has never striven to be strictly contemporaneous, and so he reminds you of this or that master of the late 19th or early 20th century. Mr. Firkusny acquitted himself well of a none too grateful task. I suspect that other pianists will not try too hard to get this piece away from him.

It might have been easier to get the hang of Mr. Foss' Recordare if it had come after so much that was new or comparatively unfamiliar. The general mood is tragic, with a stormy (and at times slightly jazzy) middle section. Its composition was begun on the day that Gandhi died, though the composer disavows any attempt to base the music on the Indian leader's career. When Mr. Piston's Symphony was brought out here a year ago I found little to praise but the workmanship and am pleased to report that it impressed me far more favorably on a second hearing. The first movement still seems on the dry side, and in the main, Mr. Piston's treatment of his ideas is more arresting than the ideas themselves. It was, nevertheless, the piece of the afternoon, and at the end the composer was warmly applauded.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 12th program of the 68th season in Symphony Hall yesterday afternoon. Rudolf Kirkusny, pianist, was soloist, and guest conductors were Howard Hanson and Lukas Foss. The program:

Hymn and Fuguing Tune No. 2 ..Cowell
American Festival Overture.....Shuman
Concerto in G major, Op. 36.....Hanson
Recordare.......................Foss
Symphony No. 3..................Piston

By RUDOLPH ELIE

I was on my way out of Symphony Hall yesterday afternoon when an acquaintance appeared out of the crowd, a puzzled, beaten sort of an expression on his face. "Excuse me for asking," he began, "but am I supposed to like this music? Is it supposed to be good?"

He was referring to the first of two programs of American music which began yesterday and he was expressing, I suspect, the questions that must have crosed the minds of ence. As to whether this music is a very large majority of the audi- good or not, I hesitate to say, not because I hold no opinion on the subject but because it is impossible to defend opinions in so small a space—and every single one of yesterday's works needs extended criticism.

As to whether we are supposed to like it, the answer is clearly "no." For the evidence is nearly overwhelming that composers today don't give a hoot about their audiences. They are interested merely in achieving recognition from the other composers in their union, and would sooner be dead than caught by other composers in the act of in the act of deliberately setting out to court the public with music of a sustained melodic content.

I would like to make it clear at this point that I have always been an ardent champion of contemporary music; I thoroughly enjoy a lot of it and think I have a pretty good idea what they are getting at. But yesterday, with five American works bunched on one program, all the tricks of the American idiom so-called were laid bare for all to hear. The corney rhythmic figures (to signify American vigor), the clanking of xylophones (to signify the common touch), the jagged intervals (to signify the wide open spaces), the fugues in dance rhythms (to imply scholarly jollity), the sustained adagios on four or five levels in conventional cadences (to inform you the melodies are there if only you have the ears to them), the violent tensions of the brasses (to signify the restless soul of the nation), the tremendous climaxes of percussion (to indicate the terrific creative drive of America). Tricks, all tricks.

Taken one at a time, you forget or overlook the idiomatic tricks; any one of these pieces without its fellows has value. The Piston, for example, which is clearly head and shoulders above the rest, can make its own way so long as there is nothing else like it on the program to compare it with. The Foss Recordare, too, is probably a better piece than it seemed yesterday for Mr. Foss, alone of the composers represented, has a great melodic gift. But, to be fashionable or, rather, American, he separates an elevated melodic inspiration at beginning and end with a typically disjointed rhythmic groping (to signify groping.) Meanwhile the Cowell is a mild essay in counterpoint based on undistinguished themes effective only so long as they are played by such magnificent strings as Dr. Koussevitzky has, the Shuman Overture is most offensively boisterous, and the Hanson Concerto is so murkily scored you can hear neither piano nor orchestra.

Yesterday's concert, in short, offered a critic's holiday if there ever was one, the complaints ranging from challenging the wisdom of playing all this music during a school holiday with the hall filled with young people to playing it in a bunch at all (for surely there was never anything more inimical to the cause), and from challenging the sound of the piano (which was, as usual, a good eighth of a tone below the orchestra's) to wasting Rudolf Firkusny on a so-so concerto.

It may be added that Mr. Hanson and Mr. Foss conducted their own works and that Mr. Piston was in the audience. It may also be added that Dr. Koussevitzky's sincerity in offering us all this music is not to be questioned; he will certainly be enshrined in the hearts of American composers forever. Next week the Festival continues with works of Sowerby, Barber, Harris, Hill and Copland.

BOSTON SUNDAY POST, OCTOBER 31, 1948

MUSIC

BY WARREN STOREY SMITH

Assuming that it was not just an example of the proverbial French politeness, the most encouraging thing about Charles Munch's recent visit to Boston, as conductor of the Orchestre National, was his comment in the course of an interview two days before, that American orchestras are the best in the world. If the Orchestre National really represents his ideal of tone and performance, the prospect for next season and the two following doesn't look too bright. But I don't believe for a moment that it does. Mr. Munch is a conductor of wide experience with, I am sure, anything but a provincial outlook.

To many of us the tone of this French orchestra seemed thin and dry, the admirable woodwinds excepted. Even the orchestra's proponents admitted that its tone lacked the richness and body to which we are accustomed, but preferred to speak of the absence of "lushness" and "animal warmth," an implied rebuke to those of a grosser musical nature who prize such fleshly delights.

Has Clarity of Tone

Clarity the Orchestre National certainly has; its performance of everything was beautifully transparent. And many made a point of praising its pianissimo. Well, a thin tone can easily be made thinner. And so what? I encountered during the intermission a musical friend who asked me quite seriously if I intended to tell the truth about the orchestra. Before I had a chance to mumble something about the usual amenities he went on to say that it was, of course, much better than the Boston Symphony. Rendered nearly speechless by that one, I made a feeble attempt to explain my position, but we parted with neither of us having persuaded the other to his point of view. Such things are matters of taste and they cannot be rationalized. The next day I heard from the lips of a music student an expression of regret that she had missed the concert, since she had been assured that the Orchestre National was the greatest in the world!

Outside some fine recordings and a performance of "Tannhaeuser" at the Paris Opera many years ago, my acquaintance with French orchestras is limited. I can, or could, speak with more authority regarding those in central Europe. I still had a feeling that the Orchestre National could hardly be the best of which even present day France was capable. In this conviction I was greatly strengthened by a conversation the day following the concert with a French-born musician, a man of no mean importance locally. He said flatly that the National was not its country's best. To my charitable suggestion that the meager string tone might be due to the fact that the players were using inferior instruments, he made reply that the trouble was with the players: they just didn't apply the bow to the strings with sufficient determination. French orchestral musicians, he explained, are prone to take it easy and he went on to speak of his dismay in discovering the night before that most of the members of the Orchestra did not arrive at Symphony Hall in time for what is considered in these parts a proper warming up.

As to the unresonant brass, he told me—something I already knew—that the French players use instruments of smaller bore. Having graciously endorsed my comments on the concert, he said there was one thing that I had omitted to mention, namely the prevailingly fast tempi in Berlioz's "Fantastic" Symphony. "Will we ever," he asked, "hear a true largo when Mr. Munch takes over?" I could only reply that Mr. Munch, himself, had told me that he couldn't abide any music that didn't "move right along." He is certainly one of the least reposeful of conductors; yet I am still hoping that somehow the Boston job will have a calming and restraining effect upon him. It is far easier to subtract energy than to supply it when it is not naturally present.

Extraordinary Bells

If the French woodwinds excited general admiration, so did those extraordinary bells in the "Fantastic." Berlioz's requirements in this respect are usually satisfied (?) with the familiar tubular chimes. These tend to be clangorous and indefinite as to pitch, and in this case, at least, Dr. Koussevitzky has been known to reinforce them with a grand piano, which has also been used, incidentally, for those four deep-toned bells in the first act of "Parsifal." Anyway, in Berlioz's finale, in which the composer would present a dreadful travesty of the service for the dead, the Orchestre National offered two actual bells, beautifully clear and true, a vast improvement over the chimes.

-SATURDAY, JANUARY 1, 1

MUSIC

Koussevitzky Begins American Music Festival at Symphony Concerts

By CYRUS DURGIN

The concerts by the Boston Symphony Orchestra at Symphony Hall this week and next will constitute a festival of American music. Serge Koussevitzky and two composers conducted the first such program yesterday afternoon and will repeat it tonight. It begins with Henry Cowell's Hymn and Fuguing Tune No. 2, and includes the "American Festival" Overture by William Schuman; Howard Hanson's Piano Concerto in G major, with Rudolf Firkusny as soloist; Lukas Foss' new Recordare, and the Third Symphony by Walter Piston.

Mr. Koussevitzky conducts the first two and the final number, all of which have become familiar here, thanks to the conductor's brisk and sustained interest in the American composer. Cowell's evocation of the musical past is smooth and rich string writing, while the Schuman Overture is a bright and clangorous piece with a first-rate fugue. As for the Piston Symphony, that in less than a year has proved its worth as one of the finest American symphonies ever written. Mr. Piston bowed from the stage to applause of the most cordial variety when the performance was over.

Howard Hanson conducted this first performance of the only piano concerto he has written. I'm frank to say I could make little of it on first hearing. The orchestra seems to take most of the musical responsibility, with the piano part playing an integral but not spectacular role. Perhaps, as happens so often when composers conduct their own music, the work might sound better from a musician who makes conducting the major activity of his career. Mr. Firkusny seemed to play it well, and the slow movement sounded very nice. At least this is not a hammer-and-tongs percussive concerto.

Mr. Foss was at the helm for the first performance of his Recordare, which is mostly a mournful piece influenced by the violent death of Mohandas Ghandi, but in no sense liturgical music derived from the Roman Catholic mass. This music, like Hanson's Piano Concerto, cannot be absorbed fully at once. Some of it is mechanistic, some expressive but peculiarly constrained.

A whole program of modern American music must have made a varied appeal. To musicians, scholars and some of the press, it was an opportunity to note the contrast in style and approach between gifted contemporary composers. To others of the audience it meant a whole afternoon of dissonant sounds: of horseradish, pepper and vinegar. I must admit that it did make for a longish and somewhat monotonous concert. But all the same, it was interesting.

Clipping - Cleveland Plain Dealer Dr. Perry thought this might interest you

, THURSDAY, DECEMBER

RISING CHEER GOES TO KOUSSEVITZKY

Master Leaves Something to Remember Him By

BY HERBERT ELWELL

Many were the persons in the large audience at Public Music Hall last night who jumped to their feet to cheer Serge Koussevitzky and the Boston Orchestra at the close of the thrilling program which they presented under auspices of our Cleveland Orchestra.

It was an occasion, if there ever was one, for spontaneous tribute to a great conductor and great orchestra, for since Koussevitzky will retire at the end of this season, this was the last opportunity given us to hear him in the role which has endeared him to milions of music lovers.

It must be said that he gave us something to remember him by, a program replete with the glories of the dynamic interpretive genius for which he is justly renowned. And as one listened to the triumphant finale of Brahms' C minor Symphony, which seemed never to have sounded more proudly jubilant, one could not help wondering in what ways this conductor will be most missed, for missed he will certainly be, regardless of how gifted his successor may be.

A Masterpiece Recreated

Of his great service to the classic masters we were forcefully reminded throughout the Brahms Symphony, which mounted to such a stunning climax. The largeness of the conception, the effulgence of the flowing line, the constantly increasing momentum that carried one to exalted heights, were exciting reminders, indeed, of what this conductor can do to recreate a masterpiece in all its emotional and architectural splendor.

Yet for all this illumination of the past, it is in his devotion to the music of our time that Koussevitzky probably has made his greatest contribution, and it was gratifying to find in the first part of the program such significant modern works as Honegger's Suite for Strings and Prokofieff's "Scythian Suite," as well as the two slight but charming "Gymnopedies" of Eric Satie, which were beautifully orchestrated by Debussy.

No other conductor has given us so complete an insight into the meanings and intentions of contemporary music. The complex inner rhythms, the multicolored palette and enigmatic rumbling of Prokofieff magically acquired an overwhelming logic, and even the Honegger Suite, which seemed not too convincing on its first hearing here, clarified wonderfully as to its form and purpose.

Such proje[illegible] this is the gift of one whose mind and heart are attuned to current creative feelings, a leader who, working through one of the finest instrumental vehicles ever developed, lovingly has explored the new and found it good. His ability as a translator of the spirit of modernism in music will not soon be equaled, and his departure will be regretted particularly by those who think of music as an expression of the living present.

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Leonard Bernstein conductin, gave the ninth program of the 68th season in Symphony Hall yesterday afternoon, performing the following program:

Overture to Manfred, Op. 115...Schumann
Concerto No. 1 in C, Op. 15...Beethoven
Afternoon of a Faun..........Debussy
Suite from "The Firebird"....Stravinsky

By RUDOLPH ELIE

After first establishing the fact that yesterday's concert was in every way memorable and that it proved anew what we've all known for a long time, that Leonard Bernstein is one of our very greatest musical personalities, I'd like to tell you of the events leading up to yesterday's concert. They make a story that will do your heart good.

It was nearly midnight on Wednesday this week when an overseas plane landed in New York. One of its passengers was Leonard Bernstein, returning from a series of 40 guest appearances with European orchestras, the last of which was in Rome on Monday. After a few hours' sleep he arose early Thursday and drove to Boston in his own car, arriving about noon

In the meantime, also about midday Thursday, the members of the Boston Symphony Orchestra, after two weeks of the most gruelling sort of travel involving one concert after another in the mid-west, began to arrive, fatigued from so strenuous a schedule. Both conductor and orchestra had only the afternoon to rest; at seven o'clock Thursday night they gathered for their one rehearsal together. The program offered one work the orchestra hadn't done for 14 years, another it had never done at this series, two others it hadn't played in four or more years. The one it hadn't done at all was particularly trying, not because it is especially difficult but because the conductor was to lead it from the piano while playing the solo part. The rehearsal lasted until quarter to 12.

This was the situation as the audience gathered yesterday afternoon in Symphony Hall. That it heard one of the real marvels of performance under these circumstances strikes me as being one of the most astonishing miracles of discipline, of esprit de corps and of true artistic stature in every member of the orchestra I have ever encountered. It was, in a large sense, an immense tribute to Dr. Koussevitzky in having developed, over the years, so loyal and so closely-knit an organization; the men of the orchestra, who must have been half dead in their chairs, never had a finer hour. Nor, for that matter, did Leonard Bernstein, who must have been equally burdened with fatigue and, more devastating, responsibility.

If there is one thing that I, for one, can't get enough of, it is listening to a pianist and conductor of Mr. Bernstein's stature simultaneously conduct and play a piano concerto. It is not a stunt; on the contrary, it is one of the most perfect realizations there is and, in the case of the piano concertos of Bach, Haydn, Mozart and Beethoven the only proper one.

Yesterday, indeed, it was easy to imagine Beethoven himself on the piano bench, playing and conducting his first piano concerto exactly as Mr. Bernstein did. The only difference would be that Beethoven would have been three years Mr. Bernstein's junior—and that his piano and orchestra could not have matched the sound of ours. Be that as it may, few of us have had the opportunity until yesterday to realize how great a pianist Mr. Bernstein might have been had he put his mind to it. Even with the distractions of composing and conducting he is of the first rank, and his performance of this one of Beethoven's most delightful works, was not short of incredibly beautiful. So far as I am concerned he can start on all the concertos of Bach, Haydn, Mozart and Beethoven tomorrow and keep right on going for evermore.

It seems hardly necessary to add that the Debussy and the Stravinsky notably finished off a notable afternoon, save to mention that the solo flute of Georges Laurent in the Debussy was of the sheerest beauty as were the brief first desk solos throughout, I don't know how they did it under the circumstances, but then I could never figure it out anyway.

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ABOUT MAHLER

Thoughts on the Great Composer Inspired by Book Just Published

BY WARREN STOREY SMITH

When Bruno Walter was guesting at Symphony Hall a couple of seasons ago, conducting, among other things, the Ninth Symphony of Bruckner and the Fourth of Mahler, I took the liberty of asking him why it was that, in the case of those two still debated composers, he chose to be selective rather than broadly inclusive, playing the very works cultivated by his less partisan confreres. In particular, I asked about the Bruckner Sixth, highly praised in certain quarters but rarely heard anywhere, and the Mahler Seventh, which Koussevitzky finally (and just lately) introduced to us in a performance that must be set down as one of the most striking achievements of his career.

A "Propagandist"

Mr. Walter's answer to this query was that he considered himself a propagandist for these two composers and was not going to play into the hands of hostile critics by presenting their less satisfactory creations. Specifically, he averred that the Bruckner Sixth was marred by a weak finale, a verdict that I am in no position to dispute. All I know of the symphony is the beautiful adagio, which I once heard on the air. As for the Mahler Seventh, its Achilles heel, according to Mr. Walter, is a steal from "Die Meistersinger" in the last movement. This I was unable to detect either in a cursory examination of the score or in the recent performance at Symphony Hall. However, such chance resemblances are common, and no one worries very much about them.

I suspect that Mr. Walter finds this finale also to be weak but did not wish to say so. The concensus of opinion here in Boston was that the movement was labored, uninspired and distinctly anticlimactic. In this "radiant Rondo," as Mr. Walter has called it in his book on Mahler, the composer evidently aimed to duplicate the mighty finale of the Fifth and it just wouldn't come. The latter moves irresistibly from first bar to last; the closing movement of the Seventh bogs down. But the other four are in their various ways superb or enchanting, and the lame finale can well be overlooked. Nor do I find myself in agreement with my colleague who suggested that the Symphony could be played without it. Entrancing as it is, the fourth movement could hardly serve as a conclusion to all that has gone before. Something to complement the tremendous first movement is plainly needed.

We should have heard this Symphony long ago, or at least the second and fourth divisions, the two delightful Nocturnes that are often played separately. This, however, in no way lessens our debt to Dr. Koussevitzky. And when he did get around to the Symphony he did it up brown. The result was something to make you rub your ears in astonishment.

To get back to Walter, I think he has the wrong idea and Koussevitzky the right one. So has Dimitri Mitropoulos, who will do the Mahler Seventh in New York next month and who, last season brought to pass there the American premiere of the tragic Sixth, an event duly recorded in these columns. Bruckner and Mahler are important composers. We should know their entire output and be in a position to judge for ourselves what is good and what is not so good. Plainly, past criticisms are of little value. This music no longer sounds the way it used to.

With Bruckner the difficulty is structural, with Mahler stylistic. The former lets us down when we look for the continuity of the classical symphony, the latter when we expect its consistency. Also in Mahler, the very last works excepted, there is the disparity between the reactionary thematic material and the strikingly prophetic treatment of it. What intrigued the atonal Schoenberg and his disciples, whose own music is outwardly so different, was the linear character of Mahler's counterpoint, something far removed from the animated harmony of Strauss, and his trick of individualizing the instruments so that their timbres are contrasted, sometimes violently.

Those who wish a fuller discussion of these problems will find much that is both stimulating and informative in Dika Newlin's "Bruckner, Mahler, Schoenberg" (King's Crown Press), even though the author, a Schoenberg pupil, does not quite establish him as the third link in this Viennese chain. Nor do I follow her when she says that Mahler was paving the way for atonality when he began a symphony, or a movement, in one key and ended it in another. Rather was he emphasizing the importance of the key concept. I received one of the shocks of my life, by the way, when I met the learned Miss Newlin in New York last winter. A teacher at Western Maryland College, she could easily pass for one of her own students. I had expected the feminine equivalent of a graybeard.

Richard Burgin will conduct this week's Symphony Concerts, offering the Third Symphony of Brahms, Poulenc's Concerto for Organ, Strings and Timpani, and Hindemith's Metamorphosis of Themes by Weber. This afternoon brings the first concert of the Sunday series. Dr. Koussevitzky will conduct Vivaldi's Concerto in D minor, the Moussorgsky-Ravel "Pictures at an Exhibition" and Beethoven's Seventh Symphony.

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There probably should be a rule that no one of the London Symphonies of Haydn should be repeated until each of the other 11 had been heard. Yet room should also be found for the "Oxford," for No. 88, and for the discoveries that are still to be made among the symphonies that we know little or nothing about. Aside from the fact that its revival was so long overdue, this delicious No. 101 was very much to the point yesterday.

The tick-tocking second movement, from which the work gets its name, somehow brings the suggestion of innocent and happy childhood, so proper to this season. Actually, this particular movement was played not so long ago at one of Wheeler Beckett's Youth Concerts. But I assure you, there is nothing childish about old Haydn's musical craftsmanship. His mastery becomes more and more apparent as the years roll by.

Now that the smoke of battle has cleared away and the Shostakovitch Seventh can no longer, even indirectly, excite patriotic emotions, its emptiness and bombast, its prolixity and loose construction become oppressively evident. The great crescendo in the first movement is the most striking thing about the piece, and the idea for this came straight from Ravel's Bolero. The difference is that the latter stays within the bounds of tonal decency, while in the end the crescendo in the Shostakovitch becomes a laceration of the ear, an exacerbation of the nerves. In so long a work there are bound to be pleasant spots. Occasionally in these cold ashes an ember glows. But the price paid for these transient delights is all too high. Leonard Bernstein, who conducted, and the orchestra worked hard. The Haydn was charmingly set forth.

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By his tours, his broadcasts and his recordings, Dr. Koussevitzky and his superb orchestra have come to stand for the highest standards in American orchestral perfection. It is no over-statement to say that if American orchestral tastes are at their peak level now, Dr. Koussevitzky and the Boston Symphony Orchestra are directly responsible.

No Evidence of Fatigue

If Dr. Koussevitsky is retiring because of fatigue there was no evidence of it in Tuesday night's performance. On the contrary, the conductor directed with youthful spirit and boundless energy. His face lit up when the orchestra turned a beautiful phrase or when a soloist delivered a passage faultlessly.

His fast movements were played with elan and his slow sections had the response and quietude that come with an inward understanding and complete rapport between orchestra and conductor.

Further proof of Dr. Koussevitsky's tireless searching for the new and interesting in music was found in Tuesday's program. Directing a concert that embraced music from three centuries, Dr. Koussevitsky had the satisfaction of introducing to Pittsburgh on his final appearance here, two works that, I believe, had never been heard here before, one of which, the contemporary Vaughan-Williams Sixth Symphony, is prolix and possibly controversial.

The eighteenth century work was C. P. E. Bach's Concerto For Stringed Instruments arranged for full orchestra by Maxmilian Steinberg. And to close the program the Beethoven Seventh Symphony made its seasonal debut.

The purity of the Bach [illegible] only enhanced by the orchestral arrangement. It is a handsome work, ranging from [illegible] opening movement through a bitter-sweet andante [illegible] superb English horn solo by [illegible] to a four-square triumphant finale. There were no fussy [illegible] or contretemps at effects [illegible] clean music in the [illegible]. Dr. Koussevitzky and [illegible] music speak for itself.

The Vaughan-Williams Symphony is, at first hearing, disappointing. Undoubtedly it needs repetition for complete understanding and satisfaction. For Vaughan-Williams, never an eclectic has written a work that is by turn interesting and dull.

Uses Full Knowledge

In the opening movement the symphony is abstract; he makes full use of his enormous knowledge of the orchestra [illegible]. His sonorities are clamorous [illegible] being cacophonous. [illegible] syncopation a great [illegible] the Symphony skirts the jazz [illegible] rather closely at several points.

The moderato section is unimportant but in the Scherzo there are frenetic pages that contrast sharply with the Epilogue which seemed to me to contain the best writing of the entire Symphony.

Here, there is ethereal music that in the hands of the Boston strings and woodwinds sounds divinely and the section closes softly and gently.

There is little to add to what has already been written of Dr. Koussevitzky's reading of such a staple as the Beethoven Seventh Symphony. With full respect for the composer who takes precedence always in Dr Koussevitzky's hands, the conductor led the orchestra through a performance of incandescence. The opening movement was life itself and the Presto moved bouncingly and bubbling along with a lilt and a happy-go-lucky air.

The audience was enthusiastic and greeted Dr. Koussevitzky with an ovation that was matched at the conclusion of the concert.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Dr. Koussevitzky has decided to dispose of the American pieces of the year (or most of them) in two consecutive programs, calling the whole an American music festival. In it 10 living composers are represented by as many works, each of which is either having its first performance in the course of the festival or was given its first public performance by Dr. Koussevitzky in some previous season.

The first of these programs was heard yesterday afternoon. Proceedings began with Henry Cowell's Hymn and Fuguing Tune No. 2, and continued with William Schuman's American Festival Overture. The next number, Howard Hanson's Piano Concerto in G major, had its first performance yesterday, with the composer conducting and Rudolf Firkusny as soloist. After intermission came another premiere, that of Lukas Foss' Recordare, also with the composer at the helm, and the Third Symphony of Walter Piston brought the end.

The music of Mr. Cowell made a pleasant and appropriate beginning. It is scored for strings alone and there is a conscious suggestion of Colonial music in general and of Boston's William Billings in particular. Mr. Schuman's Overture is brash and breezy. The suggestion here is of the bustling, and urban present.

Not before had Mr. Hanson attempted a piano concerto and he didn't seem to get the feel of either the form or the medium. This is more a work for orchestra with a prominent piano part than a concerto in the modern acceptance of the term. The music has agreeable moments and is also reminiscent. Mr. Hanson has never striven to be strictly contemporaneous, and so he reminds you of this or that master of the late 19th or early 20th century. Mr. Firkusny acquitted himself well of a none too grateful task. I suspect that other pianists will not try too hard to get this piece away from him.

It might have been easier to get the hang of Mr. Foss' Recordare if it had come after so much that was new or comparatively unfamiliar. The general mood is tragic, with a stormy (and at times slightly jazzy) middle section. Its composition was begun on the day that Gandhi died, though the composer disavows any attempt to base the music on the Indian leader's career. When Mr. Piston's Symphony was brought out here a year ago I found little to praise but the workmanship and am pleased to report that it impressed me far more favorably on a second hearing. The first movement still seems on the dry side, and in the main, Mr. Piston's treatment of his ideas is more arresting than the ideas themselves. It was, nevertheless, the piece of the afternoon, and at the end the composer was warmly applauded.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 12th program of the 68th season in Symphony Hall yesterday afternoon. Rudolf Kirkusny, pianist, was soloist, and guest conductors were Howard Hanson and Lukas Foss. The program:

Hymn and Fuguing Tune No. 2 ..Cowell
American Festival Overture.....Shuman
Concerto in G major, Op. 36.....Hanson
Recordare..........................Foss
Symphony No. 3..................Piston

By RUDOLPH ELIE

I was on my way out of Symphony Hall yesterday afternoon when an acquaintance appeared out of the crowd, a puzzled, beaten sort of an expression on his face. "Excuse me for asking," he began, "but am I supposed to like this music? Is it supposed to be good?"

He was referring to the first of two programs of American music which began yesterday and he was expressing, I suspect, the questions that must have crosed the minds of ence. As to whether this music is a very large majority of the audigood or not, I hesitate to say, not because I hold no opinion on the subject but because it is impossible to defend opinions in so small a space—and every single one of yesterday's works needs extended criticism.

As to whether we are supposed to like it, the answer is clearly "no." For the evidence is nearly overwhelming that composers today don't give a hoot about their audiences. They are interested merely in achieving recognition from the other composers in their union, and would sooner be dead than caught by other composers in the act of in the act of deliberately setting out to court the public with music of a sustained melodic content.

I would like to make it clear at this point that I have always been an ardent champion of contemporary music; I thoroughly enjoy a lot of it and think I have a pretty good idea what they are getting at. But yesterday, with five American works bunched on one program, all the tricks of the American idiom so-called were laid bare for all to hear. The corney rhythmic figures (to signify American vigor), the clanking of xylophones (to signify the common touch), the jagged intervals (to signify the wide open spaces), the fugues in dance rhythms (to imply scholarly jollity), the sustained adagios on four or five levels in conventional cadences (to inform you the melodies are there if only you have the ears to them), the violent tensions of the brasses (to signify the restless soul of the nation), the tremendous climaxes of percussion (to indicate the terrific creative drive of America). Tricks, all tricks.

Taken one at a time, you forget or overlook the idiomatic tricks; any one of these pieces without its fellows has value. The Piston, for example, which is clearly head and shoulders above the rest, can make its own way so long as there is nothing else like it on the program to compare it with. The Foss Recordare, too, is probably a better piece than it seemed yesterday for Mr. Foss, alone of the composers represented, has a great melodic gift. But, to be fashionable or, rather, American, he separates an elevated melodic inspiration at beginning and end with a typically disjointed rhythmic groping (to signify groping.) Meanwhile the Cowell is a mild essay in counterpoint based on undistinguished themes effective only so long as they are played by such magnificent strings as Dr. Koussevitzky has, the Shuman Overture is most offensively boisterous, and the Hanson Concerto is so murkily scored you can hear neither piano nor orchestra.

Yesterday's concert, in short, offered a critic's holiday if there ever was one, the complaints ranging from challenging the wisdom of playing all this music during a school holiday with the hall filled with young people to playing it in a bunch at all (for surely there was never anything more inimical to the cause), and from challenging the sound of the piano (which was, as usual, a good eighth of a tone below the orchestra's) to wasting Rudolf Firkusny on a so-so concerto.

It may be added that Mr. Hanson and Mr. Foss conducted their own works and that Mr. Piston was in the audience. It may also be added that Dr. Koussevitzky's sincerity in offering us all this music is not to be questioned; he will certainly be enshrined in the hearts of American composers forever. Next week the Festival continues with works of Sowerby, Barber, Harris, Hill and Copland.

MUSIC

Koussevitzky Conducts K. P. E. Bach, Sibelius and Wagner at Symphony

By CYRUS DURGIN

18

Serge Koussevitzky returned to the conductor's stand of the Boston Symphony Orchestra yesterday, following the annual mid-Western tour and a week's rest. His program begins with the D major Concerto of Karl Philipp Emanuel Bach in the modern orchestration of Maximilian Steinberg: continues with the Seventh Symphony of Jean Sibelius, and ends with four excerpts from the music-dramas of Richard Wagner: The Prelude and Liebestod from "Tristan and Isolde," Siegfried's Funeral Music from "Goetterdaemmerung," and the Prelude and Introduction to Act 3 of "Die Meistersinger von Nuernberg."

All of this is music familiar to Symphony concert-goers of at least a few years experience. The Concerto, by that son of Johann Sebastian Bach who amounted to most in life, is a skilled and ingratiating 18th Century work, somewhere between the concerto grosso and the modern concerto. The arrangement of Steinberg adds the color of woodwinds and horn without blowing the composition up too much beyond its original dimensions or damaging its character as music.

Inclusion of the Silebius Seventh Symphony was doubtless in honor of the 83d birthday of the Finnish composer, which occurred Dec. 8. It was good to hear this compact and distintive one-movement Symphony again. The materials are of the simplest: variations on themes derived from the naked scale of A minor, which is heard at the outset, plus a few simple chords, but all worked up into a sonorous fabric, with many pages of string and brass writing which have the effect of alternately lyrical and dissonant counterpoint. In addition, the Seventh Symphony has a curious mood of finality though it was written nearly 25 years ago.

Not so many years past we were hearing a great deal of Sibelius, and perhaps in the heat of admiration, exaggerated words of praise were written about him. Today we hear much less of him, and beyond a doubt he is under-rated. No matter, for that Great Rectifier, Time, will have the last word. My guess is that Sibelius will be regarded as a remarkable composer with a unique style: perhaps not of the universal greatest who have directly affected the main currents of musical history, but as a northern voice compelling and poetic and absolutely unmistakable.

Mr. Koussevitzky has performed Wagner from time to time but, for the most part sparingly in recent years at least. To devote half a program to King Richard I is unusual for the conductor. There are those still, who object to Wagner excerpts in the concert hall. But in this country the opportunity to hear Wagner in full splendor of a great orchestra is possible only at symphonic concerts in three or four cities, and in this life it is wise to accept what is offered while accepting is good.

The music from the three great music-dramas, yesterday, was richly colored and superbly intense, but for my taste Mr. Koussevitzky plays the "Tristan" and "Siegfried" excerpts too slow, and the same can be said of the beginning of the third act of "Meistersinger."

SPRINGFIELD, MASS.
REPUBLICAN
DEC 26 1948

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LOUISIANA MUSICIAN
RUSTON, LA
DEC. 1948

BOSTON SYMPHONY REHEARSALS ARE BROADCAST

According to an announcement by Mr. Ralph Sims of Radio Station WJBO in Baton Rouge, rehearsals of the Boston Symphony Orchestra, under its renowned conductor, Dr. Serge Koussevitzky, are being broadcast as of Tuesday, November 23, over the coast-to-coast NBC network.

This will be the first time that a major symphony organization and a radio network have joined in broadcasting rehearsals. Dr. Koussevitzky's rehearsals have always been held behind closed doors; but, in this his 25th anniversary and final year as conductor of the Boston Symphony Orchestra, he has agreed to open the rehearsals to a nation-wide radio audience.

The new program, which will be heard on Tuesdays at 1:30 to 2:00 p. m. over WJBO, marks a new association of the National Broadcasting Company and the Boston Symphony, which also will extend to broadcasts from the Berkshire Festival at Tanglewood, Mass., next summer. Broadcasts of the Boston Pops Orchestra will also be presented.

The Boston Symphony rehearsal broadcasts will be entirely unprepared. Koussevitzky will rehearse exactly as he always does, stopping the orchestra, repeating, correcting, and explaining.

The broadcasts are designed to give music lovers and students an opportunity to listen to a great symphony orchestra and conductor at work.

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MISSING
PAGE(S)

Interpreting Music

by SERGE KOUSSEVITZKY

In all ages, artists were prophets of either the rise or downfall of a culture. In the prewar period, leading artists introduced decadence into art before it manifested itself in the social and political life of the postwar period. Decadence in musical interpretation in some countries grew to such proportions that not only were the lights and shadings distorted, but the form itself was lost. At the same time, artists in other countries, also instinctively foreseeing the decline, attempted to straighten the distorted line of classical art.

We have a great deal of evidence, however, that musical performers have a right to interpret compositions freely. They hold that right from the composer. Take Bach, for example. In his works we very often find no nuances. Does it mean that Bach intended to have his compositions played without nuances? Positively no. The great Bach leaves that freedom to the performer. Take the classical concertos by Mozart and Beethoven: we find that cadenzas are very rarely written by the composer, who leaves the freedom of improvisation to the performer. In Wagner's scores, after *Tannhäuser* and *Lohengrin,* we find no exact indication of tempi. Wagner omitted it intentionally, and says in his book on the art of conducting that it is unnecessary to mark the exact tempo, because a talented conductor will find the right tempo anyway and the untalented conductor will never grasp the tempo even if it is printed in the score. For that reason, Wagner marks his tempi in a general way, such as: *Bewegt, Mässig bewegt*, slower, faster, and so on. . . .

Personally, I believe that a composer, when creating a work, transfuses it not only with his musical power, but also with the entire meaning of his life—the essence of his being. That is why we can and we must find a "central line" in the creation of every composer. What is the central line of a composer? It is the meaning of his life and ideals, which he brings to us through the medium of his music.

With Bach, the central line is religion. Bach came to glorify God. And we find in his entire life his praise of God, exaltation of heaven and divinity. Haydn's line is joyfulness, humor, which he wants to share with others. We feel it in every symphony, in every minuetto and allegro. Mozart gives us pure tonal harmony, absolute purity of musical form. If we analyze his creative work, we will find how free Mozart was of any outward influence: he believed in music for the sake of music, sound for sound, beauty for beauty. Let us take Beethoven. His central line is transcendentality: he reflects universal emotion in music. When Beethoven grieves, he grieves with the world; when Beethoven is joyful, it is universal joy; when he feels a tragedy, it is a world tragedy. We can well say that the central line of Beethoven's art is the unifying element of universality. I shall not overburden you by enumerating other composers. But I cannot go by an outstanding figure in musical art—Wagner. The central line of Wagner's art is love and devotion, which we can trace in all his creative work: the love and devotion of Senta in *The Flying Dutchman*, of Elizabeth in *Tannhäuser*, of *King Marke* to Isolde; of Isolde and Kurwenal to Tristan. And so, we can find in the work of each master a central line expressed in sound.

Here emerges the truth of interpretative art. When the artist-interpreter is able to perceive the inner meaning, the central line, of a composition, he will find in himself the right and illuminating emotion to perform it. It may not be difficult to trace externally the central line, because there exists a vast literature of the life

CONCERTS AT THE INSTITUTE

(continued from page 8)

James Abresch

Dean Dixon

wrote: "A virtuoso conductor—a musician who feels deeply his mission, who interprets with flaming temperament and communicative power." And one prescient reviewer inquired, "Is it rash to predict that the season of 1924-1925 will be a brilliant one?"

Last month, at the age of seventy-five, Dr. Koussevitzky gave every evidence that his musical genius remains undiminished. In this "one concert he achieved," according to the Boston *Herald*, the "apothesis of all the triumphs he has ever attained."

America's foremost conducter, whose record has never been equalled in "time or quality," tendered his resignation last spring, to take effect at the end of the current season. There is, however, some consolation in knowing that he will appear with the Orchestra from time to time as special guest conductor. He will also continue, as director of the Berkshire Music Center, to "serve the great educational and cultural cause radiating from Tanglewood. . . ." Dr. Koussevitzky will be succeeded in his post by Charles Münch, who comes from the Paris Conservatory Orchestra with an illustrious career to commend him

Brooklyn audiences are proud to share in the Silver Jubilee Year of the great and beloved leader. They look forward with eagerness to the five concerts scheduled for the season, though their happiness is tinctured by the awareness that they are officially his final ones on the podium of the Academy of Music. On Friday evening, November 12, the Orchestra returns for its annual series in Brooklyn.

Little Orchestra Scores Again

In a blaze of critical acclaim, the Little Orchestra presents its third and fourth concerts of the season. On Tuesday evening, November 16, Richard Tucker will be the featured guest artist. Leading tenor of the Metropolitan Opera, the Brooklyn born singer has a rich, vibrant voice which in dramatic impact, power, and brilliance of texture has been likened to that of Caruso. His debut as Enzo in *La Giaconda* in 1945 won him national fame.

The tenor will sing arias from Haydn's mellifluous *The Seasons* and the martial and triumphant "Sound and Alarm" from Handel's *Judas Maccabeus.* Included in the delightful program of instrumental rarities will be Kaplan's Violin Concerto in G major, the first public performance of the new work by a young American whose music has been familiar, if largely anonymous, through motion pictures. Philip Frank, gifted violinist of the Orchestra, will be the soloist.

Marian Anderson, famous contralto and beloved artist, will lend her great voice to the "fine program-making" of Tuesday evening, November 30. Bach's intricate and delicate "Schlage Doch" and the enchantingly tinted "Ombra Felice" of Mozart will be interpreted anew by a singer who continues to reveal new beauties of voice and musicianship.

A pleasing note of novelty will be introduced by the premiere of Jacob Avshalomoff's Sinfonietta, while D'Indy's infrequently heard Triple Concerto for Piano, Flute, and 'Cello, Liszt's "Jeanne d'Arc au Bücher" and Ravel's "Tombeau de Couperin" will complete the evening's offerings.

Youth Orchestra Offers Tubby the Tuba

On Saturday afternoon, November 27, the young people of the city return to share the first of another series of novel musical adventures with the American Youth Orchestra. Under the direction of Dean Dixon, the gifted ensemble will offer four imaginative concerts,

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Boston Symphony Takes to the Road

[redacted]—Moving a symphony orchestra around the countryside turns out to be one of the more complicated operations if the events of this afternoon and evening are any criterion, and I gather they are.

We—which is to say the 110 men of the Boston Symphony Orchestra, their baggage master, librarian, managers, assistant managers and I—took off from South Station this afternoon on the first leg of what they call the orchestra's "short circuit." This consists of concerts in Springfield, New York, Washington, Brooklyn and New York again; short, but due to the fact there is travel between each engagement, save the last two, it is considered one of the hard tours.

~~Never Missed Yet~~

On its longer trips the orchestra travels in five sleepers with a dining and baggage car attached, the latter to handle the nearly 200 pieces of baggage the orchestra must carry along with it. Each man in the orchestra has a trunk containing his wardrobe and personal effects; some of them, indeed, have special trunks into which they also cram their instruments as well as their clothing. The bass players' instrument cases are vast wooden boxes so large the men can hang up their evening clothes inside them, to the considerable envy of the others. The envy diminishes rapidly, however, when, as has happened, the concert hall stairways have proved too narrow to allow passage of the crates.

Actually, this is no concern to the bass players, for they have, in the person of Harvey Genereux, the combination baggage master and stage manager, a perfect one on whom to place the responsibility. For Mr. Genereux, who devotes his limited spare time to making conductor's batons for Dr. Koussevitzky (they're only 11 inches long so it doesn't take much time in any case), shoulders the entire burden of seeing to it that the instruments, music, clothes, trunks, stands and other accoutrements of a symphony orchestra on tour arrive on time for a concert.

He's never missed yet and, wonder of wonders, still has to suffer a nervous breakdown. "But there have been plenty of close calls," he added, tapping on a wooden trunk to emphasize his precarious position.

~~Can't Allow Heat~~

"One night," he went on, "our baggage car got lost somewhere between Boston and Providence. It got to be an hour before concert time and I was calling everywhere, but no car. It had left Boston, and wasn't anywhere in between. I kept telling the trainmen it must be in the Providence yards but they insisted it wasn't. So at last I went into the yards myself. It was almost zero and the snow was up to my knees, but I found it, all snowed in."

They managed to get the instruments and clothes to the auditorium 15 minutes before concert time, and the men leaped into their clothes. But when they picked up their instruments to warm them up they were so cold one of the trombonist's lips stuck to the mouthpiece. The concert began on time, but the changing pitch as the instruments warmed up proved a source of amazement to the conductor.

"We can't allow the baggage cars to be warmed," said Mr. Genereux, "as sudden variations in temperature ruin the stringed instruments." More than once he has followed along with his precious baggage car to insure correct and prompt delivery. Once, between Boston and Pittsburgh, he trailed his car through the yards at Springfield, Albany, Syracuse and Buffalo to get it on the right line, only to discover a sudden shift had started it back to Syracuse. He realized it in time to re-route it correctly.

F~~orgot Trousers~~

But the baggage car isn't his only worry. Despite the alertness of the musicians on tour, they frequently forget their keys, so he has both a master key and a claw hammer, in case the master doesn't work. He knows the clothes size of all the musicians so that if one forgets a coat, he knows who has an extra the same size. Even Conductor Muench forgot his vest one night. One of the musicians sacrificed his and sneaked in to cover him up. Sir Thomas Beecham one night, forgot his trousers. Being on the portly side this created a terrible predicament, but slicing a few pleats on one of the musician's trousers did the trick.

While Mr. Genereux wrestles with trainmen, baggage men, express men and lumpers, the men of the orchestra ride serene in their five sleepers with more important matters on their mind. A poker game that has been going on for nearly 68 years occupies the attention of some; a bridge game that has found Concertmaster Richard Burgin the champion for many years occupies others, while naps, conversations, and a singular French game known as "pelot" occupies still others.

"Look at them," said Mr. Genereux, "You'd think I didn't have a [illegible] on my mind."

(Continued)

MUSIC

Symphony Concert

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Ode in Three Parts
Capriccio for Piano and Orchestra
Concerto in D for String Orchestra
Orpheus

By RUDOLPH ELIE

There is no greater privilege for a musical audience than being present at a concert of the music of Igor Stravinsky conducted by Igor Stravinsky. It is an event to be treasured in the mind for all days to come, to be recalled with increasing valuation, to be handed down to the younger generations with devotion.

For Igor Stravinsky is one of the two greatest living composers, perhaps one of the greatest of all time and without question the dominating musical figure of the first half of the 20th century. Of all the composers who have lived and worked and made their careers in these years of collapsing values in every field, only he and Serge Prokofieff have followed through. Only he and Serge Prokofieff have had the creative force to survive, to grow, to achieve with each new work a greater stature.

There was little on yesterday's program that proved difficult. On the contrary, save for some obscure passages in the Ode and some seemingly tedious passages in Orpheus (tedious, at least, without the ballet), it was music of marvelous immediacy, and it held the attention of the appreciative audience throughout. Of all the works the Concerto for String Orchestra seemed to me the most thoroughly enjoyable. The first movement has a spontaneity and a tang that proves irresistible as it surges forward, pausing only to register some astounding rhythmical effects. The slow movement seems to me the most beautiful melody Mr. Stravinsky has ever composed and the very substance and model of contemporary melodic thinking. And the work comes to a close with a volatile rondo that calls upon every resource of string coloration. Predictions are hardly discreet in this particular field, but this work, it is safe to say, smacks of immortality.

In the performance of the familiar Capriccio for piano and orchestra, Soulima Stravinsky, son of the composer, made his first appearance here. Almost a dead ringer for his father, the 33-year-old pianist made a very [illegible] impression and it would be interesting to hear him in another work. For while his must be considered the authoritative performance, it was indeed a good deal less exciting than we have often heard before. As a matter of fact, since Mr. Stravinsky has a horror of the emotional in performance, the entire program in the hands of another conductor might have been more telling. Yet it could not have been neater or more informed with rhythmic definition. Bent [illegible] his music stand, his incredibly long arms in shoulder-high extension, he carved the most illustrative beats in the air, underlining them with expressive cues to the various orchestral choirs and graceful movements of his diminutive body. He captivated everyone with his manner of half running onto and off the stage, too, but it was his music rather than his conducting that spoke for him. And it is to be doubted if anyone in the hall wasn't aware that that voice is for all time.

Interpreting Music

by SERGE KOUSSEVITZKY

IN ALL AGES, ARTISTS WERE PROPHETS OF either the rise or downfall of a culture. In the prewar period, leading artists introduced decadence into art before it manifested itself in the social and political life of the postwar period. Decadence in musical interpretation in some countries grew to such proportions that not only were the lights and shadings distorted, but the form itself was lost. At the same time, artists in other countries, also instinctively foreseeing the decline, attempted to straighten the distorted line of classical art.

We have a great deal of evidence, however, that musical performers have a right to interpret compositions freely. They hold that right from the composer. Take Bach, for example. In his works we very often find no nuances. Does it mean that Bach intended to have his compositions played without nuances? Positively no. The great Bach leaves that freedom to the performer. Take the classical concertos by Mozart and Beethoven: we find that cadenzas are very rarely written by the composer, who leaves the freedom of improvisation to the performer. In Wagner's scores, after *Tannhäuser* and *Lohengrin*, we find no exact indication of tempi. Wagner omitted it intentionally, and says in his book on the art of conducting that it is unnecessary to mark the exact tempo, because a talented conductor will find the right tempo anyway and the untalented conductor will never grasp the tempo even if it is printed in the score. For that reason, Wagner marks his tempi in a general way, such as: [illegible] *Massig bewegt*, slower, faster, and so on. . . .

Personally, I believe that a composer, when creating a work, transfuses it not only with his musical power, but also with the entire meaning of his life—the essence of his being. That is why we can and we must find a "central line" in the creation of every composer. What is the central line of a composer? It is the meaning of his life and ideals, which he brings to us through the medium of his music.

With Bach, the central line is religion. Bach came to glorify God. And we find in his entire life his praise of God, exaltation of heaven and divinity. Haydn's line is joyfulness, humor, which he wants to share with others. We feel it in every symphony, in every minuetto and allegro. Mozart gives us pure tonal harmony, absolute purity of musical form. If we analyze his creative work, we will find how free Mozart was of any outward influence: he believed in music for the sake of music, sound for sound, beauty for beauty. Let us take Beethoven. His central line is transcendentality: he reflects universal emotion in music. When Beethoven grieves, he grieves with the world; when Beethoven is joyful, it is universal joy; when he feels a tragedy, it is a world tragedy. We can well say that the central line of Beethoven's art is the unifying element of universality. I shall not overburden you by enumerating other composers. But I cannot go by an outstanding figure in musical art—Wagner. The central line of Wagner's art is love and devotion, which we can trace in all his creative work: the love and devotion of Senta in *The Flying Dutchman*, of Elizabeth in *Tannhäuser*, of *King Marke* to Isolde; of Isolde and Kurwenal to Tristan. And so, we can find in the work of each master a central line expressed in sound.

Here emerges the truth of interpretative art. When the artist-interpreter is able to perceive the inner meaning, the central line, of a composition, he will find in himself the right and illuminating emotion to perform it. It may not be difficult to trace externally the central line, because there exists a vast literature of the life

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CONCERTS AT THE INSTITUTE

(continued from page 8)

James Abresch

Dean Dixon

wrote: "A virtuoso conductor—a musician who feels deeply his mission, who interprets with flaming temperament and communicative power." And one prescient reviewer inquired, "Is it rash to predict that the season of 1924-1925 will be a brilliant one?"

Last month, at the age of seventy-five, Dr. Koussevitzky gave every evidence that his musical genius remains undiminished. In this "one concert he achieved," according to the Boston *Herald*, the "apothesis of all the triumphs he has ever attained."

America's foremost conducter, whose record has never been equalled in "time or quality," tendered his resignation last spring, to take effect at the end of the current season. There is, however, some consolation in knowing that he will appear with the Orchestra from time to time as special guest conductor. He will also continue, as director of the Berkshire Music Center, to "serve the great educational and cultural cause radiating from Tanglewood. . . ." Dr. Koussevitzky will be succeeded in his post by Charles Münch, who comes from the Paris Conservatory Orchestra with an illustrious career to commend him.

Brooklyn audiences are proud to share in the Silver Jubilee Year of the great and beloved leader. They look forward with eagerness to the five concerts scheduled for the season, though their happiness is tinctured by the awareness that they are officially his final ones on the podium of the Academy of Music. On Friday evening, November 12, the Orchestra returns for its annual series in Brooklyn.

Little Orchestra Scores Again

In a blaze of critical acclaim, the Little Orchestra presents its third and fourth concerts of the season. On Tuesday evening, November 16, Richard Tucker will be the featured guest artist. Leading tenor of the Metropolitan Opera, the Brooklyn born singer has a rich, vibrant voice which in dramatic impact, power, and brilliance of texture has been likened to that of Caruso. His debut as Enzo in *La Giaconda* in 1945 won him national fame.

The tenor will sing arias from Haydn's mellifluous *The Seasons* and the martial and triumphant "Sound and Alarm" from Handel's *Judas Maccabeus*. Included in the delightful program of instrumental rarities will be Kaplan's Violin Concerto in G major, the first public performance of the new work by a young American whose music has been familiar, if largely anonymous, through motion pictures. Philip Frank, gifted violinist of the Orchestra, will be the soloist.

Marian Anderson, famous contralto and beloved artist, will lend her great voice to the "fine program-making" of Tuesday evening, November 30. Bach's intricate and delicate "Schlage Doch" and the enchantingly tinted "Ombra Felice" of Mozart will be interpreted anew by a singer who continues to reveal new beauties of voice and musicianship.

A pleasing note of novelty will be introduced by the premiere of Jacob Avshalomoff's Sinfonietta, while D'Indy's infrequently heard Triple Concerto for Piano, Flute, and 'Cello, Liszt's "Jeanne d'Arc au Bûcher" and Ravel's "Tombeau de Couperin" will complete the evening's offerings.

Youth Orchestra Offers Tubby the Tuba

On Saturday afternoon, November 27, the young people of the city return to share the first of another series of novel musical adventures with the American Youth Orchestra. Under the direction of Dean Dixon, the gifted ensemble will offer four imaginative concerts,

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Boston Symphony Takes to the Road

~~[illegible]~~—Moving a symphony orchestra around the countryside turns out to be one of the more complicated operations if the events of this afternoon and evening are any criterion, and I gather they are.

We—which is to say the 110 men of the Boston Symphony Orchestra, their baggage master, librarian, managers, assistant managers and I—took off from South Station this afternoon on the first leg of what they call the orchestra's "short circuit." This consists of concerts in Springfield, New York, Washington, Brooklyn and New York again; short, but due to the fact there is travel between each engagement, save the last two, it is considered one of the hard tours.

~~Never Missed Yet~~

On its longer trips the orchestra travels in five sleepers with a dining and baggage car attached, the latter to handle the nearly 200 pieces of baggage the orchestra must carry along with it. Each man in the orchestra has a trunk containing his wardrobe and personal effects; some of them, indeed, have special trunks into which they also cram their instruments as well as their clothing. The bass players' instrument cases are vast wooden boxes so large the men can hang up their evening clothes inside them, to the considerable envy of the others. The envy diminishes rapidly, however, when, as has happened, the concert hall stairways have proved too narrow to allow passage of the crates.

Actually, this is no concern to the bass players, for they have, in the person of Harvey Genereux, the combination baggage master and stage manager, a perfect one on whom to place the responsibility. For Mr. Genereux, who devotes his limited spare time to making conductor's batons for Dr. Koussevitzky (they're only 11 inches long so it doesn't take much time in any case), shoulders the entire burden of seeing to it that the instruments, music, clothes, trunks, stands and other accoutrements of a symphony orchestra on tour arrive on time for a concert.

He's never missed yet and, wonder of wonders, still has to suffer a nervous breakdown. "But there have been plenty of close calls," he added, tapping on a wooden trunk to emphasize his precarious position.

~~Can't Allow Heat~~

"One night," he went on, "our baggage car got lost somewhere between Boston and Providence. It got to be an hour before concert time and I was calling everywhere, but no car. It had left Boston, and wasn't anywhere in between. I kept telling the trainmen it must be in the Providence yards but they insisted it wasn't. So at last I went into the yards myself. It was almost zero and the snow was up to my knees, but I found it, all snowed in."

They managed to get the instruments and clothes to the auditorium 15 minutes before concert time, and the men leaped into their clothes. But when they picked up their instruments to warm them up they were so cold one of the trombonist's lips stuck to the mouthpiece. The concert began on time, but the changing pitch as the instruments warmed up proved a source of amazement to the conductor.

"We can't allow the baggage cars to be warmed," said Mr. Genereux, "as sudden variations in temperature ruin the stringed instruments." More than once he has followed along with his precious baggage car to insure correct and prompt delivery. Once, between Boston and Pittsburgh, he trailed his car through the yards at Springfield, Albany, Syracuse and Buffalo to get it on the right line, only to discover a sudden shift had started it back to Syracuse. He realized it in time to re-route it correctly.

~~Forgot Trousers~~

But the baggage car isn't his only worry. Despite the alertness of the musicians on tour, they frequently forget their keys, so he has both a master key and a claw hammer, in case the master doesn't work. He knows the clothes size of all the musicians so that if one forgets a coat, he knows who has an extra the same size. Even Conductor Muench forgot his vest one night. One of the musicians sacrificed his and sneaked in to cover him up. Sir Thomas Beecham one night, forgot his trousers. Being on the portly side this created a terrible predicament, but slicing a few pleats on one of the musician's trousers did the trick.

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(Continued)

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PITTSBURGH, PA.

and activity of every composer, especially those belonging to history. It is not difficult for a musician to analyze a score externally, to determine its form, its melodic and harmonic plan, and entire structure. But this only takes us halfway; this is only the surface part of the central line, which will give us no true understanding of the depth and emotion of this or the other work or composer. The most important part is that which can neither be read nor learned; it rests in the interpreter himself, in his own emotions, depth, and feeling.

Today we often hear "musical authorities" declare, when discussing a performance, "Let music speak for itself." That up-to-date motto is dangerous, because it paves the way for mediocre performers to come and accurately play over a composition from beginning to end, claiming that they "let the music speak for itself." That argument is also not correct because a talented artist, no matter how accurately he follows the markings in the score, renders the composition through his own prism, his own perception of the score, his own temperament and emotion. And the deeper the emotion of the interpreter, the greater and more vivid the performance.

A perfect interpretation may have two different aspects, equally faithful to the score of the composer. One may be called mechanically perfect, the other organically perfect. The first gives the beauty of mathematical balance, symmetry, and clarity; the second is the indivisible, living, pulsating *élan vital* of the composition. One aims to present beautified surface or reflection of the composition. In the other, the composition—its central idea—lives as a reality. One may be compared to a perfectly symmetrical building; the other to a great Gothic cathedral, with its partly asymmetrical yet organic order of unity. One is always enjoyable, pleasant and delightful, but remains, like a beautiful scene, external to the listener. The other takes and carries him with the *élan vital* of the work, merges him with the reality of the central meaning, makes him co-live and co-experience the *élan vital* of the composition. Like a mystic experience, the organic interpretation puts the listener in direct touch with the absolute reality hidden in the great work.

(Reprinted with permission from the August 1948 issue of the Atlantic Monthly.)

Concerts
AT THE INSTITUTE

Mariemma

Major Concerts

Isaac Stern is a violinist of unassuming manner and formidable technical prowess. But he is more than a wizard of the bow. He is a superb artist whose remarkable virtuosity is a vehicle for his mature musical expression. "A virtuoso but a musician," is how one critic described that rare combination, while Virgil Thomson pronounced him "one of the world's master fiddle players."

At twenty-eight the brilliant young American is a major musical figure. The only top-flight violinist to be trained exclusively in this country, he has performed with every important symphony orchestra, touring the land for many seasons and playing a leading part in the Berkshire Symphonic Festivals at Tanglewood. Last year, reversing a time-honored tradition, Stern crossed the Atlantic to conquer Europe, where he received overwhelming ovations in every country.

Brought up in San Francisco, he showed little musical genius in his early childhood. Like many another boy, he reluctantly took piano lessons but preferred baseball. Nevertheless

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SPRINGFIELD, MASS.
REPUBLICAN

JAN 2 - 1949

BOSTON SYMPHONY TICKETS FORMERLY BOUGHT AT AUCTION

Over 800,000 Patrons Heard Famed Organization In Last Year

It has not always been as easy to purchase tickets to a concert by the Boston Symphony Orchestra, let alone one conducted by Serge Koussevitzky, as it is for their Springfield appearance Tuesday evening, January 11. For a time in Boston such tickets were auctioned off to the highest bidder. Even today, few eventualities might give an "outsider" access to a seat.

Overflow Concert

Nor is this situation true in Boston alone. In New York last season, the orchestra was forced to stage an "overflow" concert to accommodate a few of the many disappointed ticket applicants. Even in Providence, where the orchestra performs in the Metropolitan movie theater (acoustically said to be inferior to the Springfield Auditorium), concerts are sold out several weeks in advance.

In the early days, subscription tickets were sold at auction from the stage at Symphony Hall, where an oversized seating plan was displayed. Boston's socialtes, and more avid music lovers would contend hotly for some favored location, and sometimes run up the bids to a fantastic figure in their frantic efforts to keep certain seats in the family.

Eventually the auctions were abandoned, and subscribers were afforded the privilege of renewing their same seats from year to year. The result of this is that certain locations are kept in one family and handed down from generation to generation. Some patrons have heard the Boston Symphony Orchestra under each of its conductors. However, since the first conductor, Sir George Henschel, led the orchestra in 1884, that list has dwindled down to a very select few.

To give some idea of the magnitude of its collective audience, figures compiled recently show that during the last year the Boston Symphony was heard by more than 800,000 people. Of that number, 300,000 attended its 109 winter concerts, the balance being proportioned among six youth concerts, 58 Pop concerts, 21 Esplanade concerts and 14 Berkshire Festival concerts. Boston Symphony fans really take their orchestra seriously, so much so that even the Boston subway system includes a stop called "Symphony Station."

MUSIC
Symphony Concert

The Boston Symphony Orchestra, Eleazar de Carvalho conducting, gave the 16th program of the 68th season in Symphony Hall yesterday afternoon. Oscar Borgerth, violinist, was the soloist. The program:

Symphony No. 4, Op. 48 ... Glazounoff
Fantasia de movimentos mixtos ... Villa-Lobos
Iberia Suite (orch. Arbos) ... Albeniz

By RUDOLPH ELIE

Eleazar de Carvalho, who yesterday began the first of two nonconsecutive guest appearances with the orchestra is a very welcome addition to our stable of guest conductors. He brings with him a warmhearted, glowing, devoted sort of a personality combined with a most accomplished (though easy-looking) technique, and I find him a great pleasure both to watch and to listen to.

He seems to me one of the most natural conductors at work today, conducting as if it were the most uncomplicated profession in the world. He never seems to be caught off base either in a cue or in the pattern of his beat, nor does he ever seem to be riding the orchestra's momentum though whether he actually does or not only the musicians under him could tell.

In any case there are few conductors with Mr. Carvalho's almost feline grace of movement. He doesn't use a stick (or a score either, for that matter though how he ever commits to memory so devilish a piece as the Villa Lobos is beyond me) and is in consequence entirely liberated to choreograph, so to speak, the phrases and the nuances with his hands. Like the music itself, his hands are never at rest save in the more strongly rhythmed passages. Then he keeps his hands close in front of his vest, a device that adds vitality and movement to the rhythms. For the rest his hands are in constant motion, now serenely graceful, again tense and impassioned.

Occasionally he seems to err just a little in matters of taste. He correctly sized up the Glazounoff Symphony as a pretty minor piece of work and so devoted most of his interpretative attention to underlining its charm and bringing out the trivial elegances of its textures, but in the closing moment, with a natural desire to finish with a bang, he whipped it up a little untowardly. He is, however, neither a French schoolmaster nor a Prussian drill master nor even a German classicist but hot-blooded Latin from Brazil, and his point of view is interesting and refreshing and good.

There is some talk in the program to the effect that Villa Lobos lost the last movement of his Fantasy for Violin and Orchestra in Paris and had to write another. It is very much to be regretted that he did not lose the first as well. For here we have some of the most ungrateful music ever composed for the violin. It is subtitled "torment." and torment it certainly is. But with the second movement the situation radically changes for in this portrait of serenity and in the following picture of contentment we have music of great strength and often of great beauty. It is at once exotic and evocative, moving and impassioned. It is never exactly easy listening, but I found it well worth the extra attention required.

To perform this difficult work we were priviledged to hear one of Mr. de Carvalho's compatriots, a mild, scholarly looking violinist named Oscar Borgerth whose playing was anything but mild or scholarly. It is nearly impossible to appraise an artist being heard for the first time here with the orchestra, especially in so fierce a piece as Villa Lobos'. Yet I would unhesitatingly say that Mr. Borgerth is clearly an extremely advanced musician possessed of a transcendent technique and a most musical approach. It would be interesting to hear him either in solo or in a more familiar concerto.

The concert came to an end on a lighter note with Albeniz' "Iberia" Suite as arranged for orchestra. It is a good deal more earthy than Debussy's Iberia of recent hearing but it is colorful and sensuous and good fun. And, of course, it found Mr. de Carvalho and the orchestra in the vein. Next week Igor Stravinsky returns, this time with his son Soulima as piano soloist in an all-Stravinsky program.

HARTFORD, CONN.
TIMES

[illegible] - 1949

Boston Symphony Plays Hanson Work in Festival

Special to The Hartford Times

Boston—It is an ambitious and interesting but not altogether satisfying series of works that has been chosen for the first of two programs in the American Musical Festival being performed by the Boston Symphony this week and next.

The major pieces selected by Mr. Koussevitzky include Howard Hanson's Concerto in G major for pianoforte and orchestra, and Walter Piston's Symphony No. 3.

Mr. Hanson's concerto, performed last night for the first time and conducted by the composer, was, despite its four movements, fairly short and limited in material. It contained, however, a coherence and restraint refreshing in modern music.

Mr. Hanson has told us that in this piece he would present an effort towards lyricism in contrast to the popular percussive affectations of the day. In this direction he is quite successful. The second movement is energetic, though not noisy, and the first ends in a delicate, careful series of piano notes that to us were intensely moving, spoiled only by the fidgeting of the audience.

* * *

RUDOLPH FIRKUSNY, the soloist, played with understanding and feeling for the score, the only possible criticism of his performance being one or two slightly uneven chords. The audience reacted well to him, though they did not perhaps give the concerto itself the applause it deserves.

Mr. Piston's Third Symphony is the other ambitious work on the program and it runs a rather distant second in attractiveness to Mr. Hanson's concerto. The greatest loss here occurs when the delightful, almost pastoral, melody of the second movement is suddenly lost in a storm of trumpets, kettledrums, and xylophones.

The third and fourth movements, ambitious and noisy, stand out only for their ingenuity which is at times remarkable enough to stimulate some interest.

The minor works on the program include Henry Cowell's Hymn and Fuguing Tune Number 2 for string orchestra. It gives an impression close to that of vocal works of early American tune writers.

* * *

WILLIAM SCHUMAN'S American Festival Overture seems a fairly commonplace work, though its heterogeneous clamor, suggesting in an eerie way the life and noise of the city, was undoubtedly less hackneyed when it was written in 1939 than now. Its tone reminded us somehow of Gershwin gone a little pretentious.

Recordare by Lukas Foss was again unmoving and too broken to produce any coherent effects. Although it was well enough conducted by its composer on this, the first of its performances.

Though the idea of the series of concerts of modern American music appears at first laudable enough, one wonders after hearing the first of them whether the ordinary listener, steeped in the more modern classics, will be able to take the bluntness and cold, mechanised ingenuity which seems to be their mark. Be it a weakness or otherwise, the average concert-goer is used to a little more warmth than he can find in these contrivances.—W.B.Jr.

PORTLAND, ME.
SUNDAY TELEGRAM

JAN 2 - 1949

The other is a real collector's item, a 12-inch recording of Serge Koussevitzky's Concerto in F Minor, Op. 3, with the composer himself playing the double bass to the piano accompaniment of Pierre Luboshutz of the piano team of Luboshutz and Nemenoff. The recording was made in 1929 and is not currently available to the public. Victor selected it as a tribute to Doctor Koussevitzky whose 25th year with the Boston Symphony is being observed.

Victor's new recordings in the popular field include one album which I'm afraid I don't enjoy and I shan't pretend to be sorry, either. It is Be-bop and contains four 10-inchers by Dizzy Gillespie, Coleman Hawkins, Kenny Clarke and Lucky Thompson, and their respective crews. It may be good, bad or indifferent, I wouldn't know. If you're interested, try it, but I think I'll get Uncle Hezzie to try and swap my album for a pound of butter.

More to universal liking however is Dennis Day singing Ave Maria and Bless This House, well done and timely, with the latter even better than the first. The Six Fat Dutchmen have a nice platter in Linda Polka and The Owl Waltz. These feature the accordion

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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
JAN 2 - 1949

Koussevitzky Continues American Festival

Serge Koussevitzky's Boston Symphony Orchestra programs of Friday and last night in Boston, at which Dr. Howard Hanson was guest conductor in the premiere of his Concerto for Piano and Orchestra, with Rudolf Firnusky as soloist, were in the nature of an American Festival, which continues with two concerts for the next weekend, and two concerts in Carnegie Hall, New York, Jan. 12 and 15.

From his first season in the United States Kousevitzky has devoted himself to the discovery and performance of significant American music, in some cases by composers then unknown in symphony concerts. He also has commissioned works through the Koussevitzky Music Foundation, established in 1942, the Hanson Concerto being one of these.

In his current Festival Koussevitzky includes works by composers, most of them familiar to Rochester audiences also by reason of the Eastman School's own Festivals of American music, including Henry Cowell, William Schuman, Lukas Foss, Walter Piston, Leo Sowerby, Samuel Barber, Roy Harris, Edward Burlingame Hill and Aaron Copland.

and activity of every composer, especially those belonging to history. It is not difficult for a musician to analyze a score externally, to determine its form, its melodic and harmonic plan, and entire structure. But this only takes us halfway; this is only the surface part of the central line, which will give us no true understanding of the depth and emotion of this or the other work or composer. The most important part is that which can neither be read nor learned; it rests in the interpreter himself, in his own emotions, depth, and feeling.

Today we often hear "musical authorities" declare, when discussing a performance, "Let music speak for itself." That up-to-date motto is dangerous, because it paves the way for mediocre performers to come and accurately play over a composition from beginning to end, claiming that they "let the music speak for itself." That argument is also not correct because a talented artist, no matter how accurately he follows the markings in the score, renders the composition through his own prism, his own perception of the score, his own temperament and emotion. And the deeper the emotion of the interpreter, the greater and more vivid the performance.

A perfect interpretation may have two different aspects, equally faithful to the score of the composer. One may be called mechanically perfect, the other organically perfect. The first gives the beauty of mathematical balance, symmetry, and clarity; the second is the indivisible, living, pulsating *élan vital* of the composition. One aims to present beautified surface or reflection of the composition. In the other, the composition—its central idea—lives as a reality. One may be compared to a perfectly symmetrical building; the other to a great Gothic cathedral, with its partly asymmetrical yet organic order of unity. One is always enjoyable, pleasant and delightful, but remains, like a beautiful scene, external to the listener. The other takes and carries him with the *élan vital* of the work, merges him with the reality of the central meaning, makes him co-live and co-experience the *élan vital* of the composition. Like a mystic experience, the organic interpretation puts the listener in direct touch with the absolute reality hidden in the great work.

(Reprinted with permission from the August 1948 issue of the Atlantic Monthly.*)*

Concerts
AT THE INSTITUTE

Mariemma

Major Concerts

Isaac Stern is a violinist of unassuming manner and formidable technical prowess. But he is more than a wizard of the bow. He is a superb artist whose remarkable virtuosity is a vehicle for his mature musical expression. "A virtuoso but a musician," is how one critic described that rare combination, while Virgil Thomson pronounced him "one of the world's master fiddle players."

At twenty-eight the brilliant young American is a major musical figure. The only top-flight violinist to be trained exclusively in this country, he has performed with every important symphony orchestra, touring the land for many seasons and playing a leading part in the Berkshire Symphonic Festivals at Tanglewood. Last year, reversing a time-honored tradition, Stern crossed the Atlantic to conquer Europe, where he received overwhelming ovations in every country.

Brought up in San Francisco, he showed little musical genius in his early childhood. Like many another boy, he reluctantly took piano lessons but preferred baseball. Nevertheless

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[illegible] MASS.

JAN 2 [illegible]

BOSTON SYMPHONY TICKETS FORMERLY BOUGHT AT AUCTION

Over 800,000 Patrons Heard Famed Organization In Last Year

It has not always been as easy to purchase tickets to a concert by the Boston Symphony Orchestra, let alone one conducted by Serge Koussevitzky, as it is for their Springfield appearance Tuesday evening, January 11. For a time in Boston such tickets were auctioned off to the highest bidder. Even today, few eventualities might give an "outsider" access to a seat.

Overflow Concert

Nor is this situation true in Boston alone. In New York last season, the orchestra was forced to stage an "overflow" concert to accommodate a few of the many disappointed ticket applicants. Even in Providence, where the orchestra performs in the Metropolitan movie theater (acoustically said to be inferior to the Springfield Auditorium), concerts are sold out several weeks in advance.

In the early days, subscription tickets were sold at auction from the stage at Symphony Hall, where an oversized seating plan was displayed. Boston's socialites, and more avid music lovers would contend hotly for some favored location, and sometimes run up the bids to a fantastic figure in their frantic efforts to keep certain seats in the family.

Eventually the auctions were abandoned, and subscribers were afforded the privilege of renewing their same seats from year to year. The result of this is that certain locations are kept in one family and handed down from generation to generation. Some patrons have heard the Boston Symphony Orchestra under each of its conductors. However, since the first conductor, Sir George Henschel, led the orchestra in 1884, that list has dwindled down to a very select few.

To give some idea of the magnitude of its collective audience, figures compiled recently show that during the last year the Boston Symphony was heard by more than 800,000 people. Of that number, 200,000 attended its 109 winter concerts, the balance being proportioned among six youth concerts, 58 Pop concerts, 21 Esplanade concerts and 14 Berkshire Festival concerts. Boston Symphony fans really take their orchestra seriously, so much so that even the Boston subway system includes a stop called "Symphony Station."

MUSIC
Symphony Concert

The Boston Symphony Orchestra, Eleazar de Carvalho conducting, gave the 16th program of the 68th season in Symphony Hall yesterday afternoon. Oscar Borgerth, violinist, was the soloist. The programme: [illegible] Symphony No. 6, C [illegible] Glazounoff Fantasia de [illegible] Villa-Lobos [illegible] Suite (orch. Arbos) ... Albeniz

By RUDOLPH ELIE

Eleazar de Carvalho, who yesterday began the first of two nonconsecutive guest appearances with the orchestra is a very welcome addition to our stable of guest conductors. He brings with him a warmhearted, glowing, devoted sort of a personality combined with a most accomplished (though easy-looking) technique, and I find him a great pleasure both to watch and to listen to.

He seems to me one of the most natural conductors at work today, conducting as if it were the most uncomplicated profession in the world. He never seems to be caught off base either in a cue or in the pattern of his beat, nor does he ever seem to be riding the orchestra's momentum though whether he actually does or not only the musicians under him could tell.

In any case there are few conductors with Mr. Carvalho's almost feline grace of movement. He doesn't use a stick (or a score either, for that matter though how he ever commits to memory so devilish a piece as the Villa Lobos is beyond me) and is in consequence entirely liberated to choreograph, so to speak, the phrases and the nuances with his hands. Like the music itself, his hands are never at rest save in the more strongly rhythmed passages. Then he keeps his hands close in front of his vest, a device that adds vitality and movement to the rhythms. For the rest his hands are in constant motion, now serenely graceful, again tense and impassioned.

Occasionally he seems to err just a little in matters of taste. He correctly sized up the Glazounoff Symphony as a pretty minor piece of work and so devoted most of his interpretative attention to underlining its charm and bringing out the trivial elegances of its textures, but in the closing moment, with a natural desire to finish with a bang, he whipped it up a little untowardly. He is, however, neither a French schoolmaster nor a Prussian drill master nor even a German classicist but hot-blooded Latin from Brazil, and his point of view is interesting and refreshing and good.

There is some talk in the program to the effect that Villa Lobos lost the last movement of his Fantasy for Violin and Orchestra in Paris and had to write another. It is very much to be regretted that he did not lose the first as well. For here we have some of the most ungrateful music ever composed for the violin. It is subtitled "torment," and torment it certainly is. But with the second movement the situation radically changes for in this portrait of serenity and in the following picture of contentment we have music of great strength and often of great beauty. It is at once exotic and evocative, moving and impassioned. It is never exactly easy listening, but I found it well worth the extra attention required.

To perform this difficult work we were priviledged to hear one of Mr. de Carvalho's compatriots, a mild, scholarly looking violinist named Oscar Borgerth whose playing was anything but mild or scholarly. It is nearly impossible to appraise an artist being heard for the first time here with the orchestra, especially in so fierce a piece as Villa Lobos'. Yet I would unhesitatingly say that Mr. Borgerth is clearly an extremely advanced musician possessed of a transcendent technique and a most musical approach. It would be interesting to hear him either in solo or in a more familiar concerto.

The concert came to an end on a lighter note with Albeniz' "Iberia" Suite as arranged for orchestra. It is a good deal more earthy than Debussy's Iberia of recent hearing but it is colorful and sensuous and good fun. [illegible] of course, it found Mr. de Car[illegible] and the orchestra in the vein [illegible] Igor Stravinsky returns, [illegible] time with his son Soulima as piano soloist in an all-[illegible] program.

HARTFORD, CONN.
TIMES

[illegible] 1949

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Special to The Hartford Times

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Mr. Hanson's concerto, performed last night for the first time and conducted by the composer, was, despite its four movements, fairly short and limited in material. It contained, however, a coherence and restraint refreshing in modern music.

Mr. Hanson has told us that in this piece he would present an effort towards lyricism in contrast to the popular percussive affectations of the day. In this direction he is quite successful. The second movement is energetic, though not noisy, and the first ends in a delicate, careful series of piano notes that to us were intensely moving, spoiled only by the fidgeting of the audience.

* * *

RUDOLPH FIRKUSNY, the soloist, played with understanding and feeling for the score, the only possible criticism of his performance being one or two slightly uneven chords. The audience reacted well to him, though they did not perhaps give the concerto itself the applause it de[illegible]

Mr. Piston's [illegible] Symphony is the other [illegible] and it runs [illegible] distant second in attractiveness to Mr. [illegible]'s concerto. The greatest loss here occurs when the delightful, almost pastoral, melody of the second movement is suddenly lost in a storm of trumpets, kettledrums, and xylophones.

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The minor works on the program include Henry Cowell's Hymn and Fuguing Tune Number 2 for string orchestra. It gives an impression close to that of vocal works of early American tune writers.

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Recordare by Lukas Foss was again unmoving and too broken to produce any coherent effect. Although it was well enough conducted by its composer on this, the first of its performances.

Though the idea of the series of concerts of modern American music appears at first laudable enough, one wonders after hearing the first program whether the ordinary [illegible] steeped in the more [illegible] will be able to [illegible] and cold, [illegible] which seems [illegible] be it a weakness [illegible] average concert-[illegible] a little more warmth than he can find in these contrivances.—W. B. Jr.

[illegible] ME.
SUNDAY TELEGRAM

JAN 2 - 1949

The other is a real collector's item, a 12-inch recording of Serge Koussevitzky's Concerto in F Minor, Op. 3, with the composer himself playing the double bass to the piano accompaniment of Pierre Luboshutz of the piano team of Luboshutz and Nemenoff. The recording was made in 1929 and is not currently available to the public. Victor selected it as a tribute to Doctor Koussevitzky whose 25th year with the Boston Symphony is being observed.

Victor's new recordings in the popular field include one album which I'm afraid I don't enjoy and I shan't pretend to be sorry, either. It is Be-bop and contains four 10-inchers by Dizzy Gillespie, Coleman Hawkins, Kenny Clarke and Lucky Thompson, and their respective crews. It may be good, bad or indifferent, I wouldn't know. If you're interested, try it, but I think I'll get Uncle Hezzie to try and swap my album for a pound of butter.

More to universal liking however is Dennis Day singing Ave Maria and Bless This House, well done and timely, with the latter even better than the first. The Six Fat Dutchmen have a nice platter in Linda Polka and The Owl Waltz.

[illegible]
DEMOCRAT [illegible]NICLE
JAN 2- [illegible]

Kousseyitzky Continues American Festival

Serge Koussevitzky's Boston Symphony Orchestra programs of Friday and last night in Boston, at which Dr. Howard Hanson was guest conductor in the premiere of his Concerto for Piano and Orchestra, with Rudolf Firnusky as soloist, were in the nature of an American Festival, which continues with two concerts for the next weekend, and two concerts in Carnegie Hall, New York, Jan. 12 and 15.

From his first season in the United States Kousevitzky has devoted himself to the discovery and performance of significant American music, in some cases by composers then unknown in symphony concerts. He also has commissioned works through the Koussevitzky Music Foundation, established in 1942, the Hanson Concerto being one of these.

In his current Festival Kousevitzky includes works by composers, most of them familiar to Rochester audiences also by reason of the Eastman School's own Festivals of American music, including Henry Cowell, William Schuman, Lukas Foss, Walter Piston, Leo Sowerby, Samuel Barber, Roy Harris, Edward Burlingame Hill and Aaron Copland.

SPRINGFIELD, MASS.
REPUBLICAN

JAN 2 - 1949

Dr. Koussevitzky as Patron ~~Of New Mu~~sic in America

Founder of Berkshire Music Center Has Commissioned Many Modern Works, Encouraged Conductors Like Leonard Bernstein and Alexander Leslie

By VICTOR PRAHL

The concert by the Boston Symphony on Tuesday, the 11th, to be given under the auspices of our own orchestra, will be the musical event of the season not only because of the appearance of this famous organization here, all too rarely in recent seasons, but because it will mark the farewell appearance in this community of its distinguished conductor, Dr. Serge Koussevitzky.

During his 24 years as conductor of the Boston orchestra, Dr. Koussevitzky's many musical virtues have long since became familiar to devotees of symphonic music. This is an age of great conductors. With Toscanini, Bruno Walter, Mitropoulos, Szell, Stokowski and Ormandy still wielding the baton, it is only natural that many should have their own preferences. But for catholicity of musical taste and understanding, as a forceful influence in the progress of American music, as an educator, and as the conductor of certain symphonic works, Koussevitzky is unsurpassed by any of these men. His interpretations of the Russian school, particularly those of Tchaikowsky, and of the French school, especially those of Debussy and Ravel, are incomparable. Fortunately, there are recordings of all these scores.

Progress in America

The visionary, the practical idealist, and the educator in Dr. Koussevitzky, were evident in his early pioneering Russian days when he chartered a large boat and took an orchestra of his own on a thousand mile trip down the Volga river to the Caspian sea, stopping along the way to give concerts and bring music to people who had never heard a symphony orchestra. The culmination of this side of his nature was, of course, the founding of the Berkshire Music Center at Tanglewood with its festival of summer concerts.

When the achievement of American music during this decade is recorded, it will be Dr. Koussevitzky more than any other one person who will be found responsible for its progress. Some native composers who have received commissions from him are Aaron Copland, Samuel Barber, Walter Piston, David Diamond, Roy Harris, Howard Hanson, Randall Thompson and William Schumann.

His patronage has not been confined to American composers, but Bartok, Milhaud, Honegger, Prokofieff and Stravinsky are but a few of the others who have benefited by his patronage in the matter of commissions and performances. And as for the champions of Shostakovich in this country, none have been more ardent and perservering than Dr. Koussevitzky.

Some 80 new American compositions have been heard under his conductorship, not to mention his numerous performances of works previously written by American composers. Dr. Koussevitzky is the last to acclaim all of these new works masterpieces, but well aware of the fact that creative music does not flourish in isolation, he has fanned the flame where he saw fit, by performances and with the encouragement of actual aid to those he considered most talented.

New Compostions

An enthusiastic public greeted the substantial new symphony by Walter Piston at Tanglewood last summer. as well as the more fragile but equally beautiful work by Darius Milhaud. And still a larger public will be grateful for the arresting "Concerto for Orchestra" by Bela Bartok. Masterpieces or not, they will enrich considerably the symphonic repertoire, and all three are certainly of more than passing interest. But for Dr. Koussevitzky, they might have gone unwritten.

Tanglewood is nearby, and its success as an educational experiment of far-reaching influence is recognized. The crop of young conductors who had the chance to try their wings for the first time and demonstrate their talents with a full orchestra are too numerous to mention. It is doubtful that Leonard Bernstein's rise to fame would have been so rapid without the encouragement and opportunities afforded by Dr. Koussevitzky.

Another gifted conductor more familiar to local audiences who benefited by his schooling at Tanglewood and has continued to be grateful for wise counsel and helpful advice in shaping the course of our own orchestra, is Alexander Leslie. What he has acomplished with the Springfield Symphony in a few years is nothing short of miraculous, the best example we know of the Koussevitzky influence.

The program in which Dr. Koussevitzky will conduct the Boston Orchestra on the 11th, is as follows:—

Concerto for Orchestra........Karl Philipp Emanuel Bach (Arranged by Steinberg)
Rounds for String Orchestra..David Diamond
Scythian Suite .... Prokofieff
Intermission
Seventh Symphony .... Beethoven

SALT LAKE CITY, UTAH
DESERET NEWS

JAN 3 - 1949

Second 'Missa' Concert Advised

By Conrad B. Harrison
(Deseret News Music Editor)

SPEAKING OF radio, the symphony friends who are not listening to the Boston Symphony Orchestra rehearsals over KDYL at 11:15 p.m. Mondays because of the late hour are missing a liberal education in symphonic production.

The only drawback to the program itself is that its half-hour is all too short.

Biggest asset is that the program sheds light on "moderns" and less familiar standard works.

DURING THE past two programs Leonard Bernstein has rehearsed the orchestra in a section of the Shostakovich Seventh Symphony and Dr. Serge Koussevitzky rehearsed the Third Symphony of Walter Piston.

To the interest of many local listeners will be Monday's rehearsal of the Roy Harris Third Symphony under Koussevitzky. This work was given an authoritative performance by the Utah Symphony Orchestra under the direction of the composer recently, and folks who found it a bit difficult to understand might do well to listen to the rehearsal broadcast

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JAN 1 1949

Special to The Hartford Times

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Though the idea of the series of concerts of modern American music appears at first laudable enough, one wonders after hearing the first of them whether the ordinary listener, steeped in the more modern classics, will be able to take the bluntness and cold, mechanized ingenuity which seems to be their mark. Be it a weakness or otherwise, the average concert-goer is used to a little more warmth than he can find in these contrivances.—W.B.Jr.

PAWTUCKET, R. I.
TIMES

JAN 7 - 1949

Koussevitsky Made Harvard Club Member

BOSTON (UP)—Conductor Serge Koussevitsky of the Boston Symphony Orchestra has been named the first honorary member in the history of Boston's Harvard Club.

The famed conductor, who is retiring as the orchestra's head this season, was presented a scroll at a dinner given last night for him and the orchestra's 110 members.

NEW YORK, N. Y.
TIMES

JAN 7- 1949

SCROLL TO ~~KOUSSEVITZKY~~

Guest at Boston Harvard Club —Made Honorary Member

Special to THE NEW YORK TIMES.

BOSTON, Jan. 6—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, received tonight a scroll designating him an honorary member of the Harvard Club of Boston. He already holds an honorary degree from the university.

The conductor and his entire orchestra were guests of the club at a private dinner marking Dr. Koussevitzky's final and twenty-fifth year on the podium in Boston.

The presentation was made by Charles Watkins of the Harvard Club. Other speakers were John Kieran of New York, Henry B. Cabot, president of the orchestra; Boris Goldovsky of the Berkshire Music Center at Tanglewood and Irwin Hoffman, a former student at Tanglewood.

WOMAN DIES AT SYMPHONY

Alice Stackpole, 82, Is Stricken at Concert

Cal. Jan 8

Stricken with a heart attack as she sat listening to a symphony concert in Symphony Hall, on Huntington ave., Back Bay, Miss Alice Stackpole, 82, of 393 Beacon st., Back Bay, died before she could be taken into City Hospital for treatment yesterday.

For years Miss Stackpole was one of the most prominent members of Boston's exclusive society circles. Her sudden death came as a shock to social registerites.

She was born in Boston, the daughter of the late J. Lewis Stackpole and Martha Parsons Stackpole. She was a golfing enthusiast and took active interest in yachting affairs. For years she sailed her own boat in the waters of Buzzards Bay. She was a skilled artist, specializing in landscape and portrait painting.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

As heard yesterday afternoon, Dr. Koussevitzky's second program of American music made a better impression than its predecessor. There was nothing on this second list as inept as the Hanson Piano Concerto or as tentative as the Recordare of young Mr. Foss. The composers here assembled, Leo Sowerby, Samuel Barber, Roy Harris, Edward Burlingame Hill and Aaron Copland, all know their business, and, in the instances represented went about that business with efficency and despatch.

It is well that Mr. Sowerby's Fourth Symphony, the only premiere of the afternoon, came first. For despite its outward effectiveness, the piece is derivative and generally undistinguished. The temptation is to sum it up as: "Mr. MacDowell, meet Mr. Gershwin and Mr. Stravinsky." The Barber Violin Concerto, brilliantly played by Ruth Posselt, who introduced it to us seven years ago, shone by comparison. Mr. Barber writes not only with competence but with distinction, and his Concerto presents a succession of fresh and attractive ideas. Sooner or later, violinists are bound to be drawn to this work, though it gives them plenty to worry about. Miss Posselt surmounted its formidable difficulties with seeming ease.

The Third Symphony of Roy Harris, which had its first performance in Symphony Hall a decade ago is, and justifiably, the most famous piece in this particular group. Wholly individual, this is one of the outstandng compositions, not only of our country but of our day. To be sure, yesterday's audience gave it the cold shoulder. But unlike Messrs. Sowerby and Barber, Mr. Harris did not grace the occasion with his presence; and audiences sometimes get more excited over personalities than over pieces.

Mr. Hill's Music for English Horn and Orchestra, brought out by Dr. Koussevitzky in March, 1945, is utterly charming. The solo part was again beautifully set forth by that admirable virtuoso, Louis Speyer. After the trenchant music of Harris, these soothing pages were welcome.

The concert came to a stirring conclusion with Copland's "A Lincoln Portrait," in which Wesley Addy was the narrator, roundly declaiming above an orchestral accompaniment that at times threatened to drown him out, the selected excerpts from Lincoln's writings. In the first two movements Mr. Copland has given us pleasant bits of Americana that plausibly suggest Lincoln's background and provide a hint or two of his personality. In the third, however, the martyred President takes charge, and the composer, you might say, rides to the inevitable applause on the coattails of the Great Emancipator.

NEW YORK, N.Y.
HERALD TRIBUNE

JAN 9 - 1949

Koussevitzky Rehearsing

He will conduct the Boston Symphony in American programs on Wednesday night and Saturday afternoon in Carnegie Hall

PITTSBURGH PA

BOSTON, SATURDAY, JANUARY 8, 1949 **Art—Music—Theater** *11

ers—Festival of American Music

Second of Two Programs by Dr. Koussevitzky

By **L. A. Sloper**

Serge Koussevitzky on Jan. 7, in Symphony Hall, conducted the second of two programs which constituted an American Music Festival. Altogether 10 works by 10 composers were played. There were three symphonies, two concertos, and various pieces in other forms. There were three first performances, and most of the other works had been introduced by Dr. Koussevitzky in the last 25 years. The program listed 196 American compositions performed during Koussevitzky's directorate, and 13 recorded.

* * *

The brand new works offered were among the least interesting of the festival: Hanson's Piano Concerto in G major and Foss's "Recordare" (Dec. 31) and Sowerby's Symphony No. 4 (Jan. 7). The repetition of Cowell's Hymn and Fuguing Tune, Schuman's "American Festival" Overture, Piston's Symphony No. 3, Barber's Violin Concerto, Harris's Symphony No. 3, Hill's Music for English Horn and Orchestra and Copland's "A Lincoln Portrait" served to confirm the strongly favorable impressions made by them previously.

Barber's Violin Concerto was played by Ruth Posselt, who had taken the solo part here at a performance in 1942. Miss Posselt displayed the same broad, warm tone, technical proficiency and musical taste she had brought to the piece earlier. The concerto is notable in two movements for its melodic style and its romantic flavor and in the third for its lively, modern rhythms. It was raptuously received by the Friday afternoon audience.

Louis Speyer again served as soloist in Edward Burlingame Hill's piece, which is a characteristically charming work in the French manner, utilizing the woodwind to good advantage and exhibiting the Gallic virtues of clarity and restraint. Mr. Speyer played with his usual lyrical beauty and sense of style.

Wesley Addy was the speaker this time in "A Lincoln Portrait." In contrast to the Lincolnian appearance and drawl of Will Geer, his predecessor. Mr. Addy brought to his role a good voice and a strong dramatic feeling. His articulation was perfectly clear and his delivery showed that he understood the significance of the lines.

* * *

Leo Sowerby's Symphony No. 4 is not so much a symphony as a tone poem of affection for the city of Chicago. He begins with a fanfare of brass which presumably depicts the noisy brashness of a young and rapidly grown-up city, but presently lapses into a rather sprawling indulgence in commonplace nostalgia, and ends with an agitated movement which brings back toward the end the first turbulent opening strains. The work was well received and the composer was present to take a bow.

J. Abresch

Thor Johnson, conducting the Boston Symphony concerts of Jan. 18, 21, and 22.

BOSTON DAILY GLOBE—SATURDAY, JANUARY 8, 1949

MUSIC

Second American Music Program by Symphony Better Than the First

By **CYRUS DURGIN**

The second program in the American Music Festival, conducted by Serge Koussevitzky and performed by the Boston Symphony Orchestra, is better than the first. Even some who had found the first program, a week ago, almost unbearable, were chirruping about the Symphony Hall lobby, at intermission yesterday, that they were having a much better time.

To those of somewhat more sober reflection, this list is indeed an improvement. It contains the Fourth Symphony, in B, by Leo Sowerby; Samuel Barber's Violin Concerto, with Ruth Posselt as soloist; the Third Symphony of Roy Harris; Edward Burlingame Hill's Music for English Horn and Orchestra, with Louis Speyer as soloist, and a "A Lincoln Portrait" by Aaron Copland, Wesley Addy as Speaker.

The news of this program is the Sowerby Fourth Symphony, which was performed for the first time. It is a big, though not long piece, in three movements; tense, often loud and loosely bound up, expressively, with the spirit of a big city. Call it, if you wish, the "City Symphony." As someone observed, most of the orchestra is kept working all the time, perhaps due to Mr. Sowerby's pre-occupation with the organ. I was reminded of Henry F. B. Gilbert's waggish remark, years ago, that he had just improved a piece of his by taking out "a couple of barrels of notes."

The Sowerby work might benefit by the same trimming, for the texture is heavy and thick, and sounds pretty conventional. All the same, it is an interesting score that deserves re-hearing, for it is bold and vigorous, honest and direct. I think there are tunes, too, which probably would sound better with some of the tonal trees out of the forest. Mr. Sowerby bowed from the stage, and was well received.

The Barber Concerto is a truly delightful score, perhaps looking back toward the Romantic age a little, but music of high distinction and most effecteive for violin. The orchestral color is rich, and the whole work has an ingratiating lyrical quality that seems relaxed and simple, though probably it is very difficult. A more tender and musicianly performance than the gifted Miss Posselt achieved, is hardly imaginable. She, Mr. Koussevitzky and Mr. Barber collectively were awarded the biggest applause of the afternoon.

Roy Harris' Third Symphony, in one long and varied movement wears well. Here you have unusual construction and originality, a sense of ambitious creative ideas and a truly personal idiom. Mr Hill's dainty piece, setting off the English horn against an iridescent orchestra, is decorative and charming, not big or important. Once again Mr. Speyer proved his right to be regarded as one of the great masters of his instrument.

"A Lincoln Portrait" is not to be taken too literally. Music is comparatively abstract, and hymn-like measures, a snatch of square-cut dance rhythm and piled-up sonorities, topped off with a terrific final chord, are not necessarily a "portrait" of anyone. When those great words of Lincoln, still ringing down the years, are begun by the Speaker, the music becomes insignificant. But don't mistake me, the work is well done and attractive. I do not think it Copland's best, however; "Quiet City," "Appalachian Spring" and his Third Symphony beat it a mile. Mr. Addy delivered a superb voicing of the text, blemished a little, twice, when Mr. Koussevitzky hurried the orchestra into loud chords that almost drowned the Speaker.

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SUNDAY, JANUARY 9, 1949

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PAGE FOUR B

Mutual Admiration Society--- The American Composers

By **RUDOLPH ELIE**

After the recent festival of American music given us by Dr. Koussevitzky, I have come reluctantly to the conclusion that the trouble with American music is that American composers do not hate one another as composers used to in the good old days. Indeed, according to my theory there will never be any really good and lasting music by Americans until the honeymoon is over, so to speak, and the Harrises no longer speak to the Barbers, the Schumans no longer have truck with the Copelands and the Pistons cut the Porters dead.

As it is today they are not only the ones who most admire American music, but the ones who most admire each other. For their union or guild or league or whatever they call it is not merely to enforce better royalties, better working conditions and other honest benefits as ASCAP does, it is really a lodge of mutual admiration which operates, so far as I can make out from their journal, as follows:

I MAY BE WRONG, BUT I THINK YOU'RE WONDERFUL

(a play in one act)

(The scene is the club room of the Amalgamated Brotherhood of American Composers, Inc.)

Jones: Well, Smith old fellow, I see Koussevitzky did your "Chorale and Fugue on the Bill of Rights" the other day. Admirable piece.

Smith: It's kind of you to say so. Got bad notices in the press.

Jones: Don't tell me YOU read critics!

Smith: No, no, just heard somebody talking. But you really like the piece?

Jones: Marvelous. What a stretto in the Fugue! Now in my own Passacaglia on "Lincoln's Letter to Mrs. Bixby——"

Smith (interrupting): You probably didn't notice it, but that stretto contains a quadruple inversion on the fourth subject in augmented diminution.

Jones: Of course I noticed it! But what I liked best was the combination of piccolo and bass drum in the Chorale. Beautiful, beautiful!

Smith: Ah, but your own pedal point in the "Ricercare on the Concordance to Carl Sandburg's Poetry With a Preface by Stephen Vincent Benet and a Foreword by Carl Carmer" in which you used all the notes of the C major scale with basses divisi—ah, that was in inspiration!

Jones: It was nothing, really. Not half so good as the Scherzo of your Symphony for Percussion and Piano Trio on a Theme Suggested by the 13th Amendment, in which you used all the major and minor keys in 11 bars.

Smith: The audience and critics didn't understand it.

Jones: They will, mark my word. Our time is coming in, roughly, 2094. Take my own "Overture to an Article in Harper's by Walt Whitman on the Marine Band of New York city——"

Smith: Ah, what clarity of thought, what nobility of mood, what grandeur of linear dissonant counterpoint, what——

Jones: Don't you think Koussevitzky took it too fast? Don't you think it would have sounded better if he'd taken it largo e mesto rather than larghetto dolore?

Smith: Sorry, old boy, but I didn't hear it. I only saw the score.

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This, I am convinced, is a fatal attitude, and I can see no hope for American music until American composers meet on the street—and reach for their shootin' irons.

SPRINGFIELD, MASS.
REPUBLICAN

JAN 2 - 1949

Dr. Koussevitzky as Patron Of New Music in America

Founder of Berkshire Music Center Has Commissioned Many Modern Works, Encouraged Conductors Like Leonard Bernstein and Alexander Leslie

By VICTOR PRAHL

The concert by the Boston Symphony on Tuesday, the 11th, to be given under the auspices of our own orchestra, will be the musical event of the season not only because of the appearance of this famous organization here, all too rarely in recent seasons, but because it will mark the farewell appearance in this community of its distinguished conductor, Dr. Serge Koussevitzky.

During his 24 years as conductor of the Boston orchestra, Dr. Koussevitzky's many musical virtues have long since became familiar to devotees of symphonic music. This is an age of great conductors. With Toscanini, Bruno Walter, Mitropoulos, Szell, Stokowski and Ormandy still wielding the baton, it is only natural that many should have their own preferences. But for catholicity of musical taste and understanding, as a forceful influence in the progress of American music, as an educator, and as the conductor of certain symphonic works, Koussevitzky is unsurpassed by any of these men. His interpretations of the Russian school, particularly those of Tchaikowsky, and of the French school, especially those of Debussy and Ravel, are incomparable. Fortunately, there are recordings of all these scores.

Progress in America

The visionary, the practical idealist, and the educator in Dr. Koussevitzky, were evident in his early pioneering Russian days when he chartered a large boat and took an orchestra of his own on a thousand mile trip down the Volga river to the Caspian sea, stopping along the way to give concerts and bring music to people who had never heard a symphony orchestra. The culmination of this side of his nature was, of course, the founding of the Berkshire Music Center at Tanglewood with its festival of summer concerts.

When the achievement of American music during this decade is recorded, it will be Dr. Koussevitzky more than any other one person who will be found responsible for its progress. Some native composers who have received commissions from him are Aaron Copland, Samuel Barber, Walter Piston, David Diamond, Roy Harris, Howard Hanson, Randall Thompson and William Schumann.

His patronage has not been confined to American composers, but Bartok, Milhaud, Honegger, Prokofieff and Stravinsky are but a few of the others who have benefited by his patronage in the matter of commissions and performances. And as for the champions of Shostakovich in this country, none have been more ardent and perservering than Dr. Koussevitzky.

Some 80 new American compositions have been heard under his conductorship, not to mention his numerous performances of works previously written by American composers. Dr. Koussevitzky is the last to acclaim all of these new works masterpieces, but well aware of the fact that creative music does not flourish in isolation, he has fanned the flame where he saw fit, by performances and with the encouragement of actual aid to those he considered most talented.

New Compostions

An enthusiastic public greeted the substantial new symphony by Walter Piston at Tanglewood last summer, as well as the more fragile but equally beautiful work by Darius Milhaud. And still a larger public will be grateful for the arresting "Concerto for Orchestra" by Bela Bartok. Masterpieces or not, they will enrich considerably the symphonic repertoire, and all three are certainly of more than passing interest. But for Dr. Koussevitzky, they might have gone unwritten.

Tanglewood is nearby, and its success as an educational experiment of far-reaching influence is recognized. The crop of young conductors who had the chance to try their wings for the first time and demonstrate their talents with a full orchestra are too numerous to mention. It is doubtful that Leonard Bernstein's rise to fame would have been so rapid without the encouragement and opportunities afforded by Dr. Koussevitzky.

Another gifted conductor more familiar to local audiences who benefited by his schooling at Tanglewood and has continued to be grateful for wise counsel and helpful advice in shaping the course of our own orchestra, is Alexander Leslie. What he has acomplished with the Springfield Symphony in a few years is nothing short of miraculous, the best example we know of the Koussevitzky influence.

The program in which Dr. Koussevitzky will conduct the Boston Orchestra on the 11th, is as follows:—

Concerto for Orchestra........Karl Philipp Emanuel Bach (Arranged by Steinberg)
Rounds for String Orchestra. David Diamond
Scythian Suite .... Prokofieff
Intermission
Seventh Symphony ....Beethoven

SALT LAKE CITY, UTAH
DESERET NEWS

1949

Second 'Missa' Concert Advised

By Conrad B. Harrison
(Deseret News Music Editor)

SPEAKING OF radio, the symphony friends who are not listening to the Boston Symphony Orchestra rehearsals over KDYL at 11:15 p.m. Mondays because of the late hour are missing a liberal education in symphonic production.

The only drawback to the program itself is that its half-hour is all too short.

Biggest asset is that the program sheds light on "moderns" and less familiar standard works.

DURING THE past two programs Leonard Bernstein has rehearsed the orchestra in a section of the Shostakovich Seventh Symphony and Dr. Serge Koussevitzky rehearsed the Third Symphony of Walter Piston.

To the interest of many local listeners will be Monday's rehearsal of the Roy Harris Third Symphony under Koussevitzky. This work was given an authoritative performance by the Utah Symphony Orchestra under the direction of the composer recently, and folks who found it a bit difficult to understand might do well to listen to the rehearsal broadcast

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Boston Symphony Plays Hanson Work in Festival

JAN 1 1949

Special to The Hartford Times

Boston—It is an ambitious and interesting but not altogether satisfying series of works that has been chosen for the first of two programs in the American Musical Festival being performed by the Boston Symphony this week and next.

The major pieces selected by Mr. Koussevitzky include Howard Hanson's Concerto in G major for pianoforte and orchestra, and Walter Piston's Symphony No. 3.

Mr. Hanson's concerto, performed last night for the first time and conducted by the composer, was, despite its four movements, fairly short and limited in material. It contained, however, a coherence and restraint refreshing in modern music.

Mr. Hanson has told us that in this piece he would present an effort towards lyricism in contrast to the popular percussive affectations of the day. In this direction he is quite successful. The second movement is energetic, though not noisy, and the first ends in a delicate, careful series of piano notes that to us were intensely moving, spoiled only by the fidgeting of the audience.

* * *

RUDOLPH FIRKUSNY, the soloist, played with understanding and feeling for the score, the only possible criticism of his performance being one or two slightly uneven chords. The audience reacted well to him, though they did not perhaps give the concerto itself the applause it deserves.

Mr. Piston's Third Symphony is the other ambitious work on the program and it runs a rather distant second in attractiveness to Mr. Hanson's concerto. The greatest loss here occurs when the delightful, almost pastoral, melody of the second movement is suddenly lost in a storm of trumpets, kettledrums, and xylophones.

The third and fourth movements, ambitious and noisy, stand out only for their ingenuity which is at times remarkable enough to stimulate some interest.

The minor works on the program include Henry Cowell's Hymn and Fuguing Tune Number 2 for string orchestra. It gives an impression close to that of vocal works of early American tune writers.

* * *

WILLIAM SCHUMAN'S American Festival Overture seems a fairly commonplace work, though its heterogeneous clamor, suggesting in an eerie way the life and noises of the city, was undoubtedly less hackneyed when it was written in 1939 than now. Its tone reminded us somehow of Gershwin gone a little pretentious.

Recordare by Lukas Foss was again unmoving and too broken to produce any coherent effects. Although it was well enough conducted by its composer on this, the first of its performances.

Though the idea of the series of concerts of modern American music appears at first laudable enough, one wonders after hearing the first of them whether the ordinary listener, steeped in the more modern classics, will be able to take the bluntness and cold, mechanized ingenuity which seems to be their mark. Be it a weakness or otherwise, the average concertgoer is used to a little more warmth than he can find in these contrivances.—W.B.Jr.

PAWTUCKET, R. I.
TIMES

JAN 7 - 1949

Koussevitsky Made Harvard Club Member

BOSTON (UP)—Conductor Serge Koussevitsky of the Boston Symphony Orchestra has been named the first honorary member in the history of Boston's Harvard Club.

The famed conductor, who is retiring as the orchestra's head this season, was presented a scroll at a dinner given last night for him and the orchestra's 110 members.

NEW YORK, N. Y.
TIMES

JAN 7 - 1949

SCROLL TO KOUSSEVITZKY

Guest at Boston Harvard Club —Made Honorary Member

Special to THE NEW YORK TIMES.

BOSTON, Jan. 6—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, received tonight a scroll designating him an honorary member of the Harvard Club of Boston. He already holds an honorary degree from the university.

The conductor and his entire orchestra were guests of the club at a private dinner marking Dr. Koussevitzky's final and twenty-fifth year on the podium in Boston.

The presentation was made by Charles Watkins of the Harvard Club. Other speakers were John Kieran of New York, Henry B. Cabot, president of the orchestra; Boris Goldovsky of the Berkshire Music Center at Tanglewood and Irwin Hoffman, a former student at Tanglewood.

WOMAN DIES AT SYMPHONY

Alice Stackpole, 82, Is Stricken at Concert

Stricken with a heart attack as she sat listening to a symphony concert in Symphony Hall, on Huntington ave., Back Bay, Miss Alice Stackpole, 82, of 393 Beacon st., Back Bay, died before she could be taken into City Hospital for treatment yesterday.

For years Miss Stackpole was one of the most prominent members of Boston's exclusive society circles. Her sudden death came as a shock to social registerites.

She was born in Boston, the daughter of the late J. Lewis Stackpole and Martha Parsons Stackpole. She was a golfing enthusiast and took active interest in yachting affairs. For years she sailed her own boat in the waters of Buzzards Bay. She was a skilled artist, specializing in landscape and portrait painting.

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 9 - 1949

Koussevitzky Rehearsing

He will conduct the Boston Symphony in American programs on Wednesday night and Saturday afternoon in Carnegie Hall

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

As heard yesterday afternoon, Dr. Koussevitzky's second program of American music made a better impression than its predecessor. There was nothing on this second list as inept as the Hanson Piano Concerto or as tentative as the Recordare of young Mr. Foss. The composers here assembled, Leo Sowerby, Samuel Barber, Roy Harris, Edward Burlingame Hill and Aaron Copland, all know their business, and, in the instances represented went about that business with efficency and despatch.

It is well that Mr. Sowerby's Fourth Symphony, the only premiere of the afternoon, came first. For despite its outward effectiveness, the piece is derivative and generally undistinguished. The temptation is to sum it up as: "Mr. MacDowell, meet Mr. Gershwin and Mr. Stravinsky." The Barber Violin Concerto, brilliantly played by Ruth Posselt, who introduced it to us seven years ago, shone by comparison. Mr. Barber writes not only with competence but with distinction, and his Concerto presents a succession of fresh and attractive ideas. Sooner or later, violinists are bound to be drawn to this work, though it gives them plenty to worry about. Miss Posselt surmounted its formidable difficulties with seeming ease.

The Third Symphony of Roy Harris, which had its first performance in Symphony Hall a decade ago is, and justifiably, the most famous piece in this particular group. Wholly individual, this is one of the outstandng compositions, not only of our country but of our day. To be sure, yesterday's audience gave it the cold shoulder. But unlike Messrs. Sowerby and Barber, Mr. Harris did not grace the occasion with his presence; and audiences sometimes get more excited over personalities than over pieces.

Mr. Hill's Music for English Horn and Orchestra, brought out by Dr. Koussevitzky in March, 1945, is utterly charming. The solo part was again beautifully set forth by that admirable virtuoso, Louis Speyer. After the trenchant music of Harris, these soothing pages were welcome.

The concert came to a stirring conclusion with Copland's "A Lincoln Portrait," in which Wesley Addy was the narrator, roundly declaiming above an orchestral accompaniment that at times threatened to drown him out, the selected excerpts from Lincoln's writings. In the first two movements Mr. Copland has given us pleasant bits of Americana that plausibly suggest Lincoln's background and provide a hint or two of his personality. In the third, however, the martyred President takes charge and the composer, you might say, rides to the inevitable applause on the coattails of the Great Emancipator.

PITTSBURGH, PA

BOSTON, SATURDAY, JANUARY 8, 1949 **Art—Music—Theater** *11

ers—*Festival of American Music*

Second of Two Programs by Dr. Koussevitzky

By **L. A. Sloper**

Serge Koussevitzky on Jan. 7, in Symphony Hall, conducted the second of two programs which constituted an American Music Festival. Altogether 10 works by 10 composers were played. There were three symphonies, two concertos, and various pieces in other forms. There were three first performances, and most of the other works had been introduced by Dr. Koussevitzky in the last 25 years. The program listed 196 American compositions performed during Koussevitzky's directorate, and 13 recorded.

* * *

The brand new works offered were among the least interesting of the festival: Hanson's Piano Concerto in G major and Foss's "Recordare" (Dec. 31) and Sowerby's Symphony No. 4 (Jan. 7). The repetition of Cowell's Hymn and Fuguing Tune, Schuman's "American Festival" Overture, Piston's Symphony No. 3, Barber's Violin Concerto, Harris's Symphony No. 3, Hill's Music for English Horn and Orchestra and Copland's "A Lincoln Portrait" served to confirm the strongly favorable impressions made by them previously.

Barber's Violin Concerto was played by Ruth Posselt, who had taken the solo part here at a performance in 1942. Miss Posselt displayed the same broad, warm tone, technical proficiency and musical taste she had brought to the piece earlier. The concerto is notable in two movements for its melodic style and its romantic flavor and in the third for its lively, modern rhythms. It was raptuously received by the Friday afternoon audience.

Louis Speyer again served as soloist in Edward Burlingame Hill's piece, which is a characteristically charming work in the French manner, utilizing the woodwind to good advantage and exhibiting the Gallic virtues of clarity and restraint. Mr. Speyer played with his usual lyrical beauty and sense of style.

Wesley Addy was the speaker this time in "A Lincoln Portrait." In contrast to the Lincolnian appearance and drawl of Will Geer, his predecessor, Mr. Addy brought to his role a good voice and a strong dramatic feeling. His articulation was perfectly clear and his delivery showed that he understood the significance of the lines.

* * *

Leo Sowerby's Symphony No. 4 is not so much a symphony as a tone poem of affection for the city of Chicago. He begins with a fanfare of brass which presumably depicts the noisy brashness of a young and rapidly grown-up city, but presently lapses into a rather sprawling indulgence in commonplace nostalgia, and ends with an agitated movement which brings back toward the end the first turbulent opening strains. The work was well received and the composer was present to take a

J. Abresch

Thor Johnson, conducting the Boston Symphony concerts of Jan. 18, 21, and 22.

E BOSTON DAILY GLOBE—SATURDAY, JANUARY 8, 1949

MUSIC

Second American Music Program by Symphony Better Than the First

By **CYRUS DURGIN**

The second program in the American Music Festival, conducted by Serge Koussevitzky and performed by the Boston Symphony Orchestra, is better than the first. Even some who had found the first program, a week ago, almost unbearable, were chirruping about the Symphony Hall lobby, at intermission yesterday, that they were having a much better time.

To those of somewhat more sober reflection, this list is indeed an improvement. It contains the Fourth Symphony, in B, by Leo Sowerby; Samuel Barber's Violin Concerto, with Ruth Posselt as soloist; the Third Symphony of Roy Harris; Edward Burlingame Hill's Music for English Horn and Orchestra, with Louis Speyer as soloist, and a "A Lincoln Portrait" by Aaron Copland, Wesley Addy as Speaker.

The news of this program is the Sowerby Fourth Symphony, which was performed for the first time. It is a big, though not long piece, in three movements; tense, often loud and loosely bound up, expressively, with the spirit of a big city. Call it, if you wish, the "City Symphony." As someone observed, most of the orchestra is kept working all the time, perhaps due to Mr. Sowerby's pre-occupation with the organ. I was reminded of Henry F. B. Gilbert's waggish remark, years ago, that he had just improved a piece of his by taking out "a couple of barrels of notes."

The Sowerby work might benefit by the same trimming, for the texture is heavy and thick, and sounds pretty conventional. All the same, it is an interesting score that deserves re-hearing, for it is bold and vigorous, honest and direct. I think there are tunes, too, which probably would sound better with some of the tonal trees out of the forest. Mr. Sowerby bowed from the stage, and was well received.

The Barber Concerto is a truly delightful score, perhaps looking back toward the Romantic age a little, but music of high distinction and most effecteive for violin. The orchestral color is rich, and the whole work has an ingratiating, lyrical quality that seems relaxed and simple, though probably it is very difficult. A more tender and musicianly performance than the gifted Miss Posselt achieved, is hardly imaginable. She, Mr. Koussevitzky and Mr. Barber collectively were awarded the biggest applause of the afternoon.

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NEW YORK, N. Y.
TIMES
JAN 9 - 1949

CONDUCTOR AND AMERICAN COMPOSERS IN FESTIVAL PROGRAMS THIS WEEK

David Nilsson

Lukas Foss

Robert McAfee

David Diamond

David Nilsson

Walter Piston

John B. Sanroma

Serge Koussevitzky will conduct Boston Symphony in U. S. scores.

Howard Hanson

William Schuman

Samuel Barber

HEMIDEMISEMIQUAVERS: Howard Hanson will conduct the Boston Symphony Orchestra here on Wednesday for its performance of his Piano Concerto No. 1 with Rudolf Firkusny as the soloist. . . . Thor Johnson has been engaged to conduct three of the orchestra's concerts next week in Boston and Cambridge. The manuscripts of Brahms' Violin Concerto and Chausson's "Poéme," presented to the Library of Congress by Fritz Kreisler, have already been put on exhibit there. . . . Dorothy Merriam, Kansas violinist, was given the $300 Naftzger award as the finest young artist from her native state entered in the auditions held by the Wichita Symphony.

Houston Tex.
Chronicle
1/9./49

* * *

Koussevitzky, Concerto in F Minor, Victor:

The distinguished conductor Serge Koussevitzky, who will step down from his Boston Symphony podium at the end of this season, is a string bass soloist of fine technique and sensibility. It is seldom that he is heard playing his instrument and even rarer is a recording of Koussevitzky playing one of his own compositions on the bass. As a Christmas present to reviewers Victor dispatched a collector's item in the Concerto in F Mino, Op. 3 by Koussevitzky, with the composer-conductor handling the bass and Pierre Luboshutz, of Luboshutz and Nemenoff piano team fame, playing the piano.

It is surgingly romantic, at one moment plumbing sonorous deeps and at another singing along in a light lyrical line. This is the work written especially for bass of course, and the piano only occasionally is allowed to assert itself. the recording, not yet available to the public, is truly a collector's item.

KOUSSEVITZKY

NEW YORK, N. Y.
POST
HOME NEWS
JAN 9 - 1949

Boston Symphony Offers American Music Festival

The Boston Symphony Orchestra, Serge Koussevitsky conducting, makes its second appearance of the season in Carnegie Hall on Wednesday evening and Saturday afternoon, playing an "American Music Festival," with eleven composers represented in two concerts.

The Wednesday program lists William Schuman's "American Festival Overture," Lukas Foss' "Recordare," with the composer conducting, Samuel Barber's Violin Concerto, with Ruth Posselt as soloist, Henry Cowell's "Hymn" and Walter Piston's Third Symphony.

The Saturday program offers David Diamond's Rounds for String Orchestra, Irving Fine's Toccata Concertante, Howard Hanson's Piano Concerto in G Major, with Rudolf Firkusny as soloist, Roy Harris' Third Symphony, Edward Burlinghame Hill's Music for English Horn and Orchestra, with Louis Speyer as soloist, and Aaron Copland's "Lincoln Portrait," with Wesley Addy as speaker.

On Friday evening, Mr. Koussevitzky and the orchestra will appear at the Academy of Music in Brooklyn, offering Corelli's Suite for Strings, Diamond's Rounds for String Orchestra, the Hanson Piano Concerto and Brahms' First Symphony.

MONTREAL, CANADA
GAZETTE
JAN 8 - 1949

Downes Commenting

Boston, Jan. 7.—Olin Downes, author, lecturer and chief music critic of The New York Times, is commentator on Dress Rehearsal, the Boston Symphony Orchestra rehearsal programs originating here each Monday.

Anniversary Album Issued With Conductor as Virtuoso

Only three outstanding virtuosi on the doublebass have appeared in the last 150 years—Domenico Dragonetti, Giovanni Bottesini, and Serge Koussevitzky. According to the notes provided with the new RCA Victor album of Koussevitzky's doublebass recordings, these three men "appeared on the musical horizon in approximately 50-year periods and, in modern times, only Koussevitzky has shown to what heights the instrument can be raised for solo purposes."

It is true that Dr. Koussevitzky raised the bulky, awkward instrument to awe-inspiring heights. One has only to listen to these recordings—made in 1929 shortly before he gave up playing the instrument—to be aware of the accomplishment involved. But it is also apparent that the heights of a doublebass seldom exceed the depths of a cello. The novelty of a doublebass in a solo role has more value than the music thus produced.

This special limited edition of three 12-inch records, six sides, pressed on red Vinylite, was recently issued in honor of Ko[illegible]vitzky's twenty-[illegible] anniversary as conductor of the B[illegible] Symphony Orchestra. [illegible] from the album notes [illegible] he felt that they did not [illegible] what he had been a[illegible] plish on the double[illegible] today their historic val[illegible] him to approve [illegible]

The first two [illegible] to the second [illegible] Andante, from [illegible] own Concerto in F [illegible] He employs con[illegible] odies and diaton[illegible] the Romantic tra[illegible] greatest import [illegible] in the demonstration [illegible] be done on [illegible] through the use [illegible] and harmonics. [illegible] passage at the end, [illegible] treble clef, has a wei[illegible] ing beauty.

Side three is the Va[illegible] ture, another of Kou[illegible] works. It is light and fac[illegible] played in the high register. His Chanson Triste, Opus 2, [illegible] fourth side. In [illegible] are given a [illegible] lower, riche[illegible] tire set is [illegible] plays cello range. [illegible] his Chanson [illegible] ing tone, a [illegible] part of a [illegible] fiddle. Legato phrasing a[illegible] the instrument's wide [illegible] would combine to produce this effect.

The last two sides are given to Gustav Laska's Wiegenlied, a typical lullaby, and to the Largo movement from Henry Eccles' Sonata, of Handelian character. This Largo and the Chanson Triste have been released previously, but the other four sides are appearing for the first time. Dr. Koussevitzky is assisted at the piano by Pierre Luboshutz.

The proceeds from this album will benefit the Koussevitzky Twenty-Fifth Anniversary Fund of the Boston Symphony Orchestra.

H. R.

[227]

PITTSBURGH, PA.
PRESS
1949

Charles Muench Both Conductor and Player Of Musical Instrument

Alsatian Artist Began Violin Study Before World War I with His Father

THE WEEK'S MUSIC CALENDAR

TODAY: Pittsburgh Symphony, Paul Paray conducting; Erica Morini, violin soloist. Syria Mosque, 3 p. m.
Fine Arts String Quartet; Harry Franklin, piano; Sidney Cohen, viola. Kaufmann Settlement, 8:30 p. m. Free.

TUESDAY: All-Senior High School Choruses, Carnegie Music Hall, 8 p. m.

THURSDAY: Stephen Collins Foster memorial program, Dr. John W. Oliver presiding. Foster Memorial, 8:30 p. m.
Vladimir Bakaleinikoff "Symphony Preview" lecture. YM-WHA, 8:15 p. m.

FRIDAY: Pittsburgh Symphony, Charles Muench conducting; Robert Casadesus, piano soloist. Syria Mosque, 8:30 p. m.
Pittsburgh 27 Community Concert. General Platoff Don Cossacks, Nicholas Kostrukoff conducting. Baldwin High School, 8:15 p. m.
Wilkinsburg Civic Symphony, Eugene Reichenfeld conducting. Wilkinsburg High School, 8:15 p. m.

SATURDAY: Don Cossack Male Chorus, Serge Jaroff conducting. Syria Mosque, 8:30 p. m.
Music Educators' Club, Wilkinsburg Symphony; North Boroughs Musicanters, L. Herbert Ostrander directing. Foster Memorial, 8 p. m.

By **RALPH LEWANDO**, Press Music Editor

The Pittsburgh Symphony's policy this season of bringing noted guest conductors is giving opportunity to patrons to learn more about the conducting art.

Already, the audiences have come to understand that artistic results can be brought about by different procedures of baton technique when employed by authorities.

This week end another highly praised conductor will lead our orchestra. He is Charles Muench, first brought to America by Dr. Serge Koussevitzky to conduct the Boston Symphony in 1946. At that time it already was in the cards that Mr. Muench would succeed Dr. Koussevitsky as musical director of the Boston Symphony.

Mr. Lewando

However, when Mr. Muench was engaged by Manager Edward Specter to come to Pittsburgh as guest conductor this season, announcement of Mr. Muench's appointment to the Boston post had not yet been made.

Mr. Muench will be Pittsburgh's guest for the coming two weeks and again for a week for the March 18-20 concerts following the Pittsburgh Symphony's return from its tour under Leonard Bernstein.

Mr. Muench, unlike some of the conductors familiar to Pittsburghers, was an orchestra player. The violin is his instrument.

Born in Strasbourg, Alsace, Sept. 26, 1891, Mr. Muench comes from a musical family. His father, a professional musician, founded the St. Guillaume Chorus in Strasbourg.

Studied Under Father

At home under his father's instruction Mr. Muench studied violin, harmony and singing. Before World War I the son was sent to further his violin studies with Lucien Capet.

In 1919 Mr. Muench was appointed professor at Strasbourg Conservatory and later conductor of the orchestra. Subsequently he gained experience in what was to be his career when he served under Wilhelm Furtwaengler at the Gewand-haus Concerts in Leipzig.

Returning to Paris, Mr. Muench founded the Orchestre de la Societe Philharmonique de Paris. In 1937 he became conductor of the Societe des Concerts du Conservatoire, succeeding Philippe Gaubert.

Mr. Muench visited America again in 1947 to lead the Boston Symphony and other important orchestras.

For his first concerts this week with the Pittsburgh Symphony Mr. Muench has chosen for performance the original version of Vivaldi's D-minor Concerto Grosso, opus 3, No. 11; Mozart's "Haffner" symphony; Liszt's A-major piano concerto with Robert Casadesus as soloist, and D'Indy's Symphony, opus 25, on a French mountain air, for orchestra and piano with Mr. Casadesus at the keyboard.

For the Jan. 21-23 concerts Mr. Muench's program includes Handel's "Water Music" suite; Mendelssohn's "Reformation" Symphony in D. No. 5; Debussy's "La Mer" and Berlioz' overture "Le Corsair."

Free Concerts

The 5th annual series of free chamber music concerts sponsored by the Irene Kaufmann Settlement Music School starts tonight at the IKS auditorium, 1845 Center Ave.

Performing the all-Beethoven program will be the Fine Arts String Quartet—Lorin Maazel and Max Mandel, violins; Vladimir Bakaleinikoff, viola, and Aldo Parisot, cello, assisted by Harry Franklin, piano, and Sidney Cohen, viola. The list includes the C-major quartet, opus 59, No. 3; cello-piano sonata in A, opus 69; and the C-major string quintet, opus 29.

Trust Funds of $600,000 Left Institutions

Trust funds totaling more than $600,000 and benefiting a number of charitable, cultural, religious and educational institutions are provided in the will of the late Arthur W. Moors, filed in Suffolk Probate Court yesterday. Moors, a retired banker, who lived at 171 Beacon st., died Jan. 8.

The estate is valued at between one and two million dollars. Moors also left personal bequests of more than $250,000. The Second National Bank of Boston is named trustee of these trusts:

$100,000 to Harvard College, in memory of his father, Joseph B. Moors, for scholarships for students of Latin or ancient Greek; $5000 to the Harvard Musical Association.

$160,000 for the First Church in Boston, with the expressed hope it "will go far towards enabling it for many generations to continue its furtherance of liberal religion in its present building;" $50,000 each for annual appeals of the Greater Boston Community Fund and for the support of the Summer camp of the Hale House Association.

$40,000 to the First Parish of Cohasset; $25,000 each to the Benevolent Fraternity of Unitarian Churches, to the Boston Museum of Fine Arts, and to the Hale House Association for its permanent fund. $20,000 to the Massachusetts General Hospital. $10,000 each to the Boston Symphony Orchestra, to the Mass. Congregational Charitable Society and to Peter Bent Brigham Hospital, and $5000 to the Massachusetts General Hospital for a "free bed."

The Boston Safe Deposit & Trust Company is named as trustee for $15,000 left to the Permanent Charity Fund.

After the specific personal bequests, the remainder of the estate is split into 100 parts, of which 25 parts goes to Harvard College for the permanent fund; 10 parts each to the Boston Museum of Fine Arts, to the trustee for the First Church in Boston, to the Community Fund and to the Boston Symphony Orchestra.

Five parts each to the trustee for the Permanent Charity Fund, to the Children's Hospital and to the Massachusetts General Hospital. Five parts to a niece, Adelaide M. Pratt, and the remaining 15 parts to nine grandchildren of Mr. Moors' sister, Maria M. Cabot.

Outright personal bequests of $50,000 each are made to the testator's sister, Adelaide M. Brown of 304 Beacon st., and to Catherine C. Fyffe, for many years the attendant of his late wife, and later his own attendant; $30,000 to the niece, Adelaide M. Pratt; $20,000 each to Mary P. Bradstreet of Middleton, widow of the testator's long-time employee, Harry H. Bradstreet and to Frances N. Cochrane of Lexington, in his employ.

$10,000 each to his brother, John F. Moors, to a niece, Eleanor Cabot Bradley of 242 Beacon st., to two nephews, John M. Cabot of Shanghai, China, and Thomas D. Cabot of 31 Farm road, Weston, and to Virginia M. Bell.

$5000 each to Lucy K. Keene of Lynn; Rev. Charles E. Park of Boston; Jane Cabot Reid of Ankara, Turkey; Catherine R. Cabot; Leila M. Johnson of Milton; Delinda I. Harding of Milton and Ada F. Iselin of Milton; $3000 to an employee, Andrew Crawford of Cohasset.

$2000 each to Elizabeth Johnson of Cambridge; M. Eloise Talbot of Brookline; Bertha Langmaid of Boston and to Helen W. Stearns of Quincy; $2500 to William F. Fyffe of New Bedford; $1000 each to the Employees' Pension Fund of the Union Club, and to Edith Lindblom of Cambridge, and $500 to Patrick Muldoon of Boston, an employee.

$50,000 is left in trust to Edith B. Fisher, sister of Mr. Moors' late wife. On her death, the income goes to the Greater Boston Community Fund.

All real estate in Cohasset is left to his brother, John F. Moors of 150 Fisher av., Brookline.

The will was [illegible] 2[illegible], 1948. Named executors are the Second National Bank and [illegible] E. Smith of Winchester. [illegible] Elliott B. Church of 84 State st. filed the will.

RCA-Victor Unveils New Disks, Denying It Is in a 'Trade War'

Manie Sacks, vice president of Columbia Records, compares the conventional twelve-inch disk with one of the company's seven-inchers which revolve 33 1/3 times a minute.

RCA/ Victor's seven-inch disks, which revolve forty-five times per minute, with new record changer. The New York Times

A new system of reproducing music from records was announced yesterday by RCA-Victor Records, together with a denial that it was engaged in any "trade war" with its chief competitor in the record field, Columbia Records, Inc.

A day after Columbia made public details of its new 7-inch "microgroove" record—a development of its long-playing disks—the RCA-Victor management demonstrated its new system, involving new-type records, record-changers and turntables.

Although there are many similarities between the records of the two companies—they are the same size, made of unbreakable vinylite, and have hundreds of grooves an inch—they differ in one important respect: they play at different turn-table speeds.

The new Victor records, which will go on sale about April 1, revolve 45 times a minute; the new Columbia records, which will reach stores before the end of the month, turn 33 1/3 times a minute; and conventional shellac records, used at present by 16,000,000 owners of record-playing machines, revolve 78 times a minute.

As a result, neither of the two new-type records can be used on competing phonographs and neither can be played on conventional phonographs without adding additional mechanism. Considerable confusion has developed among record-buyers, according to trade circles. One retailer described the public as "just disgusted."

In presenting their new systems at a press demonstration yesterday, RCA-Victor officials said it was based on a "revolutionary" automatic record-changer mechanism. Up to eight records can be placed on a 1½ inch center spindle that houses the drop mechanism. The period of silence during which the record change was timed at less than three seconds.

Because of this speed, RCA officials said, listeners could enjoy up to forty-two minutes of relatively unbroken, distortion-free music.

Continued on Page 36, Column 6

RCA-VICTOR SHOWS NEW DISK PROCESS

Continued From Page 29

For this reason, they added, the company would manufacture only 7-inch records of the new type, in both classical albums and popular music.

This contrasts with the Columbia records, which were introduced in the LP category last June. Columbia puts its classical albums on one LP record of 10 or 12 inches and will press shorter classical pieces and popular music on the new 7-inch record.

The RCA-Victor announcement said the new system provided "completely distortion-free music of unprecedented brilliance and clarity of tone."

Frank M. Folsom, president of the Radio Corporation of America, parent body of RCA-Victor Records, said stories of a "trade war" btaween his company and Columbia were "not quite accurate."

"I think it's a normal commercial competitive job that people do every day in business," he added.

Saw the Columbia Disks

He reported that Columbia had shown him its new records in late April, about forty-five or sixty days before they were released. He added that at a second meeting with the Columbia officials he told them that he was "not sure" that the 33 1/3-rpm. system was best.

"I do not regard this as any warfare with Columbia," he said.

His assistants insisted that the 45-rpm. machine gave "the highest fidelity we know of."

"This is the best phonograph record ever made," said J. G. Wilson, executive vice president of RCA. "It was developed jointly with its own unique record player. The combination of these two makes available to the American home recorded music of a quality and fidelity never before possible at low cost."

Questioned about the cost of the new records, the RCA officials would say only that they would be "competitively priced." Columbia has announced that its 7-inch record would cost 90 cents in the classical field and 60 cents for popular disks.

Available Without Cost

As Columbia did on the previous day, RCA announced that its new system would be available to other manufacturers without cost. Joseph B. Elliott, a vice president of RCA-Victor, said blueprints and specifications already were in the hands of changer and set manufacturers.

Later in the day Edward Wallerstein, chairman of the board of Columbia Records, said, "We are unable to fathom the purpose of the records revolving at 45-rpm, which we understand are to be released sometime in the spring."

He described the Columbia "microgroove" system as containing maximum flexibility for both classical and popular recordings and added:

"We do not see what additional advantages a 45-rpm record can offer to compensate for the unfortunate conflict it appears to be creating in the minds of both public and industry."

SPRINGFIELD, MASS.
NEWS

JAN 11 1949

CITY EXTENDS KOUSSEVITZKY WARM GREETING

Delegation Meets Noted Conductor at Station as He Arrives Today

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High city officials, headed by Mayor Daniel Brunton, executives of the Springfield Orchestra Association, and a crowd of curious onlookers were on hand, when the train pulled into Union Station about 1.30 p. m.

Mayor Brunton extended the greetings of the city to the distinguished visitor, who this year is completing 25 years as director of the Boston Symphony, and who plans to go into retirement after the conclusion of the summer series at Tanglewood.

The Boston Symphony director is known not only for his purely musicially qualities, but even more for his pioneer work in the promotion of modern music, and particularly modern American music. He has probably been responsible, more than any other living conductor, for his encouragement of modern composition, and his programs, such as the one he will conduct at the Auditorium tonight, have always been sprinkled with what have become known as "modern classics."

Also on hand to meet Dr. Kouseevitzky were Alexander Nathanson, president of the Springfield Orchestra Association; Mrs. Douglas Wallace, vice-president; Frederick B. Robinson and Wallace Dibble of the association's executive board. Dr. Koussevitzky was welcomed at the foot of the station steps and was then whisked to the Sheraton Hotel with a motorcycle escort provided by Chief of Police Raymond P. Gallagher. He was accompanied by George E. Judd, business manager of the Boston Symphony Orchestra.

At the hotel, he was met by Alexander H. Leslie, conductor of the Springfield Symphony Orchestra, which is sponsoring this concert by the Boston Symphony.

SPRINGFIELD, MASS.
MORNING UNION

JAN 12 1949

Dr. Koussevitzky Here In Farewell Concert

Famed Director of Boston Symphony Orchestra Has Taken Unusual Interest in Local Organization

By WILLARD M. CLARK

There was a very special and nostalgic interest last night in the Boston Symphony Orchestra's concert here directed by Dr. Serge Koussevitzky, and sponsored by the Springfield Symphony Orchestra Association. For it marked Dr. Koussevitzky's last appearance here as director of the orchestra. It was on Jan. 4, 1925, that Dr. Koussevitzky first came here as conductor of the B.S.O. He has appeared here at the head of the famous organization 13 times, the last being on Jan. 4, 1944. During the interim, Richard Burgin conducted twice, and Sir Adrian Boult, once.

Dr. Koussevitzky, ever ready to help a new orchestra, to assist an American conductor, has been generous with his time and knowledge in assisting our own Springfield Symphony orchestra and its founder and conductor, Alexander Leslie. Just as he has been a champion of the American composer, so has he lent his prestige and priceless fund of wisdom to the American orchestra and the American conductor. Serge Koussevitzky will be remembered as the friend of the Springfield Symphony.

The part that the Boston Symphony has played in the musical life of Springfield is greater than the majority of people realizes. The orchestra has made a real and vital contribution from its first concert on April 7, 1886 to the concert given last night, Jan. 11, 1949. During this period the Boston Symphony Orchestra has appeared here 43 times.

His program last night again revealed the catholicity of his tastes. From the "Concerto in D Major" for stringed instruments, by C. P. E. Bach, it ranged to "Rounds for String Orchestra" by David Diamond, to the "Scythian Suite" by Prokofieff and back to the ever-monumental symphony No. 7 of Beethoven.

There was definitely "something in the air" last night. It seemed as though every member of the orchestra was determined to make this concert a gala event. One heard magnificent, flawless playing. One felt for the last time, the unhurried, searching interpretation of one of our outstanding contributors to the music of the world.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JAN 12 1949

Koussevitzky, on Last Tour, Paid Homage in Springfield

By JAY C. ROSENFELD

The city of Springfield paid Serge Koussevitzky official homage yesterday but the huge audience which filled its municipal auditorium accorded him a more spontaneous tribute of veneration which was even more touching to the peerless conductor. Appearing as leader of the Boston Symphony orchestra, with which he is completing 25 years of matchless service, Koussevitzky demonstrated all the attributes which have won him the enviable position he holds in American and international music.

In a program half novelty and half of dignified classics, he piloted his famous band of musicians through spaces in which mere earthbound progress would have been too limited and hampering. He virtually took off in "Rounds for string orchestra" of David Diamond and Prokofieff's Scythian suite, "Ala and Lolli," this latter the composer's very early effort in the days of the Diaghileff epoch.

Leader's Pace Taxes Orchestra

Diamond's music is furiously vigorous. Koussevitzky was relentless on the strings in his demands for frenzied speed. On a rather thin framework the composer has written an exercise which is impressive by sheer cumulative weight. The conductor went forward headlong and breakneck at a pace which taxed even the formidable Boston string section. Heroically, they supplied nearly all he demanded. The Prokofieff is fantastically barbaric. At this point, after the opening Emanuel Bach D major concerto for stringed instruments and the Diamond, the brass of the orchestra made its initial appearance of the evening. Prokofieff, and Koussevitzky, had them giving all they can possibly blow for weird, pagan and unrestrained noisy effects. The music is as inciting as it is exciting. Under the sensational delirium of the marvelously contrived orchestration, the audience was raised to a pitch ready for mob action rather than for deeds of thoughts of more noble spirit.

These two bold-colored exhibits were contained within a program starting with the Bach and ending with a Beethoven symphony, wherein the orchestra and its leader could show another side of their capabilities. In the very first notes of the Bach allegro, the Boston strings made evident the quality which is the criterion of orchestral playing the world over.

A firm tone, produced with ease and relaxation, and responding to the last degree of Koussevitzky's sensitive imagination, gave this introductory statement a high stature. The conductor squeezed the very last drop from the searchingly tender lento.

The orchestra is swinging around the circuit of a short tour starting with this concert. They will play a variety of programs which will include two of the standard symphonies. Koussevitzky gave himself a mild jolt, we were surreptitiously informed, when he came out after intermission. He stepped up onto the podium expecting to play the Brahms first, he thought, but found that the librarian had (correctly) placed there the Beethoven seventh. This caused only the slightest inward shock, however, for he forthwith proceeded to draw on that marvelous insight and experience he has accumulated with this orchestra as well as all the dowry he brought to them a quarter century ago. Such a performance is the result of years of polishing and adjusting and tempering, not the mere replaying of an old record, each time faintly the worse for wear. On the contrary, with each succeeding repetition, it becomes a little more exalted, more spacious and genuine, more the zenith of musical expression as we know it here in the middle of the 20th century. After half a dozen recalls, which he shared with the members of the orchestra, and after the audience had also risen to better express their enthusiasm, Koussevitzky finally tugged Richard Burgin, his concertmaster, by the elbow to take him and his fellow-musicians offstage for the completion of the evening.

Wednesday Jan. 11

ky, on Last Tour, mage in Springfield

ROSENFELD

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N. ADAMS, MASS.
TRANSCRIPT

JAN 12 1949

Music Festival To be Expanded

Haydn and Schubert to be Added to Bach and Mozart Programs.

The annual music festival at Tanglewood this summer will be on a wider scale than ever before, Dr. Serge Koussevitzky declared yesterday at Springfield.

The famed conductor of the Boston Symphony orchestra, who is retiring from that position this season, but will continue as director of the Berkshire Music Center, said Maydn and Schubert festivals will be added to the customary Bach and Mozart programs. In addition, he said, the chamber music department will be expanded.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JAN 13 1949

In Brief . . .

The revelation, made at the Berkshire Hills Conference dinner, that Boston people don't come to the Berkshires, should come as no shock. We had long suspected that the Hub doesn't know we're here . . . John E. Donegan, the new Conference president, is the first professional hotel man to hold the job since L. G. Treadway in 1941. If he is as successful in promoting the Berkshires as he has been Pittsfield's Hotel Sheraton, the Conference can look forward to two feet of snow by the week end . . . Good fishing—not to mention hunting—to Henry Bower, elected president of Wild Acres Sanctuary, which he helped to found 20 years ago . . .

Judging from Jay Rosenfeld's report from Springfield, Serge Koussevitzky's last tour as conductor of the Boston Symphony will be a procession of triumphs. It looks as if the 1949 Festival at Tanglewood will be little short of riotous . . . With the news that the Electrics are to train at Marianna, Fla., former air base, many Pittsfield boys will reflect that spring in Marianna is likely to be a lot more pleasant in 1949 than in 1944 . . .

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By JAY C. ROSENFELD

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In a program half novelty and half of dignified classics, he piloted his famous band of musicians through spaces in which mere earthbound progress would have been too limited and hampering. He virtually took off in "Rounds for string orchestra" of David Diamond and Prokofieff's Scythian suite, "Ala and Lolli," this latter the composer's very early effort in the days of the Diaghileff epoch.

Leader's Pace Taxes Orchestra

Diamond's music is furiously vigorous. Koussevitzky was relentless on the strings in his demands for frenzied speed. On a rather thin framework the composer has written an exercise which is impressive by sheer cumulative weight. The conductor went forward headlong and breakneck at a pace which taxed even the formidable Boston string section. Heroically, they supplied nearly all he demanded. The Prokofieff is fantastically barbaric. At this point, after the opening Emanuel Bach D major concerto for stringed instruments and the Diamond, the brass of the orchestra made its initial appearance of the evening. Prokofieff, and Koussevitzky, had them giving all they can possibly blow for weird, pagan and unrestrained noisy effects. The music is as inciting as it is exciting. Under the sensational delirium of the marvelously contrived orchestration, the audience was raised to a pitch ready for mob action rather than for deeds of thoughts of more noble spirit.

These two bold-colored exhibits were contained within a program starting with the Bach and ending with a Beethoven symphony, wherein the orchestra and its leader could show another side of their capabilities. In the very first notes of the Bach allegro, the Boston strings made evident the quality which is the criterion of orchestral playing the world over.

A firm tone, produced with ease and relaxation, and responding to the last degree of Koussevitzky's sensitive imagination, gave this introductory statement a huge stature. The conductor squeezed the very last drop from the searchingly tender lento.

The orchestra is swinging around the circuit of a short tour starting with this concert. They will play a variety of programs which will include two of the standard symphonies. Koussevitzky gave himself a mild jolt, we were surreptitiously informed, when he came out after intermission. He stepped up onto the podium expecting to play the Brahms first, he thought, but found that the librarian had (correctly) placed there the Beethoven seventh. This caused only the slightest inward shock, however, for he forthwith proceeded to draw on that marvelous insight and experience he has accumulated with this orchestra as well as on all the dowry he brought to them a quarter century ago. Such a performance is the result of years of polishing and adjusting and tempering, not the mere replaying of an old record, each time faintly the worse for wear. On the contrary, with each succeeding repetition, it becomes a little more exalted, more spacious and genuine, more the zenith of musical expression as we know it here in the middle of the 20th century. After half a dozen recalls, which he shared with the members of the orchestra, and after the audience had also risen to better express their enthusiasm, Koussevitzky finally tugged Richard Burgin, his concertmaster, by the elbow to take him and his fellow-musicians offstage for the completion of the evening.

Wednesday Jan. 11

kky, on Last Tour,
mage in Springfield

ROSENFELD

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N. ADAMS, MASS.
TRANSCRIPT

JAN 12 1949

Music Festival To be Expanded

Haydn and Schubert to be Added to Bach and Mozart Programs.

The annual music festival at Tanglewood this summer will be on a wider scale than ever before, Dr. Serge Koussevitzky declared yesterday at Springfield.

The famed conductor of the Boston Symphony orchestra, who is retiring from that position this season, but will continue as director of the Berkshire Music Center, said Maydn and Schubert festivals will be added to the customary Bach and Mozart programs. In addition, he said, the chamber music department will be expanded.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JAN 13 1949

In Brief . . .

The revelation, made at the Berkshire Hills Conference dinner, that Boston people don't come to the Berkshires, should come as no shock. We had long suspected that the Hub doesn't know we're here . . . John E. Donegan, the new Conference president, is the first professional hotel man to hold the job since L. G. Treadway in 1941. If he is as successful in promoting the Berkshires as he has been Pittsfield's Hotel Sheraton, the Conference can look forward to two feet of snow by the week end . . . Good fishing—not to mention hunting—to Henry Bower, elected president of Wild Acres Sanctuary, which he helped to found 20 years ago . . .

Judging from Jay Rosenfeld's report from Springfield, Serge Koussevitzky's last tour as conductor of the Boston Symphony will be a procession of triumphs. It looks as if the 1949 Festival at Tanglewood will be little short of riotous . . . With the news that the Electrics are to train at Marianna, Fla., former air base, many Pittsfield boys will reflect that spring in Marianna is likely to be a lot more pleasant in 1949 than in 1944 . . .

SPRINGFIELD, MASS.
MORNING UNION

JAN 12 1949

ACCLAIM KOUSSEVITZKY—Dr. Serge Koussevitzky, veteran conductor of the Boston Symphony Orchestra, was given a warm welcome upon his arrival here yesterday afternoon by Mayor Daniel B. Brunton, Chief of Police Raymond P. Gallagher and officials of the Springfield Symphony Orchestra. Left to right are Wallace E. Dibble, Mayor Brunton, Dr. Koussevitzky, Alexander Nathanson, president of the Springfield Symphony, and Frederick B. Robinson.

KOUSSEVITZKY SEES MUSIC AID AT TANGLEWOOD

Orchestra Conductor Notes Expanding Studies in Berkshires

The music festivals at Tanglewood in Lenox are making "a vast contribution" to musical interest in America, the magnitude of which is "impossible to estimate," it was emphasized by Dr. Serge Koussevitzky, world-famous conductor of the Boston Symphony Orchestra in a brief interview he gave The Morning Union [illegible] after his arrival from Boston [illegible] the Sheraton yesterday afternoon.

Although he is relinquishing his work in Boston, Dr. Koussevitzky said [illegible] would continue as director of the Berkshire Music Center "as long as strength will permit."

More Chamber Music

"We shall go forward at Tanglewood again this coming season," he said. "We are expanding the chamber music department because of the great [illegible] of so many to study chamber music and we are planning to hold Handel and Schubert festivals in addition to the Mozart and Bach festival programs. We are always expanding at Tanglewood."

Dr. Koussevitzky, who is a man of medium build with gray hair and [illegible] complexion, wore a gray mixed [illegible] upon his arrival here yesterday and after having lunch in the dining-room of the Sheraton with George E. [illegible], business manager of the Boston Symphony, read and rested until [illegible] time last night. He expressed appreciation of the warm welcome [illegible] him at the Union Station by Mayor Brunton and officials of the Springfield Symphony Orchestra.

"I am delighted that Springfield has [illegible] symphony orchestra," he said. "It [illegible] wonderful thing for the city."

Musical Interest Growing

Dr. Koussevitzky said that the orchestra which he has formed among [illegible] alumni group at Tanglewood [illegible] be ready to give concerts. [illegible] with pride of the group and [illegible] accomplishments.

He said that he finds that interest [illegible] is growing throughout the [illegible] and he attributes at least [illegible] of this interest to the stimulation [illegible] music by the Tanglewood programs.

Dr. Koussevitzky and members of [illegible] orchestra will leave here this [illegible] for New York where the orchestra is to play at Carnegie Hall.

NEW YORK, N. Y.
POST
HOME NEWS
JAN 13 1949

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Whatever the ultimate merit of each work performed, considered as a whole, the quality of the music was high. Every composition may not have been a masterpiece but each had an individuality of style. Together the works represented a cumulative creative force which has been gathering rapid momentum over the past 20 years. It was encouraging to see the conservative audience take in the concert with interest and equanimity. Only after two movements of the final work was there a noticeable exodus. And as the program was long, this was about the usual time that the few early birds start marching to taxis and busses ahead of the remaining thousands.

Mr. Foss, the youngest composer on the list, began writing his "Recordare" on the day that Gandhi was killed. This helps to explain, says the composer, its "tragic" character. To this listener, however, the music does not have this quality. An agitated middle section is bounded by an extended serene beginning, and the piece ends in much the same vein. Obviously written by a young man of big gifts, it is an interesting work, but not one of continuous emotional power. In his instrumental writing, Mr. Foss is still finding himself.

Mr. Barber in his concerto has written music which wears extremely well. The first two movements sustain a reflective melodic beauty through and the final "presto" is effectively brilliant. The whole has an inspirational mood and is compelling. Miss Posselt performed the piece with emotional power, richness of tone and profound musical understanding.

In spite of the formal atmosphere, the concert manifested something of the pleasant American-homecoming spirit.

NEW YORK, N. Y.
SUN

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Lo! The Poor American Composer Has an Evening.

This being Serge Koussevitzky's valedictory season with the Boston Symphony, it is fitting he should devote one series of visits to the good works done on behalf of the American composer in his time. Three of the five scores heard last night in Carnegie Hall were products of Koussevitzky's own initiative; that he included a pair otherwise sponsored, is a heartening reminder that Boston still values talent more than personal kudos.

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What seemed rather impressive about the evening as a whole was that one could listen to it as music, rather than American music. If William Schuman's "American Festival Overture" (the only one, incidentally, in which the nasty adjective appears) didn't appeal to me, it didn't appeal on other grounds than that it was American. I find it a hard, juiceless and mechanistic score, executed with brilliance.

For a dazzling contrast, consider the violin concerto of Samuel Barber. Both men were born in 1910, both pieces were written as each turned thirty. But it is scarcely believable they grew up in the same world, let alone the same country. I hesitate to fasten such a tag as the American Delius on Barber, but it may give an intimation of the refinement, poise and sensitivity of this score. Alone among all our composers, Barber studied to be a singer, as well as pianist and composer; which may be why he works so consistently in terms of melodic line, design and feeling. Ruth Posselt's superb performance was wholly in the mood of the score, save for some passages of the andante which she slurred in heavy "G string" fashion. Barber's finale is relatively weak, but it is—in this respect at least—among excellent company in masterpieces of the genre.

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The other composers to benefit from Koussevitzky's retrospection were Henry Cowell ("Hymn and Fuguing Tune No. 2") and Walter Piston ("Symphony No. 3"). The Cowell work treats the vernacular of early Americana with sober scholarship, evoking, as the expression goes, an atmosphere without doing much with it. Piston's symphony is a work to command infinite respect, if no great affection. It is, like the figures put into an adding machine, the exact sum of its musical parts, no more, no less. There is immense ease and neatness in the tangibles, but few of the intangibles—spirit, mood, emotion—that make music consequential. It was a gala night for Koussevitzky, as well as the composers, all of whom were present in a stage box that somehow managed to survive the precious burden. Six more will be honored on Saturday.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

It is a treat to hear Stravinsky conduct a program of his own music, even if he is not always its most persuasive interpreter; and fortunately it is not a rare one. What is unusual about the current pair of Symphony Concerts is that they offer not one Stravinsky but two: Igor the father and Soulima the son, the latter making his Boston debut as pianist in the Capriccio for piano and orchestra, which we have hitherto heard from Mr. Sanroma.

This auspicious debut of the younger Stravinsky was one notable feature of yesterday's concert. The others were the first Boston performance of two recent works, the Concerto in D for string orchestra and the ballet, "Orpheus," which was also receiving its first performance in concert form.

In the highly-colored scores of his earlier and more reckless days Mr. Stravinsky is less sensational than some other conductors. Perhaps it is just as well that we have lately heard the "Fire Bird" from Mr. Bernstein and "The Song of the Nightingale" from Mr. Ansermet. But everything yesterday was served up not only as the composer wishes us to hear it, but in a fashion to do it full justice. If I were to make any reservation it would be in regard to the third part of the Ode, with which the concert began. This epitaph moved me more when Dr. Koussevitzky first conducted it than it did yesterday. On the other hand, the other divisions, Eulogy and Eclogue, were as satisfactorily presented as everything else on the program, and no more could be asked.

This program began and ended gravely, all the gay and joyous music, and there was plenty of it, coming in the middle. Of the charms of the Capriccio we have twice been made aware. The Concerto was a pleasant surprise, as it has not been too favorably commented upon. Stravinsky has written in many styles. He can be spare and acidulous, but this Concerto is delightful from beginning to end. The corner movements are lively and frankly entertaining, the all-too short Arioso is of great melodic beauty. Who says Stravinsky can't write a tune?

The "Orpheus," on the other hand, was rather hard going. Heard in connection with the ballet, this somber music is no doubt deeply impressive. In the concert hall one must needs follow from the printed page the outline of the action and endeavor to visualize it. Yet he would be deaf who cannot discern in this music a grave beauty, a true nobility of utterance. Admittedly it is restrained, and lacking in contrast. The one moment of excitement is short, and the composer might have let himself go a bit more in the final apotheosis of Orpheus. Yet in music, as in writing, there can still be the emphasis of understatement.

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TIMES
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U. S. MUSIC OFFERED BY KOUSSEVITZKY

Contemporary Works by Five Composers Are Presented at Carnegie Hall Concert

By OLIN DOWNES

Dr. Koussevitzky, leading the Boston Symphony Orchestra, gave last night at Carnegie Hall the first of two programs of an "American Music Festival" to be heard here this week. The program offered five compositions by as many contemporaneous Americans. All five composers were present in a box at the right of the stage. In turn they bowed after the performance of their works to acknowledge cordial applause.

The thought of this festival was not only to promote further the works of American musicians whose creations Dr. Koussevitsky has advanced, but also to mark the development which he believes has taken place in American compositions since two earlier programs of native music which he presented in this city and in Boston ten years ago.

The compositions performed were William Schumann's "American Festival Overture"; Lukas Foss' "Recordare," which Mr. Foss conducted; Samuel Barber's Violin Concerto, with Ruth Posselt as soloist; Henry Cowell's "Hymn and Fuguing tune No. 2," and Walter Piston's Third symphony.

Schumann Symphony Stands Out

We were most impressed by the compositions which began and ended the occasion, and above all by Mr. Schumann's Symphony. He writes with drive and gusto which are exhilarating. There is a little stammering, but the piece as a whole moves with a fine energy, conviction and escape from the conventional. A street cry he often heard as a boy gives the conductor his starting point. He develops it with resource and without fear, as it were, of the consequences! The introduction of a contrasting theme is a beautiful color and a lyrical movement.

In developing the ideas Mr. Schuman avoids not by deliberate planning, but rather because of a healthy pulse and impetuosity, conventional phase-lengths and stodgy rhythms. His fugal writing is vigorous and assured. His climax comes logically with the final exordium of the brass, and that too is good strong writing; dissonance which proceeds convincingly from the voice leading. It is the expression of a gifted young musician feeling his oats and not worrying about that either.

The one completely mature and individual work, which gains greatly upon this writer with repeated hearing, is Mr. Piston's Third Symphony. It came at the end of a program that was too long, but it held absorbed attention. It is an outstanding score, and so far as our knowledge goes, the most important work Mr. Piston has produced. The method is not merely contrapuntal and melodic, but harmonic, too. Subtle coloring, as well as significant line, is there. The scoring, when one looks at the printed pages, raises question as to how various passages will sound. When the instrumental timbres combine they do so with the result of tone-tints as well as the confluence of melodic voices.

Music That Attains Beauty

One would need to know as much as Mr. Piston knows of the technique of composition competently to analyze everything that he has done in this score. But that is not as necessity for the reader, and in any event that would not be the test of the music. This is music which seeks and remarkably attains, in page after page, a beauty which is higher and purer than that of the merely sensuous. And it is sustained musical thinking, especially in the slow movement, which is not only impressive, but intense in feeling.

The slow movement is not to be separated from the rest of the symphony, which lays the ground for what followed in the initial pages, but it would in itself mark an exceptional creative figure. Mr. Piston has been accused, not without reason, of a cerebral tendency. Here is the place where the cerebration, if such it is to be called, generates a tension which is both lofty as it is moving to contemplate. Beauty glaws at a certain white heat in many pages to excellence of others. What the ultimate valuation of this score will be it is as impossible as it is unnecessary to attempt to prophecy, but every movement is strong, close-knit, and with clearly established centers of tonality and construction. Salute to the composer and craftsman of such noble and impressively demonstrated purpose!

Mr. Foss' "Recordare" is for us a youthful indiscretion. There are some pretty ideas, but it is immature in scoring and in thought. The orchestration is unskillful, the form not vertebrate. Nor does Mr. Barber's Concerto convice us. It is much too long for its slight [illegible] good lyrical passages, and there is much padding. Melodies that have a short but pleasant character give place to passage work and to cadenzas that sound like exercises. Miss Posselt played the concerto very capably and in a way which must have gratified it [illegible]

NEW YORK, N. Y.
JOURNAL AMERICAN
JAN 13 1949

Koussevitzky Salutes U. S.

By MILES KASTENDIECK

Koussevitzky honored the American composer in Carnegie Hall last night. The gesture was a gracious one in his farewell season with the Boston Symphony. It is more than our resident orchestra has ever done in the interests of native music.

The program was the first of two comprising an "American Music Festival," the second of which will be heard on Saturday. Included in the line-up of composers were Schuman, Foss, Barber, Cowell, and Piston.

Foss conducted the first New York performance of his "Recordare." The American violinist, Ruth Posselt, was soloist in Barber's violin concerto.

Of the five works performed, the Barber brought the most satisfaction. It was the richest music, filled with lyric beauty and genuine feeling in two movements and a dash of brilliance in the third. Miss Posselt revealed these qualities in a performance notable for its communicativeness and its virtuosity.

Foss has created a mood of remembrance in his newest work. An expression of mourning sustains it. Without this unifying influence the fragmentary character of his ideas tends to separate it into sections.

His fertile imagination and his delicate handling of the instrumentation still need a finer sense of integration to bring compactness of impression. The music says something even though not altogether coherently.

Schuman's robust "American Festival Overture" supplied an appropriate opening. Cowell's Hymn and Fuging Tune, No. 2 and Piston's Third Symphony filled out the evening. These latter works suggested more of an academic approach to music than the other more refreshing numbers. Undoubtedly set forth in their best light, they sounded thoroughly respectable and a little dull.

Other Theatre News on Page 12.

NEW YORK, N. Y.
WORLD-TELEGRAM
JAN 13 1949

Music

Boston Symphony Serves a U.S. Dish

By LOUIS BIANCOLLI.

American music came of repertorial age last night when Serge Koussevitzky and the Boston Symphony opened an all-American festival in Carnegie Hall.

Scores by American composers have long figured on symphonic programs, and the all-American bill has cropped up occasionally. Festivals of American music aren't exactly new, either.

What is new this week is that a visiting orchestral unit of major standing is regaling its local subscribers with two programs devoted exclusively to modern American music. A few years ago the customers would have walked out in droves.

Last night's audience seemed to like everything it heard—from William Schuman's rock-ribbed American Festival Overture to the freshly confected Third Symphony of Walter Piston—from Lukas Foss's new "Recordare" to Samuel Barber's Violin Concerto.

Like all good things American, there was plenty of variety in last night's assortment—and of course every last item listed came wrapped in the glistening package that is Mr. Koussevitzky's specialty.

There was the festive frolic of Mr. Schuman, with its piercing "Wee-awk-ee" street cry of the local gamins. The rhythms of this tonic little score hold up sturdily in the passing years.

Young Schuman has moved far since first penning the overture a decade ago—moved towards wider symphonic vistas and calmer idioms—but the American Festival Overture remains his most rousing manifesto.

Twenty-six-year old Lukas Foss was on hand last night to conduct the local premiere of his new score, "Recordare,"—meaning remembrance—the title of which derives from the traditional Requiem Mass without retaining the ritual import.

Mr. Foss is as skillful as ever in maneuvering orchestral colors and just as imaginative in finding new ways of saying old things. At first hearing, the score seemed episodic and jaggedly held together, but there was no doubting the inventive power behind it.

Another dominant phase of the American scene—what might be called the ruggedly spiritual—was eloquently imaged in Henry Cowell's "Hymn and Fugue-Tune," a deft web of smooth and shining polyphony for strings.

Ruth Posselt's warm rendering of Mr. Barber's score was a reminder of three known facts—that she is one of the country's three best fiddlers on the distaff side; that the violin concerto is the best yet by an American composer, and that Mr. Barber ought to do nothing but write music.

Last night's symphony is probably the sturdiest and best knit score to date by the Maine composer. Its abiding warmth of speech and ringing fervor won Mr. Piston the Pulitzer award for 1948.

Mr. Koussevitzky's orchestra played all numbers last night as if they were repertory classics deserving the highest consideration, which they no doubt did—at any rate till a better batch of American overtures, concertos and symphonies comes along.

NEW YORK, N. Y.
HERALD TRIBUNE
JAN 13 1949

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, [illegible] concert of American music last night at Carnegie Hall. Soloist: Ruth Posselt, violinist. The program:

American Festival Overture...William Schuman
Recordare ....Lukas Foss
(First New York performance, composer conducting)
Concerto for Violin and Orchestra ....Samuel Barber
Hymn and Fuguing Tune No. 2....Henry Cowell
Symphony No. 3..................Walter Piston

Serge Koussevitzky

Who conducted the Boston Symphony Orchestra last night at Carnegie Hall

American Revivals

SERGE KOUSSEVITZKY, conducting the Boston Symphony Orchestra last night in Carnegie Hall, offered New York the first of two concerts reviewing certain high points among American music composed in the last ten years. Most of the pieces on both programs (the other will be played Saturday afternoon) have been introduced to the public by the good Doctor himself and are the work of composers whose musical growth has been the object of continuous encouragement on his part. William Schuman, Lukas Foss, Samuel Barber, Henry Cowell and Walter Piston were the writers honored last night. Lukas Foss's "Recordare," not previously heard in New York, was conducted by the composer.

* * *

This is a funeral ode to Mohandas K. Gandhi. Its material is a long-spun melody accompanied by single-note pizzicatti in uniform rhythmic spacing and alternated with brass passages of military connotation. It is pleasant of tune, a little thin of substance, as well as of texture, and definitely monotonous as to rhythm. Its expressive contrasts appeared to your reviewer as excessive in view of the work's not very great expressive intensity. As a whole, the piece seemed more ambitious in expression than its slender material and halting development were able to justify.

* * *

Henry Cowell's Hymn and Fuguing Tune, No. 2, for strings alone, is an extended and songful development in the diatonic model manner practiced by our American back-country forefathers. It sings; it soars; it leaps with joy. And always it is full of a great seriousness and a great dignity. I am not sure it is just the right length for an evocation of that kind. Myself, I should have preferred it longer. Certainly I was sorry when it ended, because it had made music all the way through.

Among the more familiar works, Samuel Barber's Violin Concerto impressed me as wearing well. Its tunes are gracious; its harmony is sophisticated without being ostentatious; its rhythm is always alive, and its instrumentation is delicious. It bears a musical refinement all round superior to anything of the kind heard last evening, though the Piston Third Symphony is a work of far more detailed elaboration and joinery. Barber's piece, moreover, is direct, plain and full as expression. Its weaknesses are a similar expressive content during two movements (this author's characteristic vein of elegy) and an overbusy third movement (a sort of perpetual-motion piece thin of thought). All the same it is a musical work, a real one, and can be listened to.

Too Laissez-Faire

Transcriptions for radio are done on records that turn 33 1-3 times a minute. For six months Columbia Records, Inc., have been selling microgroove records for home use that also turn 33 1-3 times a minute, permitting longer playing and greater fidelity than the conventional 78-turn discs. It would seem that a national standard had been set for a new long-playing record.

But here is RCA-Victor tossing a monkey-wrench by putting out a 45-turn record. And just as the 33 1-3 disc has to have special phonograph mechanism, the 45 disc has to have a still different playing apparatus. So, to the confusion of AM and FM radio, television and standard phonographs, the poor public must add two more complications.

Grudgingly we must admit it couldn't happen in Russia. The commissar for people's music or something would "democratically" decide to keep the 78-turn discs, since it is the disposition of efficient bureaucrats to discourage new developments that make existing machinery obsolete. The Russians have a simple existence maintained for them, like being in the army.

Here we have a lot of laissez faire. Automobile manufacturers make a variety of wheel sizes, so tires and chains can't be swapped around. There are endless variations in the shape and magnitude of storage batteries, so as to increase the inconvenience of replacement. Spark plugs, ditto. Faucet washers vary by tiny fractions, for no reason at all. It took the United States and Britain 50 years to agree on screw threads, and even in this country alone there are still two main varieties. By some near-miracle, we do have a pretty consistent track gauge for railroads, but even here there are a few lingering mavericks.

We wouldn't want a commissar for people's music over here. But any record company that makes the assembling of a music library more difficult and costly than it should be, will have to answer to public opinion.

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NEW YORK, N. Y.
~~PM~~
STAR
JAN 14 1949

Music . . . by Robert A. Hague

Koussevitzky Takes All-American Bow

Some idea of the magnitude of contemporary American music's indebtedness to Serge Koussevitzky can be derived from the two-part American Music Festival the distinguished conductor and the Boston Symphony are presenting this week in Carnegie Hall.

Lukas Foss

Wednesday evening's audience heard compositions by William Schuman, Samuel Barber, Henry Cowell, Walter Piston and Lukas Foss, the last a new piece conducted by the composer. Saturday's program will include Aaron Copland, David Diamond, Roy Harris, Edward Burlingame Hill, Irving Fine and Howard Hanson, the last two represented by works new to New York.

All of the works scheduled were composed during the last ten years; most of them were introduced by the Boston conductor soon after they were written; many of them were specially commissioned by him through the Koussevitzky Music Foundation. It is a record of which Dr. Koussevitzky, who is retiring at the end of the present season, may well be proud.

* * *

For this listener, the crowning glory of Wednesday's concert was the Barber Violin Concerto, beautifully performed by the soloist, Ruth Posselt, and the Boston musicians. At least its first two movements—the fresh and lyrical *Allegro,* and the *Andante* with its lovely oboe melody growing more poignant as it is developed by the violin—held him enthralled, touching his heart as no music has in a long time. If the final *Presto,* a brilliantly devised perpetual motion affair, came as something of a letdown, perhaps that is what the composer intended. It served to jerk back to reality the listener who, at the sound of the violin's darkening song in the *Andante,* had strayed into revery over the sadness and loss of something which he, too, once experienced and would not find again.

The Star Reviews

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky conducting; soloist, Ruth Posselt, violinist; Wednesday evening at Carnegie Hall. The program.

American Festival Overture	Schuman
Recordare (1st N. Y. performance) (Conducted by the composer)	Foss
Concerto for Violin and Orchestra	Barber
Hymn and Fuguing Tune No. 2	Cowell
Symphony No. 3	Piston

It is hard to understand why the Barber Concerto has not made its way more widely into current orchestral repertory. Certainly, it was very warmly received by the Boston's notably frigid Wednesday subscribers. I hope Dr. Koussevitzky's successors will continue to program it in seasons to come. It is a beautiful piece.

It is a pleasure, too, to rehear Piston's Third Symphony, which last year received the Pulitzer Prize. Though the writer prefers, and is more moved by, his Second Symphony, the Third is a mature, shapely and vastly skillful work. If it has not much that is new or arresting to say, it always sounds well, speaking with clarity and vigor in the fast movements, and with quiet eloquence in the unhurried, contemplative *Adagio.*

On first hearing, young Mr. Foss' *Recordare* did not make a very deep impression on this listener. It is facilely, sometimes tellingly, written, but it is seemingly scanty in substance and commonplace in texture and idiom, its musical speech a melange of contemporary cliches. Though designed as an elegy on Gandhi's death, and begun on the day of his assassination, its mournful measures have little of the power and breadth and dignity one would like to find in a commemorative expression of that tragedy.

* * *

The two remaining pieces on the program were eminently successful in accomplishing what they set out to do. In his Hymn and Fuguing Tune No. 2, Mr. Cowell gracefully and sonorously recalls the early American modal religious musical style, handling his materials with the simplicity, expressiveness and devotional fervor of an early New England Bach. And what could be more appropriate to open the concert than Mr. Schuman's vigorous and spirited American Festival Overture, as indigenous and alive as the street cry, the "call to play" of New York City children, it takes for its theme.

With all five composers present to take bows after the playing of their works, it was a truly festive occasion, and a welcome and convincing reaffirmation of the vitality of American music.

ON THE RECORD

Koussevitzky Double Bass, Schnabel-Fournier Sonata, Busch-Serkin Trio, Some Other Things

By Claudia Cassidy

COLLECTORS IN SEARCH of Serge Koussevitzky's double bass recordings are being rescued by a series of circumstances. Perhaps you remember that when Boston asked its renowned conductor what he wanted in token of admiration and affection in the 25th and farewell season, he said he wanted "a big gift" for his orchestra. That gift was a backlog of financial security, and the fast growing Serge Koussevitzky Anniversary fund is the result. To augment it, a limited edition of 1,000 albums of Koussevitzky recordings has been made available by the Boston orchestra in co-operation with RCA Victor. Each is autografed, holds the portrait of the player with his instrument now hanging in Koussevitzky's Tanglewood home, and features three 12-inch ruby vinylite records of the slow movement from Koussevitzky's double bass concerto, his "Chanson Triste" and "Valse Miniature," and his arrangement of a largo by Eccles, plus a lullaby by Laska. The recordings were made in 1929, and you have to hear what they can do with the double bass to believe it. Pierre Luboshutz is the accompanist. The price is $10, including mailing costs. Address the Boston Symphony orchestra, Symphony hall, Boston 15, Mass.

Koussevitzky

Symphony Saved By Wad of Gum

NEW YORK, N. Y., Jan. 13—If touring orchestra [illegible] its own problems in these days of advanced transportation and modern halls and conveniences they are nothing (according to Leslie Rogers, librarian of the Boston Symphony Orchestra) to the headaches of yesteryear.

Having been associated with the Boston Symphony Orchestra for 37 years during which he has missed only one concert (he wouldn't have missed that one in Providence, he says, if Arthur Fiedler hadn't persuaded him he had a high fever and made him stay home), Mr. Rogers has accompanied the orchestra on every trip it has ever made.

His is the responsibility of seeing to it that the orchestra always has the proper music on the proper stands at the proper time in the proper order and in proper condition. In view of the fact this is an order that calls for the most proper precision, it is generally conceded by the men of the orchestra that Mr. Rogers' job is of the utmost importance. However, in addition to his skill in preparing the musical scores and in making the cuts or corrections required by Dr. Koussevitzky, Mr. Rogers is also a repository of stories on the traveling situation of an orchestra when Dr. Koussevitzky first became the conductor of the Boston Symphony Orchestra 25 years ago.

Awe-Inspiring Scenes

"Back in the old days," he said, refraining from adding ("the good") 'there were very few auditoriums such as we have today. We used to play in armories, with rifles and cannons on the walls. The managers used to try to make special productions of the concerts, so they'd put up trees and palms all around, or hang up those awful old woodland scenes in the wings, with nymphs and fairies depicted in the worst possible sort of mural art.

"Everywhere we went, Schenectady, Troy, Hartford, everywhere, we played in armories. In one of them, one night, there was no dressing room for the men, so the manager hung curtains around the back of the orchestra to provide a dressing room. The men had no sooner started to dress than they looked up and saw that the whole crowd in the second balcony could look right down on them."

It was too late to worry about that, Mr. Rogers told me, so they went right on dressing. They arrived one night in another town, he said, to discover the management hadn't provided seats for the orchestra. After a heated conference they rushed off and found a hundred or so seats, which they rented. As the audience filed into the auditorium it was astonished to see several big hearses drive up to the hall and start to unload seats for the orchestra. They'd rented the chairs from a funeral parlor.

Gum Saved Day

An equally tense situation developed one night when, just as the orchestra had assembled and the conductor had raised his baton to begin a work requiring an organ, the huge instrument began to "cipher" or squeal. The poor organist worked and worked to shut off the high, penetrating noise, but it continued unabated. At length the concertmaster, himself an organist, got up and marched out of the auditorium while conductor, orchestra and audience waited breathlessly. Getting a ladder, the unruffled concertmaster climbed up to the organ and stuck a wad of gum into the offending pipe. The audience gave him an ovation—and the concert began.

A similar situation developed one night in a New Hampshire city when the orchestra found itself playing a fantastic obbligato to a bowling alley located directly below the hall. It played one work, then another, but the terrific crash of bowling balls below proved impossible to endure. A huddle with the management and they found the solution. An emissary went below and engaged the entire alley for the rest of the evening. The concert continued in peace.

The Boston Symphony, according to Mr. Rogers, whose fund of stories and anecdotes exceeds, if possible, his knowledge of orchestral matters, has played in flickering gaslight, in choir stalls so high the conductor couldn't see the violin players, sitting on settees, in car barns, and in all sorts of weird and wonderful situations, but the all-time high in episodes, he says, occurred one night in Omaha, Nebraska.

"We had a new German player," he relates, "who had just arrived in this country. He could hardly speak English and, as a joke, when we got to Omaha, I told him we were right out in Indian country and had better look out. He drew himself up in all his dignity. 'Meester Rogers,' he announced, 'Ich habe read Fenimore Cooper, und de tales of de stocking of de leather, und ich am prepared.' With this he drew aside his frock coat. In his belt he had a bowie knife three feet long."

WASHINGTON, D. C.
POST
JAN 14 1949

Postlude

Koussevitsky, 'in Great Mood,' Rouses Orchestra to Heights

By Paul Hume

Adoration is reserved for the Deity, but we revere the name and greatness of Serge Koussevitsky, who led his Boston Symphony Orchestra last night in Constitution Hall.

For 25 great years the mighty Russian conductor formed one of the miraculous orchestral instruments of our time, stamping it with the unique genius of his personality. No living conductor has done more for the cause of new music in this country or abroad, nor are there many who can stand with him on the pinnacle among mountain peaks to which his achievements entitle him.

All the facets of Koussevitsky's remarkable talents were on display last night, except for a sample of his magic in French repertoire. Modern music from America, which he has always championed, a barbaric score from Prokofieff, whose protagonist he has so often been, and standard classics by Vivaldi and Brahms exhibited the scope and polish of Koussevitsky's gifts.

It was a stroke of program planning to include Aaron Copland's Lincoln Portrait in a Washington concert only six days before a President of the United States is to be inaugurated. Copland treats music of our native soil as a frame for some of the Emancipator's most prophetic words. These were stirringly delivered last night by Wesley Addy.

What thoughts the great President's utterances must have stirred in the minds of such listeners as the daughter of our President, or the exiled King Peter of Yugoslavia. What thoughts may they have stirred in the hearts of the owners of the very hall in which they were spoken, where to this day, those whose fredom became so important to Lincoln are still refused appearance.

These and more purely musical considerations must have mingled in Koussevitsky's mind, who recently described Copland's work in these terms: "Is is based on the great words of the Gettysburg Address, which should be repeatedly heard by this Nation and the world at large, and to which A. Copland wrote a music deeply moving in its simpliciy and sincerity."

Throughout the evening Koussevitsky was in a great mood. Vivaldi, the first music he conducted in this country, was sustained in its nobility. The Prokofieff became a powerful frenzy, always controlled, and yet always seeming to burst its bounds. And the Brahms symphony moved in a heroic vein, lightened by the slow song of the second movement, and the guided pacing of the third.

When Koussevitsky's twenty-ninth concert in Washington came to an end the audience rose and cheered while the beloved man returned time and again to the platform. His orchestra stood with him, and then it was over. We hope that there will be more Koussevitsky concerts in Washington, for there will not be another like him.

WASHINGTON, D. C.
STAR
JAN 14 1949

King at Concert; Margaret Truman Supper Hostess

Out-of-towners in two Capital audiences last night got a taste of Washington's special, but every-day brand of glamour.

Every one's attention was drawn to a particular box in Constitution Hall last evening where the Boston Symphony gave a concert under the direction of Sergei Koussevitzky. Dark-haired, youthful ~~looking King~~ Peter was the guest of Mrs. William R. Castle, wife of the former Undersecretary of State.

Another distinguished guest present was the Right Honorable Peter Fraser, Prime Minister of New Zealand, who has just arrived in town. was entertained by Ambassador and Lady Berendsen at a dinner before the concert and will be the honor guest at the reception they are giving this afternoon.

And over in the Blue Room of the Shoreham Hotel the presence of Miss Margaret Truman, who was looking very lovely, added considerable interest to the show. The Chief Executive's daughter entertained a party of eight at supper, making her second visit there this week to hear the highly amusing French singers, Les Compagnons de la Chanson.

Representative and Mrs. J. Harry McGregor were also entertaining in the blue room. They gave a dinner in honor of Mrs. Clifford Davis, wife of the Tennessee Representative who is the retiring president of the Congressional Club.

Among their guests were Representative Davis, former Senator and Mrs. Wallace H. White, jr.; Representative and Mrs. Lansdale G. Sasscer, Representative and Mrs. J. Leroy Johnson, Representative and Mrs. Albert Thomas, Representative and Mrs. Errett P. Scrivner, Representative and Mrs. Mike Mansfield and Representative and Mrs. Aime J. Forand.

Others there were Representative and Mrs. John E. Fogarty and Mr. and Mrs. Robert [illegible] Freer, who had as their guests Mr. and Mrs. David P. Doyle and Mr. and Mrs. Joseph Dyer.

Miss Dorothy Thompson stirred up the entertaining pace yesterday, although she spent only one day in town. Mr. and Mrs. Norman Littell gave a luncheon for her at the Sulgrave Club, followed by a cocktail gathering at their Arlington home and a dinner in honor of the visiting journalist.

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WASHINGTON, D. C.
STAR

JAN [illegible]

Koussevitzky Receives Ovation In Farewell Concert Here

By Alice Eversman

As indicated at present, the performance of the Boston Symphony last night in Constitution Hall is the last time it will appear here with Serge Koussevitzky as its official head. Seats were at a premium long ago and the packed house of yesterday testified to the desire of the local music public to do honor to the great conductor. Long, continued applause greeted him on his entrance and he and his skilled musicians received ovation after ovation during the program. It was a concert of special significance all the way through.

Were one to seek an allegory of the world situation today in the construction of the program, it could be found in the two central numbers, Prokofieff's "Scythian Suite" and Copland's "A Lincoln Portrait." In one, turmoil and savagery, and in "A Lincoln Portrait," the wise counsel to be remembered and practised today. Quite apart from its musical value, Copland's score, because of the ever stirring import of Lincoln's words, declaimed excellently by Wesley Addy, formed the high point of the evening. The music's chief descriptive moments are in the introduction but the short phrase preceding each spoken excerpt of the great President's speeches and letters were of a character to bind them together. Closing with the immortal section from the Gettysburg Address, the effect produced was echoed in the cheers and handclapping of spontaneous impulse.

The program opened with a spellbinding performance of Vivaldi's "Concerto in D minor" in Siloti's arrangement. According to the program notes, it served also as the opening number of the first concert Koussevitzky conducted in America on October 10, 1924.

It exemplified both the genius of the conductor and the musical sensitiveness of the men under his command. It is difficult to remember a more exquisitely played slow movement than the Largo. Kept at a unvarying deliberate pace that might have become tedious in less skilled hands, it glowed with unflagging warmth and beauty. Not for an instance was the iridescence of the music dimmed or a phrase wanting in expressiveness. The reading demonstrated also the conductor's individual way of maintaining transparency in the orchestral choirs. They rise and subside with great elasticity, so that the important theme of the moment is not overshadowed by any other tonal color. The fugal portion of the "Maestoso" and lineaments of the last movement emerged with notable clarity.

Because the same expertise in defining the musical pattern was present in the playing of the "Scythian Suite," its construction formula was more apparent. Yet some of the bite and excitement inherent in it was lost in the neatness of exposition. Prokofieff, the audacious, has written in bold, broad, splashing colors of barbaric rites and pagan fanaticism. He has gone the limit to depict the ferocity of exaltation, the primitive splendor of nature, the wild and passionate elements in the mythical story. While the orchestra reflected these vivid traits in the richnes of its sonority and the flashing changes in tonal coloration, more abandon would have given the added spice to raise the playing to an intoxicating point.

After the effects of such contrary works as the Prokofieff and the Copland wore off, the Brahms "Symphony No. 1" came as a refreshing return to the familiar. It was played with all the refinement and penetration for which the conductor is famous yet here again, the spirit was of less vital character. Nevertheless the audience's reaction was filled with enthusiasm and vocally expressed by loudly shouted bravos. The demonstration was the public's farewell to Dr. Koussevitzky, who resigns his long-held post as head of one of the greatest musical organizations in the country this season.

WASHINGTON, D. C.
TIMES HERALD

JAN 15 1949

Koussevitzky Receives Ovation In His Farewell Concert Here

Reprinted from Yesterday's Late Editions

By GLENN DILLARD GUNN

Serge Koussevitzky said farewell to Washington Thursday in Constitution hall. The Boston Symphony doubtless will return; but Koussevitzky retires at the end of the present season.

Sergi Koussevitsky

The capacity audience paid him a great tribute. Many stood when he appeared upon the stage Whereupon he played the National Anthem, in honor of the President's daughter who occupied the White House box with a group of friends, and got everybody on his feet.

The tributes continued at every opportunity throughout the concert. The applause, however, never was longer nor the shouting louder than at the conclusion of the program's only American work. This was Aaron Copland's "A Lincoln Portrait," not new to Washington—it had its premiere here—but the first piece of native music which Koussevitzky has played in the Nation's Capital, though he has been here many times.

Other Pieces Familiar

Copland's piece can not be called a symphonic movement in the technical sense of the word. He has composed background music for a set of Lincoln's quotations. It is rugged in sound but attempts no detailed amplification of the Lincoln expression. The music is held together by a fragment of the hymn tune, "Rock of Ages." This, of course, is fitting. At times the development lifts it into important relief.

Still, the immortal words of Lincoln remain the best music and the greatest expression and the composer probably was wise not to intrude too ambitiously. Wesley Addy read the Lincoln lines with fine effect. It was a moving performance.

The rest of the program was familiar. Perhaps one should say over-familiar. Even the early Scythian Suite by Prokofieff has been heard often since Frederick Stock first produced it in America in 1918. It has not gained favor with the general public, nor should it, being little more than an etude in instrumentation and dramatic dissonance.

It was prefaced by a Vivaldi Concerto for orchestra edited by Alexander Siloti. The Brahms First Symphony filled the second half of the concert.

There is little in this list that can be treated as news. If the Boston Symphony had played badly that would have been news. If Koussevitzky had conducted with little animation that would have been news. Since the orchestra played brilliantly and the conductor functioned according to the habit that has won him fame, there seems slight occasion for extended comment upon the performance.

Had he seen fit to play, in addition to the Copland piece, one or more of the 10 American works which comprised his two concerts in New York this week, his far well to the Nation's Capital wou have been memorable. Amor these 10 compositions are a syı phony by Walter Piston, a viol Concerto by Samuel Barber, piaı Concerto by Howard Hanson, aı briefer works by William Sch man, Cowell, Foss, Diamond, Fin and Roy Harris.

WASHINGTON, D. C.
NEWS

JAN [illegible]

Koussevitzky's Final Concert Finds Him at Peak of Career

Serge Koussevitzky gave his final concert here as conductor of he Boston Symphony Orchestra, and there was greatness in every moment of it.

The music world has learned to expect much of the Boston and Koussevitzky, but at Constitution Hall Thursday the orchestra did the seemingly impossible and surpassed itself. Even to those who have heard he Boston Symphony Orchestra nany times, last night's performnce came as a revelation. The exlanation? It might well have been ne orchestra's way of paying the upreme tribute to the great musiian who has directed its destiny or the past quarter of a century.

The program that Dr. Koussevitzky chose for his final appearnce here was memorable in itself. First the D minor Concerto of ivaldi, classical in form yet full warmth and vitality as played nder Dr. Koussevitzky's baton.

Then the Scythian Suite, "Ala and olli," of Prokofieff, a work that nust have aroused in the listeners rimordial impulses that they hought civilization had long subnerged. For this reviewer, the Prokofieff was the high point. It s exciting music, the sort that denands virtuosity of the highest rder from the orchestra and proound musicianship from the conuctor. Last night Mr. Prokofieff ad both.

Third on the program was Aaron Copland's "A Lincoln Portrait," a imely work with Inaugural Day only a week away. The words of Lincoln, spoken by Wesley Addy, nust have had a special meaning or Margaret Truman as she listened from the presidential box. And here again was a fresh demonstration of Dr. Koussevitzky's penetrating musicianship, for the Copland music was poles apart from he Prokofieff, yet it was transmitted with the same sympathetic understanding.

Finally, the Brahms First Symphony, familiar yet like a premiere for Dr. Koussevitzky, and revealin fully the tonal beauty of all sections of the orchestra. The audience stood and cheered. They kept on applauding. Altho they knew there would be no encores, they lingered in the hall. They were reluctant to leave the place where they had just experienced one of the truly great moments in music.

MILT[illegible]INER

MUSIC

De Carvalho, Guest at Symphony, Introduces Score by Villa-Lobos

By CYRUS DURGIN

Eleazar De Carvalho, the Brazilian conductor who is one of Serge Koussevitzky's proteges, is back this week for another visit as guest director of the Boston Symphony concerts. His program is wholly novel, though there is but one piece which could be described as new: the "Fantasia de movimentos mixtos," whose solo violin part is played by Oscar Borgerth, a Brazilian musician new to Boston.

The program of yesterday afternoon and tonight begins with the Fourth Symphony of Alexander Glazunoff, and ends with the five pieces from Albeniz' "Iberia" that were orchestrated by the late Fernandez Arbos.

Villa-Lobos' piece is a sort of violin concerto, whose original version goes back as far as 1921. The three movements have subtitles: "Torment," "Serenity" and "Contentment." Many in yesterday's audience may think of the whole work as a torment, and they have something on their side, for it is long, oftentimes rough and nervous. It made me fidget long before the final movement was over.

There is a good deal of "wrong-note" harmony, and like so much of Villa-Lobos' music that I have heard, the texture is a curious blend of cosmopolitan and South American elements. The slow movement, however, lives up to its title, and contains real lyrical beauty.

If the piece wasn't so much, the soloist proved a sensation. Borgerth is a violinist with a tremendous technique that triumphed over the difficulties of the score. He played it all with deceptive ease, and reaped a large harvest of enthusiastic applause. He has a nice tone, also, that never once went sour or scratched amid all the technical hurly-burly. Borgerth ought to be invited back for an American recital tour, for he obviously is of high musical [illegible].

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Anyway, the Symphony was warm and easy to take on a foul, February day.

[illegible] have gratified it [illegible]

[233]

WASHINGTON, D. C.
STAR
JAN [illegible]

Koussevitzky Receives Ovation In Farewell Concert Here

By Alice Eversman

As indicated at present, the performance of the Boston Symphony last night in Constitution Hall is the last time it will appear here with Serge Koussevitzky as its official head. Seats were at a premium long ago and the packed house of yesterday testified to the desire of the local music public to do honor to the great conductor. Long, continued applause greeted him on his entrance and he and his skilled musicians received ovation after ovation during the program. It was a concert of special significance all the way through.

Were one to seek an allegory of the world situation today in the construction of the program, it could be found in the two central numbers, Prokofieff's "Scythian Suite" and Copland's "A Lincoln Portrait." In one, turmoil and savagery, and in "A Lincoln Portrait," the wise counsel to be remembered and practised today. Quite apart from its musical value. Copland's score, because of the ever stirring import of Lincoln's words, declaimed excellently by Wesley Addy, formed the high point of the evening. The music's chief descriptive moments are in the introduction but the short phrase preceding each spoken excerpt of the great President's speeches and letters were of a character to bind them together. Closing with the immortal section from the Gettysburg Address, the effect produced was echoed in the cheers and handclapping of spontaneous impulse.

The program opened with a spellbinding performance of Vivaldi's "Concerto in D minor" in Siloti's arrangement. According to the program notes, it served also as the opening number of the first concert Koussevitzky conducted in America on October 10, 1924.

It exemplified both the genius of the conductor and the musical sensitiveness of the men under his command. It is difficult to remember a more exquisitely played slow movement than the Largo. Kept at a unvarying deliberate pace that might have become tedious in less skilled hands, it glowed with unflagging warmth and beauty. Not for an instance was the iridescence of the music dimmed or a phrase wanting in expressiveness. The reading demonstrated also the conductor's individual way of maintaining transparency in the orchestral choirs. They rise and subside with great elasticity, so that the important theme of the moment is not overshadowed by any other tonal color. The fugal portion of the "Maestoso" and lineaments of the last movement emerged with notable clarity.

Because the same expertise in defining the musical pattern was present in the playing of the "Scythian Suite," its construction formula was more apparent. Yet some of the bite and excitement inherent in it was lost in the neatness of exposition. Prokofieff, the audacious, has written in bold, broad, splashing colors of barbaric rites and pagan fanaticism. He has gone the limit to depict the ferocity of exaltation, the primitive splendor of nature, the wild and passionate elements in the mythical story. While the orchestra reflected these vivid traits in the richnes of its sonority and the flashing changes in tonal coloration, more abandon would have given the added spice to raise the playing to an intoxicating point.

After the effects of such contrary works as the Prokofieff and the Copland wore off, the Brahms "Symphony No. 1" came as a refreshing return to the familiar. It was played with all the refinement and penetration for which the conductor is famous yet here again, the spirit was of less vital character. Nevertheless the audience's reaction was filled with enthusiasm and vocally expressed by loudly shouted bravos. The demonstration was the public's farewell to Dr. Koussevitzky, who resigns his long-held post as head of one of the greatest musical organizations in the country this season.

WASHINGTON, D. C.
TIMES HERALD
JAN 15 1949

Koussevitzky Receives Ovation In His Farewell Concert Here

Reprinted from Yesterday's Late Editions

By GLENN DILLARD GUNN

Serge Koussevitzky said farewell to Washington Thursday in Constitution hall. The Boston Symphony doubtless will return; but Koussevitzky retires at the end of the present season.

Sergi Koussevitsky

The capacity audience paid him a great tribute. Many stood when he appeared upon the stage Whereupon he played the National Anthem, in honor of the President's daughter who occupied the White House box with a group of friends, and got everybody on his feet.

The tributes continued at every opportunity throughout the concert. The applause, however, never was longer nor the shouting louder than at the conclusion of the program's only American work. This was Aaron Copland's "A Lincoln Portrait," not new to Washington —it had its premiere here—but the first piece of native music which Koussevitzky has played in the Nation's Capital, though he has been here many times.

Other Pieces Familiar

Copland's piece can not be called a symphonic movement in the technical sense of the word. He has composed background music for a set of Lincoln's quotations. It is rugged in sound but attempts no detailed amplification of the Lincoln expression. The music is held together by a fragment of the hymn tune, "Rock of Ages." This, of course, is fitting. At times the development lifts it into important relief.

Still, the immortal words of Lincoln remain the best music and the greatest expression and the composer probably was wise not to intrude too ambitiously. Wesley Addy read the Lincoln lines with fine effect. It was a moving performance.

The rest of the program was familiar. Perhaps one should say over-familiar. Even the early Scythian Suite by Prokofieff has been heard often since Frederick Stock first produced it in America in 1918. It has not gained favor with the general public, nor should it, being little more than an etude in instrumentation and dramatic dissonance.

It was prefaced by a Vivaldi Concerto for orchestra edited by Alexander Siloti. The Brahms First Symphony filled the second half of the concert.

There is little in this list that can be treated as news. If the Boston Symphony had played badly that would have been news. If Koussevitzky had conducted with little animation that would have been news. Since the orchestra played brilliantly and the conductor functioned according to the habit that has won him fame, there seems slight occasion for extended comment upon the performance.

Had he seen fit to play, in addition to the Copland piece, one or more of the 10 American works which comprised his two concerts in New York this week, his far well to the Nation's Capital wou have been memorable. Amor these 10 compositions are a syr phony by Walter Piston, a viol Concerto by Samuel Barber, piar Concerto by Howard Hanson, ar briefer works by William Sch man, Cowell, Foss, Diamond, Fin and Roy Harris.

WASHINGTON, D. C.
NEWS
JAN 15 1949

Koussevitzky's Final Concert Finds Him at Peak of Career

Serge Koussevitzky gave his final concert here as conductor of he Boston Symphony Orchestra, and there was greatness in every moment of it.

The music world has learned to expect much of the Boston and Koussevitzky, but at Constitution Hall Thursday the orchestra did the seemingly impossible and surpassed itself. Even to those who have heard he Boston Symphony Orchestra nany times, last night's performnce came as a revelation. The exlanation? It might well have been he orchestra's way of paying the upreme tribute to the great musian who has directed its destiny or the past quarter of a century.

The program that Dr. Koussevitzky chose for his final appearnce here was memorable in itself. First the D minor Concerto of ivaldi, classical in form yet full warmth and vitality as played nder Dr. Koussevitzky's baton.

Then the Scythian Suite, "Ala and olli," of Prokofieff. a work that nust have aroused in the listeners rimordial impulses that they hought civilization had long subnerged. For this reviewer, the Prokofieff was the high point. It s exciting music, the sort that denands virtuosity of the highest rder from the orchestra and proound musicianship from the conuctor. Last night Mr. Prokofieff ad both.

Third on the program was Aaron Copland's "A Lincoln Portrait," a imely work with Inaugural Day nly a week away. The words of Lincoln, spoken by Wesley Addy, nust have had a special meaning or Margaret Truman as she lisened from the presidential box. And here again was a fresh demonstration of Dr. Koussevitzky's penetrating musicianship, for the Copand music was poles apart from he Prokofieff, yet it was transmitted with the same sympathetic understanding.

Finally, the Brahms First Symphony, familiar yet like a premiere for Dr. Koussevitzky, and revealin fully the tonal beauty of all sections of the orchestra. The audience stood and cheered. They kept on applauding. Altho they knew there would be no encores, they lingered in the hall. They were reluctant to leave the place where they had just experienced one of the truly great ments in musi[illegible]

[illegible]

MUSIC

De Carvalho, Guest at Symphony, Introduces Score by Vill[illegible]

By CYRUS DURGIN

Eleazar De Carvalho, the Brazilian conductor who is one of Serge Koussevitzky's proteges, is back this week for another visit as guest director of the Boston Symphony concerts. His program is wholly novel, though there is but one piece which could be described as new: the "Fantasia de movimentos mixtos," whose solo violin part is played by Oscar Borgerth, a Brazilian musician new to Boston.

The program of yesterday afternoon and tonight begins with the Fourth Symphony of Alexander Glazunoff, and ends with the five pieces from Albeniz' "Iberia" that were orchestrated by the late Fernandez Arbos.

Villa-Lobos' piece is a sort of violin concerto, whose original version goes back as far as 1921. The three movements have subtitles: "Torment," "Serenity" and "Contentment." Many in yesterday's audience may think of the whole work as a torment, and they have something on their [illegible]. It is long, oftentimes rough and nervous. It made me fidget long before the final movement was over.

There is a good deal of "wrong-note" harmony, and like so much of Villa-Lobos' music that I have heard, the texture is a curious blend of cosmopolitan and South American elements. The slow movement, however, lives up to its title, and contains real lyrical beauty.

If the piece wasn't so much, the soloist proved a sensation. Borgerth is a violinist with a tremendous technique that triumphed over the difficulties of the score. He played it all with deceptive ease, and reaped a large harvest of enthusiastic applause. He has a nice tone, also, that never once went sour or scratched amid all the technical hurly-burly. Borgerth ought to be invited back for an American recital [illegible] for he obviously is of high musical [illegible].

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BROOKLYN, N. Y.
EAGLE
JAN 15 1949

MUSIC

By Paul Affelder

Academy Audience Hears Premiere Of Hanson's Piano Concerto

Serge Koussevitzky and the Boston Symphony Orchestra returned to the Academy of Music last evening for their second concert of the season. The program was interesting and well balanced, opening with two works for string orchestra — Corelli Sarabanda, Giga e Badinerie and David Diamond's Rounds for String Orchestra, continuing with the first New York performance of Howard Hanson's Piano Concerto in G Major, with the composer serving as guest conductor and Rudolf Firkusny as soloist and concluding with Brahms' First Symphony.

Dr. Koussevitzky was in a mellow mood last night. He played the Corelli Sarabande at such a slow tempo and with so much sentimentality that it tended to lose its classic lines and take on those of romanticism. The succeeding Gigue and Badinerie, however, were infused with more life and grace, though both here and in the Diamond Rounds we have heard the Boston strings play with more precision and fewer false entrances.

Mr. Diamond's composition is one that grows on the listener with repeated hearings. Perhaps it is somewhat lacking in variety; but there is an irresistible vigor and vitality about its opening and closing movements, which are separated by a contrasting slow section. For its adequate presentation, this work requires an orchestra of the brilliance of the Boston Symphony in order to do it full justice. A brilliant performance it certainly was accorded last night, and Dr. Koussevitzky saw to it that the intricacies of the many-voiced writing emerged with full clarity.

Those who attended last night's concert found that they had stolen a march on Manhattan concert-goers, for they were treated to the first New York performance of the Piano Concerto in G Major, Op. 36, by Howard Hanson, director of the Eastman School of Music in Rochester. The Boston Symphony has had the distinction of presenting the premieres of three of Dr. Hanson's four symphonies, and this concerto was commissioned in 1945 by the Koussevitzky Music Foundation.

The concerto is one of those works upon which it is difficult to pass final judgment after a single hearing. We had become so accustomed to the long melodic lines in Dr. Hanson's earlier compositions that it came as somewhat of a shock when we heard only short thematic fragments in this new work. After we got used to this change of style on the composer's part, we found the concerto quite interesting, though not outstanding. It is in four short movements, the first of which is rather baffling. After a brief introduction in a slow tempo, it launches forth into a vigorous main section, so vigorous orchestrally, in fact, that the pianist, while working away furiously, has little chance to emerge into the limelight. After a bit of development, this material is restated, still without giving the soloist half a chance. Then, all of a sudden, along comes the first lyrical section, in a decidedly subdued vein, and the movement ends on a paradoxically quiet note.

The remaining movements are far more coherent in structure and are musically more rewarding as well. The second is a lively, very short scherzo; the third, an andante, is the one truly lyrical section of the work, and the finale, punctuated with a great deal of rhythmic syncopation, brings the concerto to a brilliant conclusion.

We might have found more to admire in the work had the performance been better. The soloist, Rudolf Firkusny, deserves great credit for his virtuosity in the rapid sections and for his fine singing tone in the third movement. But he was badly supported by the orchestra, which did not give of its best effort under the composer's baton.

Most of the time the accompaniment was far too loud, while the winds — particularly the clarinets and trumpets — were annoyingly out of tune. It is dangerous business to play a work of this kind without preceding it with something in which the wind instruments can have a chance to warm up.

Dr. Koussevitzky has always been noted for his readings of the Brahms symphonies. While they are not always absolutely orthodox, they are convincing, vibrantly alive and eloquent. His reading of the First Symphony last evening was along broad lines. The high spot was his searching soulful interpretation of the second movement. Only in the finale did we agree with the fast pace he adopted, and the only reason for our disagreement was that the tempo here was not compatible with what had gone before. Also, in the coda, he had four trumpets blaring forth the chorale so loudly that they all but obliterated the rest of the orchestra. The original scoring calls for only two trumpets, and these would have been ample for this passage.

During the first half of the program the audience had remained luke-warm in its response. At the conclusion of the Symphony, however, it burst into a spontaneous ovation for conductor and players.

List of Boxholders At Symphony Concert

Mrs. Edward C. Blum and her guests were seated in Box 1 at the performance. Her guests were Anna Remsen Alexandre, Mr. and Mrs. George H. Dayton, Dr. Clinton Barker, Mr. and Mrs. Eugene S. Taliaferro, Mr. and Mrs. Robert E. Blum and Mr. and Mrs. Hollis K. Thayer.

Dr. and Mrs. Robert Franklin Ives were hosts in Box 2, entertaining Dr. and Mrs. Thomas H. McClintock, Mrs. Theodore Allen, Louise Castle and Grace B. Carter.

Box 3 was occupied by members of the Brooklyn Committee for the Boston Symphony Orchestra Concerts, Mrs. L. Parker McKinley, Mrs. Louella Wilson Valle, Mr. and Mrs. Haughton Bell, Andrew Gomory and his guests, Mr. and Mrs. Dana Converse Backus and Paul L. Gomory.

Members of the Brooklyn Woman's Club were seated in Box 4: Mrs. John F. Stevens, president; Mrs. Henry J. Nauer, Mrs. William E. Howes and Dr. and Mrs. H. S. Rasi.

Seated in Box 5 were Emma Jessie Ogg and her guests, the Rev. C. R. Barnes, Mr. and Mrs. Edward Fuller, and Mrs. William B. Parker and her guest, Rosalie B. Parker.

Officers from the U. S. Naval Station in Brooklyn were present in Box 7 as guests of the Brooklyn Institute of Arts and Sciences. Seated in Box 8 were blind veterans and their escorts from the Red Cross, who came as guests of the Brooklyn Committee for the Boston Symphony Orchestra.

NEW YORK, N. Y.
TIMES
JAN 16 1949

HANSON CONDUCTS PREMIERE OF WORK

Leads the Boston Orchestra in Piano Concerto as Guest at American Music Fete

By OLIN DOWNES

The second concert of the second "American Music Festival" which Serge Koussevitzky and the Boston Symphony Orchestra have given in this city took place yesterday afternoon in Carnegie Hall. A distinguished group of composers represented in a box, were successively saluted by Dr. Koussevitzky, the orchestra which repeatedly rose in their honor, and the audience present.

As at the first concert last Wednesday night, when Lukas Foss conducted his piece, so, yesterday Howard Hanson conduct personally the first performance in New York of his Piano Concerto in G major, with Rudolf Firkusny as soloist. The orchestra and its leader, who has so vigorously championed the American composers through a period of twenty-five fruitful years, gave superb performances of their works. And it is to be remembered that Dr. Koussevitzky planned these programs as demonstration of the advances made by American symphonic composers in the last ten years.

And here one pauses. What is the advance?

The advance may well be reckoned in terms of quantity production and developed craftsmanship. There are more American composers who score better and more confidently for orchestra than there were ten years ago. Have they advanced in originality and communicative power since the earlier time?

One is not so sure, judging, at least, by these last two programs. The music on them that stood up best, in greater part, was that of the older men. For an exception, we can accept at once David Diamond's "Rounds for String Orchestra," a work commissioned by Dmitri Mitropoulos for first performance by the Minneapolis Orchestra in 1944 and properly recognized for its exceptional merits by Dr. Koussevitzky. It has a high degree of virtuosity, but also of spirit, invention and excellence of form.

Praise for Fine's Work

The next piece, Irving Fine's "Toccata Concertánte," is a good job by a gifted pupil of Piston, Hill and Merritt of the Department of Music at Harvard, who later studied with Naida Boulanger in France. For us, it is a good piece of student's work, lively, and considerably more sophisticated than Howard Hanson's four movement piano concerto, of which it can be said that it is written with sureness of hand and an experienced eye to effect, by a composer who is not in the least afraid of being direct, melodic, virtuosic to the point of obvious. The very opening with the horns is obvious, if you put it that way. It is also imaginative, and expresses immediately one of the impelling ideas of the score. A later hearing of this concerto will tell us how it stands by the side of the best other examples of Mr. Hanson's symphonic writing.

The music which towered highest in this program for us, was the now quite familiar Third Symphony of Roy Harris. The beginning is nobly thought—broad-arched, severe, imposing in its suggestion of modality and of big intervals—not little ones, in the step of the theme itself and its spacing and stride. The contrasting passage is like forest murmurs and glinting sunlight outside cathedral walls. The fugue doesn't come to a strong culmination. Instead of the voice parts being led to a complete fruition the counterpoint begins to limp and gag.

Immediately afterward, occurs the most persuasive and moving part of the symphony, we mean the elegiac chant in imitation, with the brass over the pounding tone of the drum. Here is pathos that looks beneath the surface of existence; the rising to the surface of the tragic consciousness which is a part of life. The symphony stood above on the program in the spaciousness and idealism of its concept, its separateness from the passing scene and its architectural purpose—though this purpose is not completely fulfilled.

The last two scores were Edward Hills "Music for English Horn and Orchestra," music of characteristic sensitivity and finish of workmanship, played admirably by Louis Speyer, English hornist of the orchestra; and Aaron Copland's tonal montage, skilfully done, of his "Lincoln Portrait." The fine delivery of the Lincoln texts over the orchestral commentary, by Wesley Addy, was an outstanding performance of the occasion.

NEW YORK, N. Y.
HERALD TRIBUNE
JAN 16 1949

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, yesterday in Carnegie Hall. Soloist: Rudolf Firkusny, pianist. The program:

Rounds for String Orhcestra....David Diamond
Toccata Concertante...............Irving Fine
(First New York performance)
Piano Concerto in G major, Op. 36
Howard Hanson
(First Manhattan performance, composer conducting)
Symphony No. 3...................Roy Harris
Music for English Horn and Orchestra, Op. 50 ....Edwin B. Hill
(Soloist: Louis Speyer)
A Lincoln Portrait..............Aaron Copland
(Speaker: Wesley Addy)

Second of Two

SERGE KOUSSEVITZKY'S second program of recent American compositions, played yesterday afternoon by the Boston Symphony Orchestra in Carnegie Hall, reinforced an impression gained last Wednesday of general ineptitude on the part of the composers. Perhaps our composers are not as amateurish as most of the music sounded. Perhaps the works were not chosen for their intrinsic qualities. In any case, they came off in two whole concerts as not hugely invigorating.

* * *

The exceptions to general standard last Wednesday were Cowell's Hymn and Fuguing Tune, No. 2, and Barber's Violin Concerto (played handsomely by Ruth Posselt), both of which have musical beauty. Yesterday's exception was Aaron Copland's "A Lincoln Portrait," which has a clean, personal sound and strong dramatic expression. The use of Lincoln's own words to reinforce the emotional effect is unpardonable hamming on the composer's part as if a playwright were to quote classic poetry in every love scene and passages from the Bible (or Karl Marx) to clinch every argument. Nevertheless, the musical passages are first-class and the best Copland.

* * *

The other works held only incidental virtues for this listener. Diamond's Rounds have an optimistic tone he finds not at all unattractive; and they are well enough, if not brilliantly, written for strings. Irvine Fine's Toccata Concertante, though largely derivative, has a grace about it that lifts it above that sectarian devotion to Stravinsky's later works that marks the Boston school of today. Its casual form and scattered instrumental sound are not elements of strength, however.

Rudolf Firkusny

Piano soloist yesterday afternoon with the Boston Symphony Orchestra

Aside from a certain genuine prettiness of material, its chief news value, as I see it, is having introduced for the first time into American composition the direct influence of Henri Sauguet.

* * *

Roy Harris's Third Symphony, America's most successful work in that form (by any standards), has a dignity about it that doesn't wear off. It is earnest, clumsy, pretentious, imaginative and terribly sincere. He will have to stand in the repertory, I guess, till replace-

able by something better. Piston's Third, of last Wednesday, has not, for all its careful thought, a reality at all comparable.

* * *

Hanson's Piano Concerto, beautifully played by Rudolf Firkusny and noisily conducted by himself, is a slow-fast-slow-fast work in four movements. Its expression content seems to be related in some way to Stephen Foster, though the Andante, the most eloquent of its sections, bears no reference of the sort. Eclectic clean through is the only way I can describe it.

Edward Burlingame Hill's Music for English Horn and Orchestra, though musically slight, is charmingly and skillfully orchestrated. That and the Copland work were the only pieces on yesterday's program that seemed made for coping to advantage with the qualities of the Boston Symphony Orchestra.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony program, conducted by Eleazar de Carvalho, offers two amiable inconsequentialities and a footling novelty. It begins with the Fourth Symphony of Glazounov, unheard here since 1923, continues with Villa-Lobos' "Fantasia de movimentos mixtos," for violin and orchestra, in its first Boston performances, and concludes with a suite of five numbers from Albeniz's "Iberia," as orchestrated by Arbos.

Whose idea it was to disinter the Glazounov symphony I do not know. It might have been Dr. Koussevitzky's or his Brazilian protege's. In any case, the music is pleasant enough, although, as it stands today, completely without distinction. A conventionally melancholy mood is established in the introduction, and the first movement-proper is platitudinous. The deft Scherzo would make a good Pop Concert number, and the finale ends in the vein of ballet music, a field in which this minor Russian was particularly at home. Glazounov could also score; this music sounds. Being completely straightforward, it taxes neither orchestra nor conductor, and to judge from the

accorded it yesterday, it still appeals to many listeners.

The Brazilian Villa-Lobos is a queer person. Some of his music makes sense all the way through; some makes no sense at all; and some makes sense in spots. This Fantasia belongs in the third category. It was played yesterday by Oscar Borgerth, a compatriot of the composer and conductor, who displayed the prodigious technique that the piece required. It seemed a shame to waste Mr. Borgerth on this material. At least, he was properly rewarded for his efforts.

By a curious coincidence, the previous program ended with an "Iberia," that of Debussy; and a far cry it is from these salon piano pieces of Albeniz, as cleverly dished up for orchestra by the Spanish violinist, who was once concertmaster of the Boston Symphony and who, in appearing as a guest conductor at a pair of concerts in 1929, played two of the five numbers heard yesterday. Two were quite enough. These things belong to the class of composition conveniently described as dinner music. Of course, Mr. de Carvalho, with his Latin blood, knew just what to do with them and the orchestra gave him all that he asked for.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JAN 16 1949

Hanson Leads New Concerto In Brooklyn

By PAUL AFFELDER

Brooklyn—Those who attended Friday night's concert of the Boston Symphony Orchestra in the Brooklyn Academy of Music found they had stolen a march on Manhattan concertgoers, for they were treated to the first New York performance of the Piano Concerto in G major, Op. 36, by Howard Hanson, director of the Eastman School of Music in Rochester.

(The concerto, with Dr. Hanson again as guest conductor, was heard last night in Carnegia Hall, New York).

The Boston Symphony has had the distinction of presenting the premieres of three of Dr. Hanson's four symphonies, and this concerto was commissioned in 1945 by the Koussevitsky Music Foundation.

This new concerto is one of those works upon which it is difficult to pass final judgment after a single hearing. We had become so accustomed to the long melodic lines in Dr. Hanson's earlier compositions that it came as somewhat of a shock when we heard only short thematic fragments in the new work.

After we got used to this change of style on the composer's part we found the concerto quite interesting, though not outstanding. It is in four short movements, the first of which is rather baffling. After a brief introduction in slow tempo, it launches forth into a vigorous main section, so vigorous, orchestrally, in fact, that the pianist, while working away furiously, has little chance to emerge into the limelight.

After a bit of development this material is restated, still without giving the soloist half a chance. Then all of a sudden along comes the first lyrical section, in a decidedly subdued vein, and the movement ends on a paradoxically quiet note.

The remaining movements are far more coherent in structure and are musically more rewarding as well. The second is a lively, very short scherzo; the third, an andante, is the only true lyrical section of the work, and the finale, punctuated with a great deal of rhythmic syncopation, brings the concerto to a brilliant conclusion.

We might have found more to admire in the work had the performance been better. The soloist, Rudolf Firkusny, deserves great credit for his virtuosity in the rapid sections and for his fine singing tone in the third movement.

But he was supported badly by the orchestra, which did not give of its best effort under the composer's baton. Most of the time the accompaniment was far too loud, while the winds—particularly the clarinets and trumpets—were annoyingly out of tune. It is dangerous business to play a work of this kind without preceding it with something in which the wind instruments can have a chance to warm up.

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 16 1949

THE MUSICAL SCENE

By ARTHUR V. BERGER

THE revised version of Paul Hindemith's "Marienleben," scheduled for its premiere at the New Friends of Music next Sunday, is a more revealing document than one would assume from the report that its composer has merely made his song-cycle more congenial to the voice and more expressive of the sixteen Rilke poems. Critical estimate of these revisions will, of course, be much facilitated when Jennie Tourel, accompanied by Erich Itor Kahn, sings them for next week's Town Hall audience, and should properly be reserved until after that time. But the importance of the emendations as key to Hindemith's recent creative principles is immediately apparent when the two versions of the score are compared and the many pages of his apologia, serving as preface to the new one, are read.

The work is substantially recast. No. 12, alone, is intact, and No. 11 has been modified only very slightly. But some songs were entirely rewritten, and others have numerous changes. Here and there a song is to be found with as many as twenty spots revised.

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NEW YORK, N. Y.
WORLD-TELEGRAM

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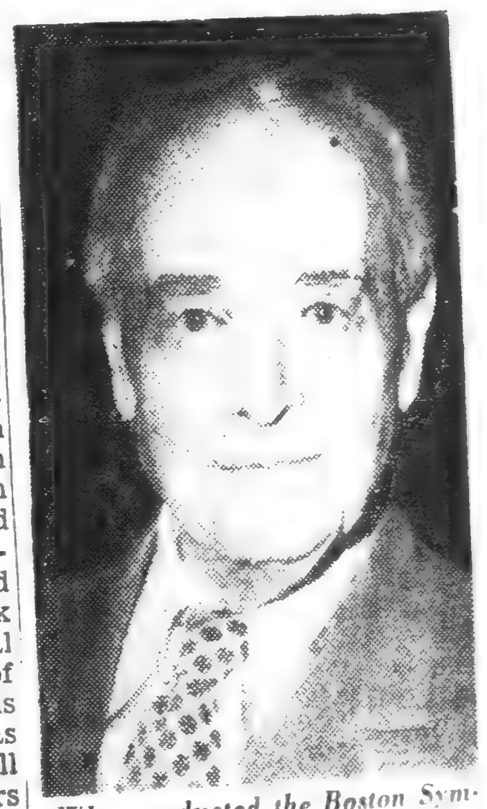

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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JAN 16 1949

Hanson Leads New Concerto In Brooklyn

By PAUL AFFELDER

Brooklyn—Those who attended Friday night's concert of the Boston Symphony Orchestra in the Brooklyn Academy of Music found they had stolen a march on Manhattan concertgoers, for they were treated to the first New York performance of the Piano Concerto in G major, Op. 36, by Howard Hanson, director of the Eastman School of Music in Rochester.

(The concerto, with Dr. Hanson again as guest conductor, was heard last night in Carnegia Hall, New York).

The Boston Symphony has had the distinction of presenting the premieres of three of Dr. Hanson's four symphonies, and this concerto was commissioned in 1945 by the Koussevitsky Music Foundation.

This new concerto is one of those works upon which it is difficult to pass final judgment after a single hearing. We had become so accustomed to the long melodic lines in Dr. Hanson's earlier compositions that it came as somewhat of a shock when we heard only short thematic fragments in the new work.

After we got used to this change of style on the composer's part we found the concerto quite interesting, though not outstanding. It is in four short movements, the first of which is rather baffling. After a brief introduction in slow tempo, it launches forth into a vigorous main section, so vigorous, orchestrally, in fact, that the pianist, while working away furiously, has little chance to emerge into the limelight.

After a bit of development this material is restated, still without giving the soloist half a chance. Then all of a sudden along comes the first lyrical section, in a decidedly subdued vein, and the movement ends on a paradoxically quiet note.

The remaining movements are far more coherent in structure and are musically more rewarding as well. The second is a lively, very short scherzo; the third, an andante, is the only true lyrical section of the work, and the finale, punctuated with a great deal of rhythmic syncopation, brings the concerto to a brilliant conclusion.

We might have found more to admire in the work had the performance been better. The soloist, Rudolf Firkusny, deserves great credit for his virtuosity in the rapid sections and for his fine singing tone in the third movement.

But he was supported badly by the orchestra, which did not give of its best effort under the composer's baton. Most of the time the accompaniment was far too loud, while the winds—particularly the clarinets and trumpets—were annoyingly out of tune. It is dangerous business to play a work of this kind without preceding it with something in which the wind instruments can have a chance to warm up.

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 16 1949

THE MUSICAL SCENE

By ARTHUR V. BERGER

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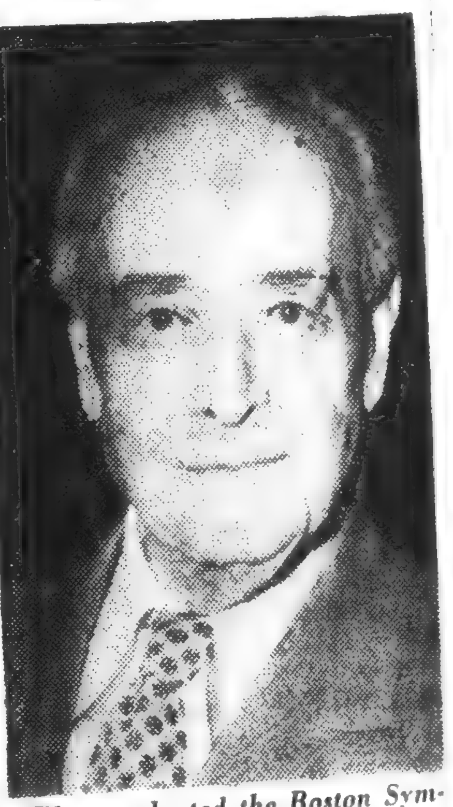

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[235]

CHICAGO, ILL.
TRIBUNE
JAN 16 1949

on the Aisle

by Claudia Cassidy

SEEING KIRSTEN FLAGSTAD a little plumper, tho no less beautiful, and hearing the compassionate depth and warmth now flooding that glorious voice and giving it open sesame to the rarest literature of song reminded me so vividly of a letter from Lotte Lehmann perhaps you will like seeing it, too.

"Fruitcake!" she writes reproachfully, "what a name for such a dream. Unfortunately I succumb thoroly to the temptation and eat too much of it. So it will be your fault if I should lose the 'line' which I got with much energy and frustration. When the cake will be finished—I am afraid soon, according to the rate of our greediness—I have to starve myself near death for a time or all my concert dresses shall be too tight. Miss Angovar, the successor to Howard Greer, who does my gowns, has warned me already very severely that I cannot—just cannot—gain an ounce, or everything will be spoiled. So you see what you have done!

"Frances (her friend and translator, Frances Holden) gave me for Christmas three opera scores which I wanted to have and was not able to get: Strauss' 'Intermezzo,' 'Frau ohne Schatten' and 'Ariadne.' It has been the most exciting present I could get and I was dissolved in tears. Reading thru them I lived again in my parts—O, those wonderful roles, how breathtakingly marvellous. To have the power again, the wonderful and careless power of my youth to sing those parts again! Perhaps there will be a time when I can study these parts with a young singer and so—vicariously experiencing them anew—give myself to them thru the medium of another singer.

"My life has been so very rich—and so colorful as if I was swaying between different lives, different stars, different worlds. I have to be very grateful and should not weep that I cannot be the same I have been years ago. One cannot have more wisdom, understanding, deepest penetrating into the endless beauty of the Lied—and yet have youth and power and what not. One progresses—one steps upwards step by step. And conquering always higher planes one has to lose the lovely valleys where one has been at home—once upon a time."

Do you wonder that the wisdom, the rueful tenderness of her Marschallin is one of the miracles of opera? And that her letter also said, "Did you like my 'Winterreise' pictures a little bit?" Because, tho I am not completely without manners, I can find no words to thank her for the little album holding photografs of the paintings she made illustrating the 24 songs of the Shubert cycle.

Twin of That Fruitcake Causes No Damage

Still, I feel a little guilty about that fruitcake, and relieved to know that its twin caused no damage. It caught up with Ruth Page in Palm Springs where she was working with Remisoff on a ballet, in brief holiday from the Ballet Russe de Monte Carlo. Some of the other dancers arrived on holiday junket and the fruitcake vanished in one festive binge. There couldn't have been enough to cause any costume designer any gnashing of teeth, and, for that matter, what can one fruitcake do that fouettes, tours en l'air, entrechats and a cabriole or two won't undo?

Koussevitzky Recording a Rare Item

I seem to have done Victor a bad turn by mentioning my delight in its Christmas gift, the recording of the slow movement of his double bass concerto, played by Serge Koussevitzky with Pierre Luboshutz at the piano. People tried to buy it, and I don't blame them. But Dale Ford writes, "So glad you enjoyed the Koussevitzky Christmas record. I know you will be interested in knowing that this disc is not a reissue, never having been pressed nor made available to the general public." Somehow that recording reminds me of the portrait of the player and his double bass hanging in Koussevitzky's lovely home at Tanglewood. If you say it doesn't do him justice he comes halfway to the picture's defense. He says, "Perhaps it is not very good of me, but it is very fine of the instrument."

A Horn Solo from Neveu Review

One testy and at least occasional reader demands from time to time that I "throw away the hammer and get a horn." The last time he brought up the subject was when I had been more dismayed than delighted with the debut of Ginette Neveu. By sheer coincidence I am able to play him a horn solo from a review by Marguirite Schumann in the Lawrence college Laurentian. "Taking one concert with another," writes Miss Schumann, "we have never warmed much to those exercises for unaccompanied fiddle, where the poor performer, for the sake of his professional pride, forces his four business fingers to encompass a batch of notes that would keep a pianist busy with all 10 digits. The Bach Chaconne, for violin alone, was one of those rare exceptions where we are willing to eat our words, and if comment on it is brief, it is because the Bach was so good we forgot to take notes. Miss Neveu gave that Chaconne a throbbing soul, and every one who says that Bach is passionless has never seen the heat ergs rising from the Neveu Stradivarius." Or, for that matter, from Miss Schumann's typewriter.

Unanswerable Questions

R. L. Smith, back in Houston after a long session overseas when he read about theater in the Overseas Tribune, wants to know the best month to come up from Texas and see the shows. How can you tell a show hungry man the best month was last December?

Even worse, a stamped envelope accompanies this inquiry: "A group of us students from Bethel college, together with our music professor, are planning to attend the opera in the very near future. Can you send us, by return mail, a list of the operas that are to appear?"

Shall I forward this one to the Civic Opera house, just gone dark again, or to the Auditorium, which never got reopened?

Monitor
Jan 13

rt—Music—Theater

Midweek

Classics Conducted By Burgin

Choosing a conservative yet vigorous program, Richard Burgin last night led the Boston Symphony Orchestra at Symphony Hall in performances of Weber's Overture to "Euryanthe"; Brahms' Symphony No. 3 in F major; Bruckner's Adagio from the String Quintet, and Rimsky-Korsakov's Suite from the Opera, "The Fairy Tale of Tsar Saltan."

Mr. Burgin's spirited reading of the Weber Overture supplied a brilliant opening to this fifth program in the Tuesday evening series. He is a strong, energetic conductor. He calls forth powerful sonorities from the orchestra. The more ethereal, poetic essences of the music do not emerge with too much clarity, but he compensates to some extent for this deficiency by his fire and vigor.

His interpretation of the Brahms Third was especially stirring and forceful. He gave an engaging lilt to the nostalgic waltz of the third movement. He followed this Titanic score with the Adagio from Bruckner's only chamber work, played by the string orchestra.

Although originally scored for two violins, two violas, and cello, the Bruckner takes on symphonic dimensions when played by the larger orchestra. It is well-bound in good form. The harmonies reflect the Wagnerian chromaticism. It is a trifle long, perhaps, but interesting throughout.

Mr. Burgin concluded the program with the dashing and colorful "musical pictures" of Rimsky-Korsakov—his Suite for Orchestra from "The Fairy Tale of Tsar Saltan." Last night the orchestra played the first two and fourth movements, omitting "The Flight of the Bumble Bee," the scherzo from the opera which was not published as part of the original suite.

H. R.

Farewell to Springfield

Serge Koussevitzky will make his last appearance in Springfield as conductor of the Boston Symphony Orchestra in the Municipal Auditorium on Tuesday evening at 8:30. Dr. Koussevitzky this spring completes his 25th and final year as conductor of this orchestra.

The Springfield program consists of the Concerto for Orchestra by Carl Philipp Emanuel Bach, arranged by Maximilian Steinberg, "Rounds for String Orchestra" by David Diamond: Prokofiev's "Scythian Suite," and Beethoven's Seventh Symphony.

NEW YORK, N. Y.
SUN
JAN 17 1949

Hanson Concerto Heard With Rudolf Firkusny

The two-session festival of American music sponsored by Serge Koussevitsky during the current visit of the Boston Symphony concluded on Saturday afternoon in Carnegie Hall with another program diverse both in substance and quality. In scope the most consequential of the unfamiliar works was Howard Hanson's only piano concerto, conducted by the composer, with Rudolf Firkusny as soloist. Hanson may be commended for going his own way as a composer, but it is not a way that this listener finds congenial. The melodic content is weak for the meaning it is meant to convey, the musical dress a motley of periods and styles. Firkusny's playing was adroit, but there was little with which he could be convincing. Irving Fine's "Toccata Concertante," a neo-Stravinskyian exercise in orchestral writing, and E. B. Hill's "Music for English Horn and Orchestra" were the other new works. Summoned from the past were Diamond's "Rounds" for strings, the third symphony of Harris and Copland's masterful "Lincoln Portrait," with Wesley Addey as narrator. All the composers were present and acclaimed.

Boston Symphony Offers Final Koussevitzky Concert

Famous Conductor Presents Remarkable Concert at The Auditorium; Will Retire as Orchestra Head At Close of Current Season

Spfld Mass.

By W. HARLEY RUDKIN

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, presented a concert at the Auditorium last evening under the auspices of the Springfield Orchestra Association.

While there was more than a touch of "auld lang syne" in the reception accorded the world famous maestro, here for his final appearance at the conclusion of 25 years at the head of the Boston Symphony, the program itself had more to do with the future than the past.

Known equally for his scholarly understanding of the old masters and his ardent pioneering in the realm of "modern music," Dr. Koussevitzky last evening gave his listeners a rare privilege, that of being able to hear the Boston Symphony at its best in widely varied media.

The Program

The opening section comprised the C. P. E. Bach Concerto in D Major for Strings, arranged by Maximilian Steinberg; progressed through the beguiling "Rounds for String Orchestra," by David Diamond, and the electric, "Scythian Suite" of Prokofieff, and concluded with Beethoven's sonorous Seventh Symphony.

It was an evening that opened rich with promise, and closed with the promise fulfilled.

There concert had no highlight. It was all highlight, with personal preference being the only possible yardstick. All of the music was exciting, all impeccably played. The pleasant departure, for this reviewer at least, was the section which included the modern composers. This is not to decry the excellence of the musicians who have left their mark on the musical history of the world, but rather to reiterate that to live entirely in the past is to eventually stagnate. If no one ever played modern music, it would soon die from lack of nourishment.

In fact, it very nearly did die, until Dr. Koussevitzky and several of his contemporaries provided the needed transfusion. Neither the Diamond nor the Prokofieff, may be considered the ultimate in the music of our age. If no one had ever been interested in anything but Haydn and Mozart, there might never have been a Beethoven. The same holds true of any time.

The "Scythian Suite"

After the tender, rhythmic sweetness of the Bach concerto, a gorgeous glowing pattern woven by the most skillful string orchestra in the world, the Diamond and Prokofieff came as something of a shock. This is particularly true of the "Scythian Suite," a fantasy of rampaging tonal color that seems to run riot with the careless abandon of a shattered prism.

The suite, originally designed as a ballet, is a direct departure from some of Prokofieff's other music—"Lieutenant Kije," the "Classical Symphony," or "Peter and the Wolf." It is a flaming allegory, this tale of "Ala and Lolli," and into the telling Dr. Koussevitzky and the orchestra last night brought sterling musicianship, plus that something extra which always makes the difference between excellence and perfection.

The Beethoven Seventh, which closed the program, was a fitting climax to a rich association which this area has enjoyed with the Boston Symphony and Dr. Koussevitzky over the past 25 years. It was grand music in the grand manner, by grand musicians.

Records

Koussevitzky Performs on Double Bass

By JAY C. ROSENFELD
(Berkshire Eagle)

An album about to be released by RCA Victor will probably incorporate what to most of us has been a legend into an actual and lasting pleasure. Three Red Seal de luxe Vinylite records made by Serge Koussevitzky in 1929 offer music lovers a chance not only to hear performances of unique beauty, but also to learn of what has come to be a lost art. The albums will be sold as souvenirs of the 25th season of Dr. Koussevitzky as conductor of the Boston Symphony and the proceeds will benefit the Koussevitzky 25th anniversary fund of the orchestra.

The venerated Boston conductor first came into musical prominence as a virtuoso on the double-bass viol, but was forced to let his instrumental activities vanish when his orchestral duties became so much more important when he first arrived in Boston. Meanwhile the contrabass had fallen into disrepute as a solo instrument; these records may be considered as a record for posterity.

* * *

Two of the sides were previously released, but the remaining four sides were kept in the vaults of the Victor company up to now. Koussevitzky felt in 1929 that they did not represent what he had been able to accomplish on the instrument, but today their historic value has persuaded him to approve their release.

Immediately discernible are the attributes which make orchestral music under his direction so absorbing; a magnificent conception of line, a continuously glowing tone and the peerless faculty of maintaining and re-instilling vigorous urgency in the music. Except for a propensity to make his shifts and slides very noticeable, the mechanics of the playing are formidable. His intonation has the character associated with Casals and Heifetz, the tone has a vivid warmth and the bowing the uncanny amplitude of those masters who know the secret of preserving intensity without expending all their resources.

* * *

The breadth of the "Largo" from the Eccles sonata is probably the best example of his individual eloquence and graphic expressiveness. The piano accompaniments were done with completely worthy artistry by Pierre Luboshutz. The literature for the instrument is extremely meager. Thus Koussevitzky composed many things to enlarge his personal repertory. In addition to the Eccles, there are his own "Valse Miniature," his "Chanson Triste," Opus 2 and the second movement, andante, from his own concerto in F minor, Opus 3, and a "Wiegenlied" by Gustav Laska.

It used to be the custom at times to use a smaller instrument for solo playing than the dinosaurian monster ordinarily used today in orchestral playing. There is no reason to warrant any such assumption in this case. The smaller body, however, permitted the achievement of a cello-like tone while the employment of a longer neck retained the problems peculiar to the unwieldy viol. This album exhibits another and less known facet of Koussevitzky's art and proves, if proof were necessary, that the talents which have made him superlative as a conductor served him equally well as a performer.

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NEW YORK, N. Y.
PM
STAR
1949

Music . . . by Robert A. Hague

All-American Festival—Part II

The *Star* Reviews

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky conducting; soloists, Rudolf Firkusny, pianist; Louis Speyer, English horn, and Wesley Addy, speaker; Saturday afternoon at Carnegie Hall. The program:

Rounds for String Orchestra	Diamond
Toccata Concertante	Fine
Concerto in G Major for Pianoforte and Orchestra, Op. 36 (Conducted by the composer)	Hanson
Symphony No. 3	Harris
Music for English Horn and Orchestra, Op. 50	Hill
A Lincoln Portrait	Copland

The second and concluding session, Saturday afternoon in Carnegie Hall, of Serge Koussevitzky's and the Boston Symphony's American Music Festival brought performances of six more recent works by native composers. Two of them were receiving first New York hearings—Irving Fine's *Toccata Concertante* and Howard Hanson's Piano Concerto in G major, with Rudolf Firkusny as soloist.

All six pieces were very cordially received by the sold-out house and most of the composers were present to bow acknowledgment. To Dr. Hanson fell the added honor of conducting his own composition.

• • •

The Hanson Piano Concerto is a handsome and effective piece in the composer's characteristic conservative style. Though thoroughly conventional in mold and manner, and often remindful of its models—the concerti of Schumann, Grieg and Rachmaninoff, it nevertheless has a good deal that is fresh and affecting to say, and says it with considerable grace and conviction. Its opening movement is at first pleasantly lyrical and then engagingly animated; the second, fast, turbulent and brief, with a dash of jazz in its rhythmic make-up; the third, slow and song-like, commonplace in its poetry, but sincerely felt and simply expressed; and the final Allegro, if a little over-insistent in its liveliness and monotonous in its rhythms, gives both soloist and orchestra an opportunity to show off their virtuosity. Mr. Firkusny and the orchestra gave of their highly distinguished best to put the work over handsomely under the composer's baton.

Also along conventional lines, though based on more recent models, is Mr. Fine's *Toccata Concertante*. It is a skillful and fluent orchestral exercise in the neo-classic or, more specifically, neo-Baroque style—tuneful and energetic, cheerful of mood and felicitous of sound.

Howard Hanson, composer-conductor (left), and Rudolf Firkusny, pianist, who collaborated Saturday in the Boston Symphony's first New York performance of Hanson's Piano Concerto.

Of the more familiar pieces, David Diamond's Rounds for String Orchestra, with its bright, buoyant end movements and lyric central Adagio, was beautifully played by the Boston musicians; as was Edward Burlingame Hill's Music for English Horn and Orchestra, with its long-breathed melody for the solo instrument finely sustained by Louis Speyer. And although this listener has several reservations about the final worth of Roy Harris' Third Symphony, which Dr. Koussevitzky some years ago pronounced "the first truly great orchestral work to be produced in America," he cannot help but admire the skill, compactness and equitable proportion of its writing and the not inconsiderable eloquence and persuasiveness of its speech.

• • •

But the most impressive and truly moving music of the afternoon came at the end in Aaron Copland's *A Lincoln Portrait*. Here at last was music one could fully believe in, music of real individuality of substance and texture, truly original in thought and style, and of unescapable communicative power. Given an exceptionally sensitive and dramatic performance by Dr. Koussevitzky and the orchestra, and with Wesley Addy offering an impassioned delivery of Lincoln's own words, which are embedded in the work's final section, it stood head and shoulders above the rest of the program, and brought the festival to an appropriately illustrious close.

Along with the Samuel Barber Violin Concerto, heard at Wednesday's concert, the Copland work confirmed one's faith in the vitality and validity of contemporary American music.

NEW YORK, N. Y.
JOURNAL AMERICAN

JAN 17 1949

Koussevitsky's Festival Was Interesting, Valuable

By MILES KASTENDIECK

Koussevitsky concluded his American Music Festival on Saturday. The survey proved to be interesting and valuable. What questions it posed regarding the last decade in native composition may be considered later. Its service to composers and audiences was inestimable.

The second Carnegie Hall program lined up music of Diamond, Fine, Hanson, Harris, Hill, and Copland. Among the works Fine's Toccata Concertante and Hanson's Piano Concerto were first New York performances. Rudolf Firkusny distinguished himself as the piano soloist.

Since there appears to be more of Hanson in this concerto than in many of his other works, it qualifies as one of the best examples of his writing. It may well be the finest music he has composed. Having definitely emerged from the Sibelius influence he writes securely and well, perhaps too rationally for general appeal.

The four short movements reflect those augularities of style so common in present-day music. There is also some expressive lyricism. The piano plays almost continuously, contributing some clever endings for at least two movements.

Conducting his own work, Hanson leaned too heavily into the orchestration, but Firkusny's neat playing balanced nicely.

That academic style which makes good "paper" music showed Fine to be technically and formally capable. The "Toccata" created no stir musically. The audience applauded politely.

Diamond's "Round for String Orchestra," Harris's Third Symphony, Hill's "Music for English Horn and Orchestra," and Copland's "Lincoln Portrait" indicated the healthy state of American music.

These the Boston Symphony and their illustrious conductor set forth convincingly. Louis Speyer gave a felicitous account of the horn part in Hill's delightful piece. Wesley Addy boomed forth unnecessarily as narrator in the Copland.

Each of these works had its individuality, each made a contribution. None may be a masterpiece, but each belongs in the current reportory of our symphony orchestras. Conductors please take note.

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Mugaloff Recital

Too many splendidly-equipped pianists just miss the mark. In his Carnegie Hall recital last night, Nikita Magaloff exhibited an admirable pianistic style, solid musicianship, and thoughtful interprestation. His playing simply didn't catch fire.

Performances of Haydn's Sonata in F, two Schubert impromptus, and the Liszt Sonata came out a little stiff, with flashes of perception in meaning and in coloring.

Had these been consolidated the recital would have gained distinction. Some tendency toward understatement and speed may have been responsible.

• • •

Noble Program

Credit Stanley Lock with the most provocative piano-recital program of the season to date. Six works in his Town Hall list last night were first performances.

Even Beethoven's Sonata, Opus 28, hardly qualified as hackneyed. It was a daring venture, worthwhile from the start. The composers honored were Bernhard Heiden, Arthur Berger, Vittorio Rieti, Marcelle de Manziarly, and Willem Pijper.

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 19

Allston Burr, Banker, Dies; Harvard '89

Held Many Alumni Posts, Received Medal in '42; Member of Boston Firm

Special to the Herald Tribune

NEWTON, Mass., Jan. 18.—Allston Burr, eighty-two, investment banker and Harvard alumnus, died today. He lived at Chestnut Hills, Mass.

Mr. Burr had been a director since 1916 of the Boston investment banking firm of Coffin & Burr, Inc., with offices at 60 State Street.

He was president of the Harvard Alumni Association in 1929 and chairman of the Harvard War Memorial Committee for World War I. In 1942 he received the alumni association's annual medal for outstanding service to Harvard, the third man to receive this award.

Mr. Burr was an overseer of the college, treasurer of his class, 1889, and the class's agent for the Harvard Fund. He also had been for many years a trustee of the Phillips Brooks House Association. He was awarded an honorary M. A. degree in 1931 for his services to the university.

After his graduation in 1889, Mr. Burr was associated with the Thompson-Houston Electric Company until 1893, and was treasurer of the United Electric Securities Company until 1898. He then became a member of the investment banking firm of Perry, Coffin and Burr, with which he remained until Coffin and Burr, Inc., was established in 1916.

Mr. Burr was a director of the Children's Mission, the Boston Floating Hospital, the Boston Provident Association, the Family Welfare Society, the Community Federation, and other charities, and was a trustee of the Boston Symphony Orchestra, the Boston Athenaeum, and Radcliffe College.

His hobby had been mountain climbing and he was a member of the Alpine Clubs of America, London, Canada, France and Switzerland.

During World War I Mr. Burr was chairman of the Boston Chapter of the American Red Cross, serving until 1921, and was a director at the time of his death.

His clubs include the Harvard, Somerset, Tavern, Union, Union Boat, Boston; Harvard and University, New York, and Faculty, Cambridge, Mass.

His wife, Mrs. Elizabeth Jenks Randolph Burr, whom he married in June, 1898, died in September, 1939. No immediate relatives survive.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JAN 19 1949

Honored Again

After many years of helping American composers to get public hearings of their music, Dr. Howard Hanson found himself presenting one of his own works as part of the "American Music Festival" of the Boston Symphony Orchestra in New York. It is, of course, no new experience for Dr. Hanson to be on the presenting end of a concert of this sort. His more important works invariably have had premieres of recognized interest to the musical world.

The concert in New York had elements of newness, however, which re-emphasized Dr. Hanson's place among leading American composers of the day. His new work, a Piano Concerto in G major, was on a program that included new music by such distinctive American writers as Roy Harris, David Diamond, Irving Fine, Aaron Copland, all of the new school that is working toward an American classic form. With the Boston Symphony to do the instrumental work, this was something much more than a formal tryout. It was a concert of wide appeal to public and critics.

Olin Downes, veteran critic of the New York Times, found the playing of the orchestra in the Hanson concerto, and under the direction of the composer, "superb." He reported the concerto was "written with sureness of hand and an experienced eye to effect, by a composer who is not in the least afraid of being direct, melodic, virtuosic to the point of the obvious." A later hearing, he thinks, will tell how it stands by the best of Dr. Hanson's other works.

Dr. Hanson for many years has been writing some of the most important serious music in this country. This city is always gratified to find him getting recognition like this from the highest musical authorities.

MUNCIE, IND.
EVENING STAR

1949

A Woman's New York

By ALICE HUGHES

Listening to the American Music Festival played last week in New York, I felt a sense of loss that this is swan-song year for Dr. Serge Koussevitzky, baton-master of the Boston Symphony Orchestra. Perhaps his successor Dr. Charles Munch, who will conduct in his place next fall after Koussy's retirement, can take his place musically. But no other conductor can project himself to audiences as Koussy does. Tocanini casts a spell upon people, true, with his dedicated spirit. Stokowski's personal magnetism, his blue-white hair and his sensitive hands seize attention. But there's no showman like Kossy. His sense of dramatic timing are hairtrigger.

Koussevitzky is hep to the times. He feels the throb of native pride in such current events as the Freedom Train, Friendship Train and other popular proofs of America's culture and democracy. So he geared his last year of orchestral conducting to the spirit of the times. During his twenty-five years of conducting he has introduced a number of American composers; Aaron Copeland, Samuel Barber, Walter Piston, Henry Cowell, Lukas Foss, Roy Harris, William Schuman, Leonard Bernstein and others. He is devoting this year to a review of the achievement in American music, and the Carnegie Hall cheered and cheered.

Next day the Boston Symphony Orchestra flew to Washington. For its last appearance in the Capital City, Koussy had invited President Truman who wrote regrets: "It's your last, but my first as new President," he wrote in effect. "Because of the Inaugural I will unhappily not be able to attend." But Koussevitzky never takes no for an answer. Changing the program, he wrote again to President Truman: "I am heartbroken you cannot come. Particularly since I have included Aaron Copeland's 'Lincoln Portrait' especially in your honor." Not long after came the reply from President Truman thanking Dr. Koussevitzky sincerely. "Under the circumstances I shall of course be there," he said in effect. And as far as I know, he was.

* * *

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HACKENSACK, N. J.
RECORD

JAN 20 1949

Koussevitzky Bass Records Released

An album of double-bass recordings by Serge Koussevitzky is about to be issued. The recordings were made for Victor in 1929, when Dr. Koussevitzky played for the last time the instrument by which he first won fame. The collection consists of the andante from Koussevitzky's own Double Bass Concerto, his Chanson Triste and "Valse Miniature", a largo by Eccles, and a lullaby by Laska. A few copies of the Eccles number and the "Chanson Triste" were circulated 20 years ago, but the other recordings are to be released for the first time.

They will make possible a wide acquaintance with the beauties of an instrument otherwise virtually unknown in its solo possibilities as played by an unexampled virtuoso of the double bass. The albums will be sold as souvenirs of the twenty-fifth anniversary season of Dr. Koussevitzky as conductor of the Boston Symphony Orchestra.

The instrument commands a considerable part of the violoncello range, and he played with the ease and subtlety of a cellist, despite the awkwardness of the double-bass bow, which is grasped fistwise. But his instrument gave an especial color of its own to these tones, and could descend into richer depths with equal subtlety.

After 1929 Koussevitsky's duties as conductor compelled him to lay aside the bass which to be played to his own satisfaction exacted many hours of constant practice. Koussevitsky as master artist of the double bass became from that moment a legend.

Jan 19

JOHNSON IN DEBUT CONCERT

Conductor Presents Fine Program in Cambridge

BY WARREN STOREY SMITH

Thor Johnson, who since 1947 has been the conductor of the Cincinnati Symphony, is this week making his initial appearance as guest conductor of our own orchestra, though he did direct a Pop•Concert the summer before last.

AT SANDERS THEATRE

Since I shall not be able to hear Mr. Johnson at any of the three week-end concerts, I took advantage of the opportunity to hear him last night in Sanders Theatre, Cambridge, where he presented the program that he will conduct next Sunday afternoon in Symphony Hall. With the substitution of a new piece by Norman Dello Joio for Smetana's "The Moldau," this was also the program that will be heard at the concerts of Friday and Saturday.

It began with Mozart's "Haffner" Symphony and continued with five excerpts from Vaughan Williams' "Masque for Dancing," "Job" and concluded with a suite from Strauss' "Der Rosenkavalier," hitherto unperformed by the Boston Symphony. Such gaudy frivolities, I might add, are not for Dr. Koussevitzky.

Those who think that the American-born conductor should have his chance will rejoice in the fact that 35-year-old Mr. Johnson occupies one of the major orchestral posts in this country.

Like Leonard Bernstein, he studied with Dr. Koussevitzky at the Berkshire Music Centre, having previously studied in Europe with Weingartner, Walter and others.

More Rehearsals

Mr. Johnson knows his business. He is also essentially business-like in manner and appearance. Last evening's audience plainly took to him, even heaping rounds of applause on the music of Vaughn Williams that I personally find rather dull stuff.

If it impressed me more favorably when Sir Adrian Boult gave it to us in 1946, it might have been because it shone by comparison with the other British music that surrounded it. At least, it is effectively scored and, as did the music of Strauss later, put the Boston Symphony in a flattering light.

For two reasons it is not entirely fair to judge Mr. Johnson's abilities on the basis of this particular concert. By Friday he will have had two more days of rehearsal, which should benefit the Mozart Symphony, that went a bit stiffly, as well as iron out certain rough spots in the "Rosenkavalier" suite.

Also, a conductor unused to Sanders Theatre, can easily misjudge its sensitive acoustics. Certain passages that last evening were almost deafening will not sound so in Symphony Hall. The music of Smetana received a sturdy performance. If nothing was exactly subtle, a possible reason for that has already been given.

BUFFALO, N. Y.
COURIER-EXPRESS

JAN 20 1949

Koussevitzky's Showmanship Makes Him Hard to Replace

By ALICE HUGHES

Alice Hughes

New York, Jan. 19—Listening to the American Music Festival played last week in New York, I felt a sense of a loss that this is swan-song year for Dr. Serge Koussevitzky, baton-master of the Boston Symphony Orchestra. Perhaps his successor Dr. Charles Munch, who will conduct in his place next Fall after Koussy's retirement, can take his place musically. But no other conductor can project himself to audiences as Koussy does. Toscanini casts a spell upon people, true, with his dedicated spirit. Stokowski's personal magnetism, his blue-white hair and his sensitive hands seize attention. But there's no showman like Koussy. His sense of dramatic timing is hair-trigger.

Koussevitzky is hep to the times. He feels the throb of native pride in such current events as the Freedom Train, Friendship Train and other popular proofs of America's culture and democracy. So he geared his last year of orchestral conducting to the spirit of the times. During his 25 years of conducting he has introduced a number of American composers—Aaron Copeland, Samuel Barber, Walter Piston, Henry Cowell, Lukas Foss, Roy Harris, William Schuman, Leonard Bernstein and others. He is devoting this year to a review of the achievement in American music, and the Carnegie Hall cheered and cheered.

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THE NEW YORKER

and I must confess to a moment or two when I wished that the composer-conductor would sneak a few bars of somebody else's into the program, if only for contrast. On reflection, though, I think that Stravinsky knew what he was doing. How many times in one's lifetime is one able to hear a composer of unquestioned immortality conduct an evening of his own works with an orchestra of unquestioned talent?

It was a Stravinsky evening, all right. Stravinsky's son, Soulima, played the solo part in the Concerto for Piano and Wind Orchestra, and played it with diligent devotion to his father, whose mobile hands he seemed to be watching much of the time. (The two Stravinskys look so much alike that when they walked out on the Carnegie Hall stage, I had the thought that, like those old Chinese boxes from our childhood, an endless succession of Stravinskys, each smaller than the next, would suddenly materialize and fill the hall.) Watching the elder Stravinsky conduct and listening to the sounds, I became more aware than ever before of the variety of this man's work and his dedication of himself to it. In Stravinsky's autobiography, there is a portrait of him by Picasso that reduces him to what I take to be his essentials in the eyes of an artist. The other night, we were privileged to hear Stravinsky reduce himself to his own idea of his essentials—no mean privilege.

NOW for the Cleveland Orchestra. It gave us almost a Pop Concert, and a long one, at that: Smetana's overture to "The Bartered Bride," Schumann's First Symphony, Strauss's "Till Eulenspiegel," and Brahms' Piano Concerto No. 1. But, through some magic, George Szell, the conductor, and his men aroused a full house to cheers at the end of the concert, and few cheers this season have been so well merited. "Till Eulenspiegel" was played with extraordinary control and understanding. The Schumann came alive and sang its own songs. As for the Brahms, Mr. Szell was fortunate in having as soloist Rudolf Firkusny, whose performance was nothing short of miraculous. The concert was a delight, demonstrating what can happen when a superior group has a superior hand at the helm.

—PHILIP HAMBURGER

[2-c]

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
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They will make possible a wide acquaintance with the beauties of an instrument otherwise virtually unknown in its solo possibilities as played by an unexampled virtuoso of the double bass. The albums will be sold as souvenirs of the twenty-fifth anniversary season of Dr. Koussevitzky as conductor of the Boston Symphony Orchestra.

The instrument commands a considerable part of the violoncello range, and he played with the ease and subtlety of a cellist, despite the awkwardness of the double-bass bow, which is grasped fistwise. But his instrument gave an especial color of its own to these tones, and could descend into richer depths with equal subtlety.

After 1929 Koussevitsky's duties as conductor compelled him to lay aside the bass which to be played to his own satisfaction exacted many hours of constant practice. Koussevitsky as master artist of the double bass became from that moment a legend.

Post Jan 19

JOHNSON IN DEBUT CONCERT

Conductor Presents Fine Program in Cambridge

BY WARREN STOREY SMITH

Thor Johnson, who since 1947 has been the conductor of the Cincinnati Symphony, is this week making his initial appearance as guest conductor of our own orchestra, though he did direct a Pop Concert the summer before last.

AT SANDERS THEATRE

Since I shall not be able to hear Mr. Johnson at any of the three week-end concerts, I took advantage of the opportunity to hear him last night in Sanders Theatre, Cambridge, where he presented the program that he will conduct next Sunday afternoon in Symphony Hall. With the substitution of a new piece by Norman Dello Joio for Smetana's "The Moldau," this was also the program that will be heard at the concerts of Friday and Saturday.

It began with Mozart's "Haffner" Symphony and continued with five excerpts from Vaughan Williams' "Masque for Dancing," "Job" and concluded with a suite from Strauss' "Der Rosenkavalier," hitherto unperformed by the Boston Symphony. Such gaudy frivolities, I might add, are not for Dr. Koussevitzky.

Those who think that the American-born conductor should have his chance will rejoice in the fact that 35-year-old Mr. Johnson occupies one of the major orchestral posts in this country.

Like Leonard Bernstein, he studied with Dr. Koussevitzky at the Berkshire Music Centre, having previously studied in Europe with Weingartner, Walter and others.

More Rehearsals

Mr. Johnson knows his business. He is also essentially business-like in manner and appearance. Last evening's audience plainly took to him, even heaping rounds of applause on the music of Vaughn Williams that I personally find rather dull stuff.

If it impressed me more favorably when Sir Adrian Boult gave it to us in 1946, it might have been because it shone by comparison with the other British music that surrounded it. At least, it is effectively scored and, as did the music of Strauss later, put the Boston Symphony in a flattering light.

For two reasons it is not entirely fair to judge Mr. Johnson's abilities on the basis of this particular concert. By Friday he will have had two more days of rehearsal, which should benefit the Mozart Symphony, that went a bit stiffly, as well as iron out certain rough spots in the "Rosenkavalier" suite.

Also, a conductor unused to Sanders Theatre, can easily misjudge its sensitive acoustics, Certain passages that last evening were almost deafening will not sound so in Symphony Hall. The music of Smetana received a sturdy performance. If nothing was exactly subtle, a possible reason for that has already been given.

BUFFALO, N. Y.
COURIER-EXPRESS
JAN 20 1949

Koussevitzky's Showmanship Makes Him Hard to Replace

By ALICE HUGHES

Alice Hughes

New York, Jan. 19—Listening to the American Music Festival played last week in New York, I felt a sense of a loss that this is swan-song year for Dr. Serge Koussevitzky, baton-master of the Boston Symphony Orchestra. Perhaps his successor Dr. Charles Munch, who will conduct in his place next Fall after Koussy's retirement, can take his place musically. But no other conductor can project himself to audiences as Koussy does. Toscanini casts a spell upon people, true, with his dedicated spirit. Stokowski's personal magnetism, his blue-white hair and his sensitive hands seize attention. But there's no showman like Koussy. His sense of dramatic timing is hair-trigger.

Koussevitzky is hep to the times. He feels the throb of native pride in such current events as the Freedom Train, Friendship Train and other popular proofs of America's culture and democracy. So he geared his last year of orchestral conducting to the spirit of the times. During his 25 years of conducting he has introduced a number of American composers—Aaron Copeland, Samuel Barber, Walter Piston, Henry Cowell, Lukas Foss, Roy Harris, William Schuman, Leonard Bernstein and others. He is devoting this year to a review of the achievement in American music, and the Carnegie Hall cheered and cheered.

Next day the Boston Symphony Orchestra flew to Washington. For its last appearance in the Capital City, Koussy had invited President Truman, who wrote regrets: "It's your last, but my first as new President," he wrote in effect. "Because of the Inaugural I will unhappily not be able to attend." But Koussevitzky never takes "no" for an answer. Changing the program, he wrote again to President Truman: "I am heartbroken you cannot come. Particularly since I have included Aaron Copeland's Lincoln Portrait especially in your honor." Not long after came the reply from President Truman thanking Dr. Koussevitzky sincerely. "Under the circumstances I shall of course be there," he said in effect. And as far as I know, he was.

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THE NEW YORKER

and I must confess to a moment or two when I wished that the composer-conductor would sneak a few bars of somebody else's into the program, if only for contrast. On reflection, though, I think that Stravinsky knew what he was doing. How many times in one's lifetime is one able to hear a composer of unquestioned immortality conduct an evening of his own works with an orchestra of unquestioned talent?

It was a Stravinsky evening, all right. Stravinsky's son, Soulima, played the solo part in the Concerto for Piano and Wind Orchestra, and played it with diligent devotion to his father, whose mobile hands he seemed to be watching much of the time. (The two Stravinskys look so much alike that when they walked out on the Carnegie Hall stage, I had the thought that, like those old Chinese boxes from our childhood, an endless succession of Stravinskys, each smaller than the next, would suddenly materialize and fill the hall.) Watching the elder Stravinsky conduct and listening to the sounds, I became more aware than ever before of the variety of this man's work and his dedication of himself to it. In Stravinsky's autobiography, there is a portrait of him by Picasso that reduces him to what I take to be his essentials in the eyes of an artist. The other night, we were privileged to hear Stravinsky reduce himself to his own idea of his essentials—no mean privilege.

NOW for the Cleveland Orchestra. It gave us almost a Pop Concert, and a long one, at that: Smetana's overture to "The Bartered Bride," Schumann's First Symphony, Strauss's "Till Eulenspiegel," and Brahms' Piano Concerto No. 1. But, through some magic, George Szell, the conductor, and his men aroused a full house to cheers at the end of the concert, and few cheers this season have been so well merited. "Till Eulenspiegel" was played with extraordinary control and understanding. The Schumann came alive and sang its own songs. As for the Brahms, Mr. Szell was fortunate in having as soloist Rudolf Firkusny, whose performance was nothing short of miraculous. The concert was a delight, demonstrating what can happen when a superior group has a superior hand at the helm.

—PHILIP HAMBURGER

CIENCE MONITOR, BOSTON, THURSDAY, JANUARY 20, 1949

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Dello Joio's Variations For Full Orchestra

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The summers of 1940 and 1941 found him at the Berkshire Music Center, studying composition with Paul Hindemith, with whom he continued during the winter at the Yale School of Music. Twice he won Guggenheim Fellowships —1944-45 and 1945-46.

Dello Joio composed his Variations, Chaconne, and Finale in the summer of 1947 at Wilton, Conn. His original title was Three Symphonic Dances, but his publishers, Carl Fisher, Inc., recommended the change owing to the fact that the work is based on a liturgical melody.

The composition was first performed by the Pittsburg Symphony Society in January, 1948, with Fritz Reiner conducting. The main theme is Gregorian (slightly altered)—a Kyrie from the "Mass of Angels." Dello Joio gives the following description of his work:

"The first movement comprises a set of six variations that follow a simply harmonized statement of the tune in G major. The framework on which the second movement, the Chaconne, is built is a chromatic outline of the first four notes of the Gregorian theme.

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"In the highly rhythmical Allegro vivo, which follows, the character of the Gregorian theme is transformed into the purely contemporary and secular. The concluding pages resolve into a chorale that is set against the prevailing rhythmic tension of the last movement."

The main theme is marked Semplice and is stated first by the oboe, then repeated by the flute, clarinet, and strings. The six variations appear in the following moods: Semplice e grazioso, Andante religioso, Vivacissimo, Pesante, Amabile, and Funèbre.

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NEW YORK, N. Y.
TIMES
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WILLIAM R. KITTREDGE, A RETIRED MERCHANT

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Conductor Plays American Music For Swan Song

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They will make possible a wide acquaintance with the beauties of an instrument otherwise virtually unknown in its solo possibilities, as played by an unexampled virtuoso of the double bass. The albums will be sold as souvenirs of the Twenty-fifth Anniversary season of Serge Koussevitzky as conductor of the Boston Symphony Orchestra. The proceeds will benefit the Koussevitzky Twenty-fifth Anniversary Fund of the Orchestra.

At the age of seventeen, Serge Koussevitzky left the small town in Russia where he was born and presented himself at the school of the Moscow Philharmonic Society. By his own insistence (he had no money) he was admitted as a student of the double bass, the school orchestra being deficient in that section. Studying under Rambousek, he acquired an incredible mastery of the cumbrous instrument in an incredibly short period. Soon he was able to earn a living by playing in orchestras, and after six years he was already attracting attention as a soloist of the double bass. His instrument commanded a considerable part of the range of the violoncello and he played with the ease and subtlety of a cellist, despite the awkwardness of the double bass bow which is grasped fist-wise. But his instrument gave an especial color of its own to these tones and could likewise descend into richer depths with equal subtlety. While making recital tours he attracted the attention of Arthur Nikisch and played under the conductor as soloist with the Leipzig Gewandhaus Orchestra to the astonishment of the audiences which had never heard anything of the sort. It was in 1908 that he first took up the conductor's baton, but for years to come he did not neglect his bass.

In the midst of his second season as the Boston Symphony conductor (February 1926) he received an honorary degree from Brown University and responded by playing the double bass for the first time in this country. He gave his first public recital in Symphony Hall, October 4, 1927, and another in Carnegie Hall in the ensuing season. He was described, not as the best living virtuoso of the double bass, but as the only one within memory who had developed the instrument into the highest realm of individual musicianship.

After 1929 Koussevitzky's arduous duties as conductor of the Boston Orchestra compelled him regretfully to lay aside the bass which to be played to his own satisfaction exacted many hours of constant practice. Koussevitzky as master artist of the double bass became from that moment a legend. At that time, however, he made several recordings for the Victor Company, and these alone preserve what may now almost be called a lost art.

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Startling but true is the statement that one effect of the motor age has been of considerable benefit to the railroads—it has resulted in the gradual fading of the railroad tramp. Statistics on hobos' free peregrinations via railroad were contained in a recent issue of "Tracks," under the heading of "Riders of the Rods and the Blinds."

It discloses that train robberies in earlier years made big headlines, but they were never as costly to the railroads as tramps. This was not so much because the tramps rode "on the house," so to speak, but because of their thefts and damage to freight. Also, they were likely to become clients of shyster lawyers whose specialty was suing railroads on account of injuries to men who had no right to be where they were when injured.

The railroad tramp became an institution right after the Civil War. It is estimated that in the '90's their population was around 60,000. This number grew after the turn of the century to probably 15 times that number. In 1921, 20,643 "undesirable persons" were removed during one month from "trains and property" of one company.

Their numbers are reported as slowly decreasing throughout the 1920's; but after 1930 they increased quickly and enormously—and were augmented by thousands of girls and women. Before the 1930's were out, however, the number of railroad tramps had unquestionably fallen, and meanwhile the number of auto tramps had increased and they were being discussed as the new American problem.

During the busy war years, few persons rode "freights," and tlthough in 1946 the number of freight riders increased appreciably, railroad personnel believe they will never return in hordes.

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To prove one can still have fun at Big Bromley in Manchester, Vt., even though there's no snow for skiing, Fred Pabst, Jr., will hold a "June-in-January" tournament on his slopes this Sunday. Instead of skis and poles, golf clubs and shotguns will be wielded by the participants.

Prizes are offered by Mr. Pabst for the longest golf drive down the slope of "Lord's Prayer," the novice area bulldozed to golf-course smoothness this summer; for the highest tally in the skeet shoot that follows, and for the combined scores in both events.

"People may think us 'nuts' for holding summer sports when any sane person knows we ought to be skiing," he grins, "but we've got to do something besides twiddle our thumbs while we're waiting for the big snowfall."

Open to anyone who wants to take part, the tournament will go completely unorthodox by featuring "Pass Shooting," with birds flying high and directly overhead. The skeet will be scored in the usual way, and the golf drive will be determined on the same basis as distance in ski-jumping, with 20 points for the best drive.

The day's events are to begin at 10:30 A. M., when the "June-in-January" screwballs tee off. Mr. Pabst has only one worry about the whole affair: The weather may be as unpredictable as the Weatherman, and call off the show because of snow.

MUSIC

Thor Johnson Guest Conductor of Boston Symphony Orchestra

By CYRUS DURGIN

Thor Johnson, the young American conductor of the Cincinnati Orchestra, is making his first appearances this week as guest conductor of the Boston Symphony Orchestra. The program which he presented at Symphony Hall yesterday afternoon, and will again tonight, consists of Mozart's "Haffner" Symphony; five movements from "Job—A Masque for Dancing," by Vaughan Williams; the Variations, Chaconne and Finale by Norman Dello Joio, and an orchestral suite from the opera "Der Rosenkavalier" by Richard Strauss.

Having studied conducting with the late Felix Weingartner, with Bruno Walter, Nicolai Malko and Serge Koussevitzky at Tanglewood, Johnson obviously has a good background. But his work yesterday impressed only by its cool time-beating and hardly at all in the way of musicianship, temperament or feeling. He seems to have a certain mechanical efficiency with music that is objective. Clear-cut and dry, like the dull work of Vaughan Williams. His reading of the movements from "Job" had a definition as sharp as mountains in dry air, but of imagination there was little and of warmth there was none. The same applies to the "Haffner" Symphony.

I cannot imagine a poorer performance of the lush, juicy "Hosenkavalier" music by a first rate orchestra. The waltz rhythms were spineless; the Strauss polyphony ran all together; the tempi were ill-considered, and a score that is the epitome of grace, charm, wit and passion came out merely a jumble of sound.

Norman Dello Joio is a young American composer of Italian ancestry whose music has been little played in Boston. His six Variations, Chaconne and Finale, which yesterday had their local premiere, are based on a thematic fragment from a Gregorian kyrie. The writing is spare and logical, the scoring bright and expert. I suspect there is more variety and juice in the music than yesterday's reading brought out. At least, however, the syncopated Finale had plenty of animation. The composer appeared on the stage and bowed to applause.

BRISTOL, CONN.
PRESS

JAN 21 1949

Koussevitsky Makes Double Bass Recordings

An album of double bass recordings by Serge Koussevitzky is about to[redacted]cordings were made for RCA Victor in 1929 when Dr. Koussevitzky played for the last time the instrument by which he first won fame. The collection consists of the Andante from Koussevitzky's own Double Bass Concerto, his Chanson Triste and Valse Miniature, a Largo by Eccles, and a Lullaby by Laska. A few copies of the Eccles number and the Chanson Triste were circulated twenty years ago, but the other recordings are to be released for the first time. Since the early days of electrical recording improvements in low frequency range through re-recording, fidelity by the use of Vinylite, and mechanical performance are such that Dr. Koussevitzky has been able to give his unqualified approval to the new pressings.

They will make possible a wide acquaintance with the beauties of an instrument otherwise virtually unknown in its solo possibilities, as played by an unexampled virtuoso of the double bass. The albums will be sold as souvenirs of the Twenty-fifth Anniversary [illegible] of the Orchestra.

At the age of seventeen, Serge Koussevittzky left the small town in Russia where he was born and presented himself at the school of the Moscow Philharmonic Society. By his insistence (he had no money) he was admitted as a student of the double bass, the school orchestra being deficient in that section. Studying under Rambousek, he acquired an incredible mastery of the cumbrous instrument in an incredibly short period. Soon he was able to earn a living by playing in orchestras, and after six years he was already attracting attention as a soloist of the double bass. His instrument commanded a considerable part of the range of the violincello and he played with the ease and sublety of a cellist, despite the awkwardness of the double bass bow which is grasped fist-wise. But his instrument gave an especial color of its own to these tones and could likewise descend into richer depths with equal subtlety. While making recital tours he attracted the attention of Arthur Nikisch and played under that conductor as soloist with the Leipzig Gewandhaus Orchestra to the astonishment of the audiences which had never heard anything of the sort. It was in 1908 that he first took up the conductor's baton, but for years to come he did not neglect his bass.

In the midst of his second season as the Boston Symphony conductor (February 1926) he received an honorary degree from Brown University and responded by playing the double bass for the first time in this country. He gave his first public recital in Symphony Hall October 4, 1927, and another in Carnegie Hall in the ensuing season. He was described, not as the best living virtuoso of the double bass, but as the only one within memory who had developed the instrument into the highest realm of individual musicianship.

After 1929 Koussevitsky's arduous duties as conductor of the Boston Orchestra compelled him regretfully to lay aside the bass which to be played to his own satisfaction exacted many hours of constant practice. Koussevitzky as master artist of the double bass became from that moment a legend. At that time, however, he made several recordings for the Victor Company, and these alone preserve what may now almost be called a lost art.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Thor Johnson conducting, gave the 13th program of the 68th season in Symphony Hall yesterday afternoon. The program:
Symphony in D, "Haffner" (K-385) Mozart
"Job" .... Vaughan William
Jolo Suite from "Der Rosenkavalier"
Variations, Chaconne and Finale Dello
Strauss

By RUDOLPH ELIE

The conducting of Thor Johnson, who yesterday appeared as guest conductor of the Boston Symphony orchestra, is notably clean, efficient, dignified and serious. He does not set the world on fire and doesn't, for that matter, try to. It is merely straightforward music-making that, in this day of the virtuoso conductor, is a pleasant change of pace. Since the program itself was also a pleasant change of pace the concert may be graded roughly in the A-2 class.

The blond Mr. Johnson, who is the regular conductor of the Cincinnati Symphony orchestra, is the first of a procession of three guest conductors we are to have in the coming weeks, the others being Ernest Ansermet, Igor Stravinsky and Eleazar de Carvalho. His style is vigorous but contained. It has a certain polish, a good deal of technical command, and it is in the main interesting to watch though it tends to be just a little self-conscious. The musical results, however, are admirably undistorted; Mr. Johnson's preoccupation is clearly with the composer's exact markings and not in the production of incandescent or deeply inspired musical reproduction.

Thus the Mozart "Haffner" Symphony, an exceedingly fine work, though it may have wanted in radiance or overall trajectory, was soundly straightforward while the Vaughan Williams' "Job" was lively and vigorously set forth, the Dello Joio piece had admirable clarity and poise, and the Strauss pot-pourri was at once robust, entertaining and rhythmically varied.

Despite its curious structure and its altogether too frequent pauses, Norman Dello Joio's "Variations, Chaconne and Finale" stands as one of the best short pieces of American music we have heard this year—and it may be said we have heard plenty. The 36-year-old New York-born composer, who was present to receive a cordial reception, here displays a gift for achieving exceptionally beautiful orchestral sounds with a diamond-like purity of line in every voice.

The concert came to an end with a light and amusing pot-pourri of tunes from "Der Rosenkavalier." The author of this arrangement is good old "anonymous," and perhaps it's just as well, but it was good fun nonetheless. Next week Ernest Ansermet offers Beethoven's Fourth Symphony, Martin's Petite Symphonie Concertante, Stravinsky's "Song of the Nightingale" and Debussy's "Iberia."

WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
JAN 22 1949

MUSIC MENTION

Boston's Symphony Hall "Miracle" in Acoustics

In the lobby of Symphony Hall, there is a bronze plaque on the wall:

"Wallace Clement Sabine, 1868-1919. Pioneer in architectural acoustics, Symphony Hall. The first auditorium in the world to be built in known conformity with acoustical laws was designed in accordance with his specifications and mathematical formulate the fruit of long and arduous research through self-effacing devotion to science. He nobly served the art of music. Here stands his monument."

The remarkable acoustical properties of the auditorium which have contributed to the fame of the Boston Symphony Orchestra through fifty years of concerts, and made its broadcasts and recordings proverbially rich, alive, and real are, therefore, no fortunate accident as has been the case with some concert halls. They are the calculated result of a science little understood in the year 1900 when Symphony Hall was built to be the permanent home of Boston's orchestra, and often still misapplied.

Professor Sabine was a specialist in architectural acoustics. Major Henry L. Higginson appointed him acoustics consultant when the hall was planned. This appointment was a revolutionary step. All questions of structural proportion and materials were subject to Sabine's approval from the early blueprint stage and throughout all stages of the construction of the hall. Even the statues and niches which line the interior walls of the hall above the balconies were placed there for acoustical reasons. Professor Sabine's object was to condition the sound reverberations to the extent of yielding a "live" tone without objectionable echo. This result is often remarked upon in Boston Symphony performances.

The Boston Symphony Orchestra's weekly rehearsal broadcasts under Dr. Koussevitzky have shown anew how a great symphony orchestra can sound under nearly perfect conditions. NBC's high fidelity transmissions of the program and also of the RCA Victor broadcast, The Music America Loves Best, with Arthur Fiedler, the Boston Pops Orchestra, and Robert Merrill, are conclusive proof of the importance of fine acoustics in the place of origin of musical broadcasts.

Koussevitzky Double-Bass Records Aid Orchestra Fund

By CYRUS DURGIN

A unique and treasurable record album of 1949 is a collection of pieces played on the double-bass by Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Behind them lies a story.

Before the Russian-born Koussevitzky turned to conducting in 1908, he was famous throughout Europe as a virtuoso of the double-bass. He was then 34. At the age of 17 he had applied at the school of the Moscow Philharmonic Society. He had no money but an inextinguishable passion to study music. Finally he was admitted, but the only instrument open to him was the double-bass, all other sections of the school orchestra having been filled.

In comparatively few years, his concerts on the big and exacting stringed instrument had given him the title of successor to the only other two masters of the "bull fiddle" in all musical history: the Venetian Domenico Dragonetti (1763 . . . 1846), and Giovanni Bottesini, a Lombard who lived from 1821 to 1889.

Recorded in 1929

As the years went on, Koussevitzky's work as conductor left him less and less time for the long hours of practice which his standards of double-bass performance required. After Oct. 22, 1929, when he gave a benefit concert on the instrument at Symphony Hall, he ceased to play it in public.

But about that time he did make some recordings in the Victor studios, accompanied by Pierre Luboshutz, who now is the first half of the illustrious piano duo, Luboshutz and Nemenoff. Those records today are a memorial to Koussevitzky's prowess, and the only preserved examples of his art that we have. Needless to point out, they are priceless.

For years Koussevitzky withheld his authorization for release — apart from two pieces, his own Chanson Triste and a sonata slow movement by Henry Eccles. Now, however, he has agreed to publication of all the records. By agreement between RCA-Victor and the Boston Symphony Orchestra, 1000 copies have been pressed, and these will be distributed through the orchestra. The albums are priced at $10 each, and all returns from their sale will go to the orchestra's Serge Koussevitzky Anniversary Fund. Applications may be made by mail to the orchestra at Symphony Hall, or in person at the box office.

Instrument Sings

These five pieces include, in addition to those already mentioned, the slow movement from Koussevitzky's Double-Bass Concerto and his Valse Miniature, and a Lullaby by Gustav Laska. Of course a technic of great resource is necessary on the double-bass, but the most remarkable quality of Koussevitzky's playing is the way he made it sing. These pieces lie in the upper ranges of the instrument, where it much resembles a cello, and they involve some high harmonics of unearthly beauty. It will in no way dim the lustre of Koussevitzky's fame or achievement to point out that some portamento and a few bow sounds may indicate that in 1929, when conducting duties were heavy and practice time consequently restricted, his technical form was not at the peak of his concert-giving days. The observation is made only for the record.

The important fact is that these records are available, and on non-breakable vinylite with modern low-frequency re-recording. The album, which is LE-1, is done up handsomely in blue, with the impressive signature of Koussevitzky spread across the cover in gold. Within there are notes on his career and the music, and a reproduction of the full-length portrait which shows him with his three-stringed instrument.

Mr. Koussevitzky, the Orchestra and RCA-Victor may be congratulated on this release, and upon the good use to which the receipts will be put.

N SCIENCE MONITOR, BOSTON, SATURDAY, JANUARY 22, 1949 **Art—Music—Theater** **13

the Stage—Thor Johnson as Guest Conductor

Visitor From Cincinnati at the Symphony Concerts for Week End

By L. A. Sloper

Thor Johnson made his first appearance in Boston to direct the first of the thirteenth pair of concerts on the afternoon of Jan. 21 in Symphony Hall. He chose this program: Mozart's Symphony in D major ("Haffner"); Vaughan Williams' "Job"—A Masque for Dancing; Dello Joio's Variations, Chaconne and Finale; Strauss's Suite from "Der Rosenkavalier."

Mr. Johnson, a native of Wisconsin, is the conductor of the Cincinnati Symphony Orchestra. He studied conducting with various masters in Europe and finally with Serge Koussevitzky at Tanglewood. He made an excellent impression on his first appearance here, and he gave us an interesting program.

His stocky Norwegian figure seemed firmly planted on the podium. It was not static, however, nor was it that of a dancer, although his program contained an unusual amount of dance music.

* * *

He obviously knew his music and how he wanted it played. He also knew that he had under his command an orchestra of exceptional quality, and he modestly acknowledged this by inviting the men to rise before he accepted any applause for himself.

His gestures are restrained but forceful at need. He came off well in the test of Mozart, with a lyrical performance of liveliness and clarity, and with no fussy attempt at individual interpretation. He was content to let Mozart speak for himself.

Vaughan Williams' "Job," introduced to us three years ago by Sir Adrian Boult, again made a profound effect, both as illustrative of Blake's drawings and as a musical score apart from literary associations. Vaughan Williams is spokesman for traditional English customs, including the custom of religious devotion, which he expresses in the modal style. This score is notable for its spiritual content. Its less successful measures are those depicting Satan, which are rather theatrical.

* * *

Strange that the Variations, Chaconne and Finale of Norman Dello Joio should be based on a liturgical theme, and strange, too, that being so based, they should lend themselves so well to dance rhythms. Perhaps Mr. Johnson wanted to show us what variations can be played on the old modes, ancient or medieval. Anyhow, he, as well as Mr. Dello Joio, is obviously dancical minded.

This piece was originally called I believe, Three Orchestral Dances, and perhaps it would have been better to retain that title for its descriptive value. Mr. Dello Joio has composed ballets, including "On Stage!" and he conducted Eugene Loring's Dance Players. His present work is well devised compositionally, but it is too long for its content, especially the Chaconne. The composer was present to take a bow.

Finally, more dance music, included in Strauss's Suite from "Der Rosenkavalier." It was amusing to hear the excerpts from the opera in the concert hall, to see how much parts of the score resemble the Strauss tone poems, and to revel again in its orchestration. But on the whole, one missed the glamour of the stage production; the waltzes in particular sounded more banal than usual. And the suite could well be shorter.

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NEW YORKER
NEW YORK CITY
JAN 22 1949

MUSICAL EVENTS

Among the Living

DR. KOUSSEVITZKY and his Boston Symphony Orchestra swept down from the North and into Carnegie Hall a week ago Wednesday, and by the end of the evening I was a good deal wiser and enriched musically. The evening had several remarkable aspects. For one thing, Dr. Koussevitzky's program was made up entirely of modern—and for the most part good modern—American music. There was no compromising, no hedging, no "Flying Dutchman" overtures or dudelsackpfeifers to soften the blow. For another, every composer represented is still alive and breathing, and, furthermore, was alive and breathing in Carnegie Hall that night. Present were William Schuman, Lukas Foss, Samuel Barber, Henry Cowell, and Walter Piston. Not one among them is past fifty-five, and three are still under forty; Mr. Foss is only twenty-six. With the exception of Mr. Foss, who took over the baton to lead his "Recordare," all the composers sat in one upper-tier box and graciously acknowledged, at the conclusion of their respective works, the scant applause of the audience. And this brings me to another aspect of the occasion. The only warmth granted to those composers—aside from the affectionate enthusiasm of Dr. Koussevitzky and his men—was the body heat they must have engendered sitting together in the box. The audience, a huge and dressy throng, rather ostentatiously sat on its hands. A Boston Symphony concert is One of Those Things People Go To, and go they did, but they didn't seem to enjoy it. Listening to the splendid music and then to the driblets of applause, I was reminded of the old Irish gentleman who, finally encouraged to leave a wake at dawn, stood in the doorway and shouted at the deceased's family, "I'm going, but before I go, let me tell you this—you've no respect for the living!"

All the music was interesting, and some of it struck me as being of considerable stature. I think I enjoyed most Mr. Piston's Symphony No. 3 and Mr. Cowell's "Hymn and Fuguing Tune No. 2," for string orchestra. Although the music by Mr. Piston, who was born in 1894, is, in the twentieth-century tradition, starkly cerebral, it has about it an air of strength, hope, and form. One can hear Mr. Piston thinking aloud in his Third Symphony, and his thoughts—for me, at least—are beautiful ones. Mr. Cowell—he's of the Class of '97—has also written a piece in which the glass is not completely shattered. Mr. Foss's "Recordare" was given its first local presentation. He began to compose it on the dark day, a year ago, when Gandhi was murdered, and he was evidently affected, along with articulate and inarticulate millions of others, by the dreadful portent of the violent end of the world's least violent man. Unfortunately, his music seemed in spots to demonstrate an unrestrained pessimism that tended to defeat its solemn purpose.

THE following night, and in Carnegie Hall again, Leopold Stokowski conducted the Philharmonic-Symphony in the sort of program that brings the folks off their hands. All by himself, Mr. Stokowski is enough of a spectacle to arouse, if not applause, at least stunned admiration. That familiar head of hair is worth one movement of an unfamiliar symphony any day. Last week, Mr. Stokowski surprised us with the overture to "The Flying Dutchman," the polka and fugue from "Schwanda" (Schwanda was a bagpipe player, or dudelsackpfeifer, and, for my money, a fool), Brahms' Fourth Symphony (for the steady trade), and, to prove that he was still among the living, Hindemith's "Philharmonic Concerto." This was another first local presentation. Although I listened attentively, I can remember very little of what I heard, and I consider this a bad sign.

ALL present in the Metropolitan's first "Siegfried" of the season sang with skill and understanding. The orchestra, under Mr. Stiedry, was in rare form. Mr. Svanholm was an exuberant Siegfried and met the demands of that problem adolescent with ease. Miss Traubel's Brünnhilde was a thing of exceptional loveliness. Mr. Garris was, as he should have been, a singularly repulsive Mime. Mr. Ernster's Fafner was the most horrible dragon imaginable, and there can be no higher praise for Fafner.

—PHILIP HAMBURGER

NEW YORK, N. Y.
HERALD TRIBUNE
JAN 23 1949

KOUSSEVITZKY

By VIRGIL THOMSON

SERGE KOUSSEVITZKY, in devoting recently to American works two whole programs out of the Boston Symphony Orchestra's ten New York concerts of the season, has rendered a service to music and to the public. He has also reminded us of his own assiduous care for living music and for public instruction. Ten years ago, at the end of the fifteenth year of his tenure with that orchestra, he played a comparable series of works, the cream, in his judgment, of those by American authors that he had previously played. This time he has selected from the last ten years of his activity works and authors that mark a decade and that taken together make up another arch in that vast monument to the creative spirit of his time that is this conductor's whole public career.

* * *

IT IS of no importance to note, save in passing, that Mr. Koussevitzky's list of new works and authors is not the complete list of America's distinguished music. Moore, Luening, Wagenaar and others are conspicuously absent. Sessions appear but once, and not among the revivals. At no time have Ruggles or Varèse, historical figures both, been represented. It is far more valuable to remember that his complete recent lists are more ample than anybody else's (save possibly Manuel Rosenthal's with the French Orchestre National). It is also useful to recall that though he came to this country with a long history of living works played and of composers encouraged, his collaboration with the musical life of his time in America had been facilitated by the similar activities of his predecessor, Pierre Monteux, in Boston, of his younger contemporary, Leopold Stokowski, in Philadelphia, and of the forerunners of them all, Walter Damrosch, in New York, and Frederick Stock, in Chicago. If Serge Koussevitzky has played more new American music than these others, that is largely because in his time there has been more of it to play. Our enlightened leaders have always given us what there was.

* * *

EVEN so, and placing him in the company of all those responsible in history, Mr. Koussevitzky merits an award in this last year of his Boston tenure, an award that history will certainly bestow upon him but that we still living could do honor to ourselves by offering earlier. For no other musical interpreter living has done so much for so many all over the world. As conductor, as publisher, as commissioner of works, he has assumed the music of his time (and it has been a long time) to be worthy of his support, financial, musical and moral. He has published, played, taught and paid, spent of his fortune, his earnings, his time and his vigor without stint. In Russia, in Germany, in France and in the United States, wherever his life has been led, even for short periods, he has left his mark on music and helped other men of music to leave theirs. His huge personal talent has been devoted to a cause, that cause the inclusion of the living creator, along with the listener, in the life of art.

* * *

HAD his talent not been so vast, his achievement would have been less remarkable. But even with gifts so grand, the danger of personal aggrandizement is always present. He could so easily, with a lesser consecration, have come to fame without all that labor and expense. He chose otherwise, because he is a man of moral, as well as artistic, responsibility. He could not devote less than all his resources to the art that is his spiritual life. A man of humble origins, he has known that people, the people, means all the people there are and that art must belong to all the people and draw its strength from all the people. Common folk, aristocrats, intellectuals, the monied, the musical—it takes them all nowadays to make music make sense. And being a leader, if one's talent imposes such a responsibility, requires a full man's full time.

* * *

KOUSSEVITZKY has been a full man and given full-time service during a long lifetime. That service, we hope, is far from ended; but his twenty-five years as conductor of the world's most celebrated orchestra are drawing to a close. It is only just that at this time the whole world of music make him aware of its gratitude for services rendered, pay him some outward sign of the deep honor it owes him. Let these words stand as evidence of one musician's appreciation.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
JAN 23 1949

* * *

Hanson Concerto Gets Critics' Favor

DR. HOWARD HANSON'S new Piano Concerto in G major, played by Rudolf Firkusny as soloist, and Dr. Hanson guest conducting the Boston Symphony Orchestra in Carnegie Hall last week, was received favorably by most of the New York critics, the day following a performance in Brooklyn which the Brooklyn Eagle critic characterized as bad work from the orchestra.

I'm told since that comment appeared, that the Boston orchestra considers the Brooklyn concert, usually preceding its Carnegie Hall event, as more or less of a rehearsal. That, it seems to me, is playing exceeding bad faith with the public which pays out its good money. I can see no reason for any orchestra letting down in giving its best where it is catering to music lovers. They are entitled to an orchestra's best at all times.

I can remember the old days when Broadway theater productions were tried out in Rochester before hitting the big time, every effort was made to have these performances top notch.

In the belief that Rochesterians will be interested in what the New York critics thought of the new Hanson work, here are excerpts:

Olin Downes, Times: "The orchestra gave superb performance. . . . Hanson's four-movement concerto is written with sureness of hand and an experienced eye to effect, by a composer who is not in the least afraid of being direct, melodic, virtuosic to the point of the obvious. The very opening with horns is obvious, if you put it that way. It is also imaginative, and expresses immediately one of the impelling ideas of the score. A later hearing will tell us how it stands by the side of the best other examples of Mr. Hanson's symphonic writing."

Robert A. Hague, Star: "The Hanson concerto is a handsome and effective piece in the composer's characteristic conservative style. Though thoroughly conventional in mold and manner, and often remindful of its models, it nevertheless has a good deal to say that is fresh and affecting, to say, and says it with considerable grace and conviction. . . . Firkusny and the orchestra gave of their highly distinguished best to put the work over handsomely under the composer's baton."

Louis Biancolli, World - Telegram: "The big item was a piano concerto by Mr. Hanson. . . . The news, perhaps, is that the Nebraska composer has come out of his academic cloisters. The concerto is a strongly appealing score, gushing with warm melody and tangy streamlets from Tin Pan Alley. Howard Hanson has finally sat down with George Gershwin. The melodic patterns are his own and the way he piles up and crosses rhythms shows only a distant kinship to Gershwin's concerto. What is good news is that Prof. Hanson is doing some whooping up of his own."

Irving Kolodin, The Sun: "In scope the most consequential of the unfamiliar works was Hanson's only piano concerto. Hanson may be commended for going his own way as a composer, but it is not a way that this listener finds congenial. The melodic content is weak for the meaning it is meant to convey, the musical dress a motley of periods and styles. Firkusny's playing was adroit, but there was little with which he could be convincing."

Virgil Thomson, Herald-Tribune: "Hanson's concerto, beautifully played by Firkusny and conducted by himself, is a slow-fast-slow-fast work in four movements. Its expressive content seems to be related in some way to Stephen Foster, though the Andante, the most eloquent of its sections, bears no reference of the sort. Eclectic clean through is the only way I can describe it."

PITTSFIELD, MASS.
BERKSHIRE EAGLE

Recordings Made Of Double Bass By Koussevitzky

BOSTON—An album of double bass recordings by Dr. Serge Koussevitzky, which were made for RCA Victor in 1929, will soon be issued. The collection consists of the Andante from Koussevitzky's own double bass concerto, his "Chanson Triste" and "Valse Miniature," a largo by Eccles, and a lullaby by Laska. A few copies of the Eccles number and the "Chanson Triste" were circulated 20 years ago, but the other recordings are to be released for the first time.

Dr. Koussevitzky made the recordings in 1929 when he played for the last time the instrument by which he first won fame. The albums will be sold as souvenirs of the 25th anniversary of Dr. Koussevitzky as conductor of the Boston Symphony Orchestra. The proceeds will benefit the Koussevitzky 25th anniversary fund of the orchestra.

PHOENIX, ARIZ.
REPUBLIC
JAN 23 1949

New Koussevitzky Album Scheduled

An album of double bass disks by Serge Koussevitzky is about to be issued. The recordings were made for RCA Victor in 1929 when Koussevitsky played for the last the instrument by which he first won fame.

The collection consists of the Andante from Koussevitzky's own Double Bass Concerto, his Chanson Triste and Valse Miniature, a Largo by Eccles, and a Lullaby by Laska.

The fidelity by use of Vinylite and mechanical performance are such that Koussevitzky has given his unqualified approval to the new pressings.

OAKLAND, CAL.
TRIBUNE
JAN 23

Symphonies Ordered

The Koussevitzky Music Foundation has commissioned Arthur Honegger and Randall Thompson to write symphonies.

PROVIDENCE, R. I.
JOURNAL
JAN 23 1949

CITY TO HAVE FIRST

Brazilian Composer's Fantasia to Be Offered Here Feb. 1

The first United States performance of "Fantasia for Violin and Orchestra," by Heitor Villa-Lobos, Brazilian composer, will be presented by the Boston Symphony in Providence Feb. 1, it was announced yesterday at Symphony Hall, Boston.

The guest conductor, who will make his Providence debut at the Metropolitan Theater concert, is Eleazar de Carvalho. Oscar Borgerth will be violin soloist. Both are noted Brazilian musicians.

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NEW YORKER
NEW YORK CITY
JAN 22 1949

MUSICAL EVENTS

Among the Living

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NEW YORK, N. Y.
HERALD TRIBUNE
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KOUSSEVITZKY

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* * *

IT IS of no importance to note, save in passing, that Mr. Koussevitzky's list of new works and authors is not the complete list of America's distinguished music. Moore, Luening, Wagenaar and others are conspicuously absent. Sessions appear but once, and not among the revivals. At no time have Ruggles or Varèse, historical figures both, been represented, It is far more valuable to remember that his complete recent lists are more ample than anybody else's (save possibly Manuel Rosenthal's with the French Orchestre National). It is also useful to recall that though he came to this country with a long history of living works played and of composers encouraged, his collaboration with the musical life of his time in America had been facilitated by the similar activities of his predecessor, Pierre Monteux, in Boston, of his younger contemporary, Leopold Stokowski, in Philadelphia, and of the forerunners of them all, Walter Damrosch, in New York, and Frederick Stock, in Chicago. If Serge Koussevitzky has played more new American music than these others, that is largely because in his time there has been more of it to play. Our enlightened leaders have always given us what there was.

* * *

EVEN so, and placing him in the company of all those responsible in history, Mr. Koussevitzky merits an award in this last year of his Boston tenure, an award that history will certainly bestow upon him but that we still living could do honor to ourselves by offering earlier. For no other musical interpreter living has done so much for so many all over the world. As conductor, as publisher, as commissioner of works, he has assumed the music of his time (and it has been a long time) to be worthy of his support, financial, musical and moral. He has published, played, taught and paid, spent of his fortune, his earnings, his time and his vigor without stint. In Russia, in Germany, in France and in the United States, wherever his life has been led even for short periods, he has left his mark on music and helped other men of music to leave theirs. His huge personal talent has been devoted to a cause, that cause the inclusion of the living creator, along with the listener, in the life of art.

* * *

HAD his talent not been so vast, his achievement would have been less remarkable. But even with gifts so grand, the danger of personal aggrandizement is always present. He could so easily, with a lesser consecration, have come to fame without all that labor and expense. He chose otherwise, because he is a man of moral, as well as artistic, responsibility. He could not devote less than all his resources to the art that is his spiritual life. A man of humble origins, he has known that people, the people, means all the people there are and that art must belong to all the people and draw its strength from all the people. Common folk, aristocrats, intellectuals, the monied, the musical—it takes them all nowadays to make music make sense. And being a leader, if one's talent imposes such a responsibility, requires a full man's full time.

* * *

KOUSSEVITZKY has been a full man and given full-time service during a long lifetime. That service, we hope, is far from ended; but his twenty-five years as conductor of the world's most celebrated orchestra are drawing to a close. It is only just that at this time the whole world of music make him aware of its gratitude for services rendered, pay him some outward sign of the deep honor it owes him. Let these words stand as evidence of one musician's appreciation.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
JAN 23 1949

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PROVIDENCE, R.I.
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NEW YORKER
NEW YORK CITY
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JAN 23 1949

Symphonies Ordered

The Koussevitzky Music Foundation has commissioned Arthur Honegger and Randall Thompson to write symphonies.

PROVIDENCE, R. I.
JOURNAL
JAN 23 1949

CITY TO HAVE FIRST

Brazilian Composer's Fantasia to Be Offered Here Feb. 1

The first United States performance of "Fantasia for Violin and Orchestra," by Heitor Villa-Lobos, Brazilian composer, will be presented by the Boston Symphony in Providence Feb. 1, it was announced yesterday at Symphony Hall, Boston.

The guest conductor, who will make his Providence debut at the Metropolitan Theater concert, is Eleazar de Carvalho. Oscar Borgerth will be violin soloist. Both are noted Brazilian musicians.

NEW YORK, N. Y.
HERALD TRIBUNE
JAN 23 1949

KOUSSEVITZKY

By VIRGIL THOMSON

Serge Koussevitzky, in devoting recently to American works two whole programs out of the Boston Symphony Orchestra's ten New York concerts of the season, has rendered a service to music and to the public. He has also reminded us of his own assiduous care for living music and for public instruction. Ten years ago, at the end of the fifteenth year of his tenure with that orchestra, he played a comparable series of works, the cream, in his judgment, of those by American authors that he had previously played. This time he has selected from the last ten years of his activity works and authors that mark a decade and that taken together make up another arch in that vast monument to the creative spirit of his time that is this conductor's whole public career.

* * *

It is of no importance to note, save in passing, that Mr. Koussevitzky's list of new works and authors is not the complete list of America's distinguished music. Moore, Luening, Wagenaar and others are conspicuously absent. Sessions appear but once, and not among the revivals. At no time have Ruggles or Varèse, historical figures both, been represented. It is far more valuable to remember that his complete recent lists are more ample than anybody else's (save possibly Manuel Rosenthal's with the French Orchestre National). It is also useful to recall that though he came to this country with a long history of living works played and of composers encouraged, his collaboration with the musical life of his time in America had been facilitated by the similar activities of his predecessor, Pierre Monteux, in Boston, of his younger contemporary, Leopold Stokowski, in Philadelphia, and of the forerunners of them all, Walter Damrosch, in New York, and Frederick Stock, in Chicago. If Serge Koussevitzky has played more new American music than these others, that is largely because in his time there has been more of it to play. Our enlightened leaders have always given us what there was.

* * *

Even so, and placing him in the company of all those responsible in history, Mr. Koussevitzky merits an award in this last year of his Boston tenure, an award that history will certainly bestow upon him but that we still living could do honor to ourselves by offering earlier. For no other musical interpreter living has done so much for so many all over the world. As conductor, as publisher, as commissioner of works, he has assumed the music of his time (and it has been a long time) to be worthy of his support, financial, musical and moral. He has published, played, taught and paid, spent of his fortune, his earnings, his time and his vigor without stint. In Russia, in Germany, in France and in the United States, wherever his life has been led, even for short periods, he has left his mark on music and helped other men of music to leave theirs. His huge personal talent has been devoted to a cause, that cause the inclusion of the living creator, along with the listener, in the life of art.

* * *

Had his talent not been so vast, his achievement would have been less remarkable. But even with gifts so grand, the danger of personal aggrandizement is always present. He could so easily, with a lesser consecration, have come to fame without all that labor and expense. He chose otherwise, because he is a man of moral, as well as artistic, responsibility. He could not devote less than all his resources to the art that is his spiritual life. A man of humble origins, he has known that people, the people, means all the people there are and that art must belong to all the people and draw its strength from all the people. Common folk, aristocrats, intellectuals, the monied, the musical—it takes them all nowadays to make music make sense. And being a leader, if one's talent imposes such a responsibility, requires a full man's full time.

* * *

Koussevitzky has been a full man and given full-time service during a long lifetime. That service, we hope, is far from ended; but his twenty-five years as conductor of the world's most celebrated orchestra are drawing to a close. It is only just that at this time the whole world of music make him aware of its gratitude for services rendered, pay him some outward sign of the deep honor it owes him. Let these words stand as evidence of one musician's appreciation.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
1949

Recordings Made Of Double Bass By Koussevitzky

BOSTON—An album of double bass recordings by Dr. Serge Koussevitzky, which were made for RCA Victor in 1929, will soon be issued. The collection consists of the Andante from Koussevitzky's own double bass concerto, his "Chanson Triste" and "Valse Miniature," a largo by Eccles, and a lullaby by Laska. A few copies of the Eccles number and the "Chanson Triste" were circulated 20 years ago, but the other recordings are to be released for the first time.

Dr. Koussevitzky made the recordings in 1929 when he played for the last time the instrument by which he first won fame. The albums will be sold as souvenirs of the 25th anniversary of Dr. Koussevitzky as conductor of the Boston Symphony Orchestra. The proceeds will benefit the Koussevitzky 25th anniversary fund of the orchestra.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
JAN 23 1949

* * *

Hanson Concerto Gets Critics' Favor

Dr. Howard Hanson's new Piano Concerto in G major, played by Rudolf Firkusny as soloist, and Dr. Hanson guest conducting the Boston Symphony Orchestra in Carnegie Hall last week, was received favorably by most of the New York critics, the day following a performance in Brooklyn which the Brooklyn Eagle critic characterized as bad work from the orchestra.

I'm told since that comment appeared, that the Boston orchestra considers the Brooklyn concert, usually preceding its Carnegie Hall event, as more or less of a rehearsal. That, it seems to me, is playing exceeding bad faith with the public which pays out its good money. I can see no reason for any orchestra letting down in giving its best where it is catering to music lovers. They are entitled to an orchestra's best at all times.

I can remember the old days when Broadway theater productions were tried out in Rochester before hitting the big time, every effort was made to have these performances top notch.

In the belief that Rochesterians will be interested in what the New York critics thought of the new Hanson work, here are excerpts:

Olin Downes, Times: "The orchestra gave superb performance. . . . Hanson's four-movement concerto is written with sureness of hand and an experienced eye to effect, by a composer who is not in the least afraid of being direct, melodic, virtuosic to the point of the obvious. The very opening with horns is obvious, if you put it that way. It is also imaginative, and expresses immediately one of the impelling ideas of the score. A later hearing will tell us how it stands by the side of the best other examples of Mr. Hanson's symphonic writing."

Robert A. Hague, Star: "The Hanson concerto is a handsome and effective piece in the composer's characteristic conservative style. Though thoroughly conventional in mold and manner, and often remindful of its models, it nevertheless has a good deal to say that is fresh and affecting, to say, and says it with considerable grace and conviction. . . . Firkusny and the orchestra gave of their highly distinguished best to put the work over handsomely under the composer's baton."

Louis Biancolli, World-Telegram: "The big item was a piano concerto by Mr. Hanson. . . . The news, perhaps, is that the Nebraska composer has come out of his academic cloisters. The concerto is a strongly appealing score, gushing with warm melody and tangy streamlets from Tin Pan Alley. Howard Hanson has finally sat down with George Gershwin. The melodic patterns are his own and the way he piles up and crosses rhythms shows only a distant kinship to Gershwin's concerto. What is good news is that Prof. Hanson is doing some whooping up of his own."

Irving Kolodin, The Sun: "In scope the most consequential of the unfamiliar works was Hanson's only piano concerto. Hanson may be commended for going his own way as a composer, but it is not a way that this listener finds congenial. The melodic content is weak for the meaning it is meant to convey, the musical dress a motley of periods and styles. Firkusny's playing was adroit, but there was little with which he could be convincing."

Virgil Thomson, Herald-Tribune: "Hanson's concerto, beautifully played by Firkusny and conducted by himself, is a slow-fast-slow-fast work in four movements. Its expressive content seems to be related in some way to Stephen Foster, though the Andante, the most eloquent of its sections, bears no reference of the sort. Eclectic clean through is the only way I can describe it."

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Times

26 C

NATIONAL THEATRE PROPOSED IN HOUSE

Opera, Ballet Also Covered in Bill—$250,000 Asked for Plan-Laying Assembly

Special to THE NEW YORK TIMES.

WASHINGTON, Jan. 24—Congress was called upon today to take the "first effective step" toward the establishment of a national theater and a national opera and ballet.

Representative Jacob K. Javits, Republican, of New York, offered a resolution asking a $250,000 appropriation to finance a national assembly of leaders in these arts who would formulate the actual, concrete plans for such a new national institution.

Supported by prominent figures in the field of drama and music, the measure would empower the President to convene the national assembly. The only restrictions that would be imposed on the assembly would be that, in its planning, it establish safeguards against "Governmental control or direction" and steer clear of making it a medium for "unemployment relief."

"This is not to be another WPA," Mr. Javits told a news conference.

To insure against the "dangers of the paralyzing hand of government control of the arts and the use that can be made of them to control thought," the resolution directed that constituent elements of the assembly itself be entrusted with direction of the new national institutions.

Stating that Senator Irving M. Ives, also of New York, would join in sponsoring the proposal, Mr. Javits declared that it did not constitute a "brick-an-mortar" plan.

If an actual theatre building were to be constructed, it would develop as part of the over-all plan. In such an event, he said, Washington itself, now without a legitimate theatre, might be the location of such a building.

The real purpose of the proposal, he said, was to provide the formula whereby this country, one of the few in the world not having a national theatre, opera or ballet, might proceed to establish one. Once established, he said, traveling companies woulld be sent around the country to bring the arts to millions who now find them unavailable.

"In this way, America's riches in dramatic and musical talent," he said, "may best be developed and our democratic culture served and advanced."

The ultimate cost of such an ambitious program, he said, might well run to $25,000,000 a year, but he added it would be "well warranted." He noted in a brief speech on the floor that Great Britain, despite its very serious economic problems, had just voted $4,000,000 for its Arts Council to support a national theatre.

Plan Hailed on Broadway

The proposal to provide for a national theatre and a national opera and ballet was hailed yesterday by leading Broadway figures as "an historic occasion for the American theatre." Opera circles were a bit more reserved, however.

At a joint interview at the American National Theatre and Academy, 139 West Forty-fourth Street, Helen Hayes, Oscar Serlin, Vinton Freedley, Clarence Derwent, Blanch Yurka, G. Lawton Campbell and others expressed unqualified approval of the measure. All are members of ANTA, which helped draft the bill.

They emphasized that any proposed national theatre would not compete with commercial productions, but were reluctant to discuss possible costs of a Government-subsidized arts program. It was pointed out that commercial shows center in New York, whereas the projected national theatre would include establishments in every state of the union.

They also said there were several preliminary steps to be taken before a national theatre could be set up. First, the bill must be passed. This would authorize the President to call an assembly of representatives of all branches of theatre, opera and ballet to prepare and submit a detailed program. Then, Congress must appropriate the money.

Plans Are Discussed

Mr. Campbell, chairman of the board of ANTA, reported that it was planned that the national theatre would carry on along the lines set by ANTA in the last few years: giving advice, scripts, technical help and big names for locally organized professional theatre groups.

He said major theatrical enterprises existed at present in only fifteen cities in the nation, outside New York, whereas twenty-five years ago there were stock companies in almost every city.

"ANTA's job is to bring the theatre back to all those places," he said. "We're not going to replace anything; our job is to supplement and help."

Oscar Serlin, producer of "Life With Father" and "Life With Mother," added:

"I think the important thing to stress is that it's going to be a professional theatre, not amateur."

Mr. Derwent, president of Actors Equity Association, said:

"Provisions of this bill will constitute the first firm steps toward the realization by Government aid of this long-over-due measure which, apart from its cultural significance, will greatly implement the efforts now afoot to rehabilitate the theatre, restore it to its former pre-eminence, and provide employment for members of Equity."

A dissenting opinion came later from Lee Shubert, theatre owner. He said he hoped the project worked, but doubted it would.

"Nothing works in the theatre unless it's commercial," he said. "Plays produced for art for art's sake never have been a success. Too many people will have things to say about them."

Plans for establishing the national theatre were said to be far ahead of those for the national opera and ballet.

TOLEDO, OHIO
BLADE
25 1949

Koussevitzky's Monument

THROUGHOUT HIS long career in the music of America, Serge Koussevitzky has made it a part of his job to give tangible encouragement to American composers. He has done it in several ways. But, most important of all, he has played their music on the programs of the Boston Symphony Orchestra.

Now, as he completes his astoundingly successful career with the Boston musicians, Mr. Koussevitzky does not, as many other conductors might have done, devote his talents and those of his musicians to works in which they have already established both proficiency and reputation. Instead, he continues to perform new music by American composers. Two complete programs played in New York last week were made up of new works by contemporary native composers.

This is not the easy road to popularity for a conductor, who is concerned about pleasing his audiences. For modern music—American or otherwise—is not always pleasant to hear, particularly on first acquaintance. One might not have blamed Mr. Koussevitzky for wanting to make his last season with the Boston orchestra one which would be sure to please its audiences.

That he chose to play even more of the music of Americans than usual is a fitting monument to his important place in the history of the nation's musical life. Only by being heard can the music of native composers be properly evaluated. And many an American composer—whether his music survives or is forgotten—will owe his first opportunity to be heard to the willingness of Serge Koussevitzky to risk the displeasure of tradition-loving audiences so that music in America might have opportunity to thrive as a living art.

MUSIC

Ernest Ansermet Guest Conductor of Boston Symphony

By CYRUS DURGIN

Ernest Ansermet, the distinguished Swiss conductor, made last night the first of his three appearances as guest conductor of the Boston Symphony Orchestra. From the outset he proved his clear title to the international reputation which had preceded him here. He is a meticulous conductor, firm of beat, but not a metronome. He insists upon fine detail and a clear balance of sonority. After the French style, he draws a light, satiny tone. Above all, he has that enviable mastery of rhythm which is at once a hallmark of an expert conductor and the despair of those who have it not.

The music proceeds not from bar to bar, but in a subtle, sensitive and plastic flow. This was evident in every score of the evening, and especially so in the magically evocative "Iberia" of Debussy, which ended the program. It had been as apparent in the two opening pieces of Beethoven: the "Leonore" Overture No. 2 and the Fourth Symphony, and Stravinsky's capriciously meandering "Song of the Nightingale."

His treatment of Beethoven is best described by that overworked but sometimes precise word "classic." Everything was in perfect proportion, and absolutely neat. Mr. Ansermet's choice of pace for each of the four movements was impeccable. The scherzo has been more exciting from other hands and the adagio more sentimental. But you would go far to find a more musicianly reading.

This tall, white-bearded gentleman is not a dynamic figure to watch, for he goes about his work very calmly. But the confidence, the respect and the response of the orchestra were to be found in the sounds he drew from them. They played very well, indeed, for him.

I had never heard Stravinsky or the Debussy "Iberia" interpreted in just this way. Delicacy and subtlety were the governing characteristics. A hasty impression might fasten upon the term "impersonal," but actually these readings were decidely individual, a fact you realize when once you perceive that Mr. Ansermet's personal style is mellow rather than spectacularly intense.

The Beethoven Symphony, the Stravinsky and Debussy will be repeated next Friday and Saturday. In place of the Overture we shall hear a Petite Symphonic Concertante by the Swiss Frank Martin.

Incidentally, and for the sake of the record, it may be added that while these appearances are Mr. Ansermet's first with the Boston Symphony they are not his Boston debut. He appeared here in 1915 with Diaghilev's Ballet Russe.

Jan. 26

SYMPHONY CONCERT

BY WARREN STOREY SMITH

After 34 years Ernest Ansermet had returned to Boston. The distinguished Swiss maestro, who who came to the Boston Opera House in 1915 as conductor of the Diaghilev Ballet Russe, is this week making his first appearances at Symphony Hall. The program that he offered last evening is substantially the same as that which he will conduct on Friday and Saturday evening.

The one item peculiar to last evening's list was the Second "Leonore" Overture of Beethoven. The other pieces were that master's Fourth Symphony, Stravinsky's "Song of the Nightingale" and Debussy's "Iberia." These will all turn up later in the week, along with a new work by Mr. Ansermet's compatriot, Frank Martin.

The hear the rarely-performed "Leonore" No. 2 is to realize how great a composer was Beethoven. Not because it is a fine piece, which undoubtedly it is, but because having written one so good, he could turn around and make it so much better. There are certain conductors, and perhaps Mr. Ansermet is one of them, who actually prefer "Leonore" No. 2 to No. 3, while the former counted among its champions none other than Robert Schumann. The advantage in No. 2, if advantage it is, lies in the fact that there is no recapitulation of the thematic material. Instead, after a few transitional measures, Beethoven goes from the trumpet-call, itself different from the less satisfactory than the one in No. 3, right into the exciting coda. The proponents of the piece see here a closer relationship with the opera. But what of it?

Mr. Ansermet gave us this Overture for all that it was worth, and he accomplished striking performances of the other numbers, which, however, had better be discussed when he has had more time to perfect them, though it is hard to see just where the perfecting will be done. Last night he seemed very sure of himself, and of the orchestra, and the orchestra plainly felt itself to be in good hands. The audience was enthusiastic throughout.

Jan 26

THE

MUSIC

Tuesday Symphony

The Boston Symphony Orchestra, Ernest Ansermet conducting, gave the sixth program of the Tuesday series in Symphony Hall last night. The program:

Overture to Leonore, No. 2, Op. 72;	Beethoven
Symphony No. 4 in B flat, Op. 60	Beethoven
Chant du Rossignol	Stravinsky
Iberia	Debussy

By RUDOLPH ELIE

It didn't take Ernest Ansermet, the noted Swiss conductor, long to demonstrate the reason for the formidable reputation that has preceded him here as he made his debut with the Boston Symphony orchestra last night.

He gave a program of music, much of it exceedingly difficult to perform, following only two rehearsals with the orchestra, and it was very clear from the outset that he is a man who knows his business as few others. Tall, with a close-cropped halo of grey hair, a trim Louis Pasteur beard, and an extremely affable but correct stage manner, Mr. Ansermet informs his conducting at once with a striking clarity and a most musical insight. His beat, though plastic and flexible, reflects the precision of his musical thinking; the up-beat in particular signalling his intentions to the orchestra so clearly it is never caught in a fuzzy or disjointed attack.

Last night he seldom let himself go; a certain technical alertness or perhaps preoccupation occasionally got between himself and the interpretative quality he is clearly capable of. That is to say he could not afford last night to seek for a transcendent performance, to ever let himself risk the least possibility of a misinterpreted gesture. The results, though of the utmost beauty, of classical repose (in the Beethoven Fourth notably) and discriminatory balance and texture, were seldom electrifying. But it was clear that Mr. Ansermet when he can be at ease—not that he didn't seem it last night — will give us music of rare beauty.

Of the program more Saturday, but it may be mentioned that the unfamiliar Leonore No. 2, after a tentative sort of beginning, proved especially good to hear again, that the Fourth never sounded more grateful, that the Stravinsky "Song of the Nightingale" is a most amusing and interesting piece, and that Debussy's "Iberia" remains his most evocative essay for orchestra. It may also be mentioned that the capacity audience last night was wonderfully cordial to the distinguished visitor, most appreciative of the orchestra's fine response, and not a little impressed by the work of the first desk soloists.

Programs Set At Tanglewood

NEW YORK—(UP)—The 12th annual Berkshire Festival will open at Tanglewood, Lenox, Mass., on July 16, the ~~Boston~~ Symphony Orchestra announced. ~~The festival~~ will climax the 25th season of Serge Koussevitzky as conductor of the orchestra.

Nine concerts will be given in the Tanglewood music shed, through three week ends, on Thursday evenings, Saturday evenings, and Sunday afternoons (series A on July 28, 30 and 31; series B, Aug. 4, 6, and 7; series C, Aug. 11, 13 and 14). The guest conductors of the festival will be Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced.

Before the concerts in the large music shed by the full orchestra Dr. Koussevitzky will conduct four concerts by a smaller orchestra in the initimate theater-concert hall. These concerts will be given on the Saturday evening and Sunday afternoon of two week ends, July 16-17, and July 23-24. Two different programs will be given each week end. They will be drawn from the music of Bach and Mozart, as in previous seasons, and this year music of Haydn and Schubert will be added.

In connection with the Koussevitzky anniversary, the Boston Orchestra has arranged with RCA Victor to distribute a souvenir album of double bass recordings made by Dr. Koussevitzky in 1929, when he played for the last time the instrument which first brought him fame. The album, containing three vinylite records, will be sold for $10 each. All proceeds will go to the Koussevitzky anniversary fund of the orchestra.

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8

on — Ansermet as Symphony Guest

Wide World

Ernest Ansermet, founder and conductor of the Orchestre de la Suisse Romande of Geneva, making his guest appearance with the Boston Symphony at its concerts this week.

Swiss Conductor Receives Ovation at First Concert

Last night Ernest Ansermet, the distinguished Swiss conductor, made his first guest appearance with the Boston Symphony Orchestra in Symphony Hall. He was warmly received and enthusiastically applauded for his restrained and scholarly control at the baton. His refreshing interpretations of well-known works compelled the listener's attention.

For the sixth program in the Tuesday evening series M. Ansermet chose two works by Beethoven—his Overture to "Leonore" No. 2, Opus 72, and the Symphony No. 4 in B-flat major, Opus 60. The rest of the program was given to Stravinsky's Symphonic Poem, "Chant du Rossignol," and to Debussy's "Ibéria" from his "Images" for Orchestra, No. 2.

* * *

A native of Vevey, Switzerland, M. Ansermet first attained international prominence as a conductor when he toured Europe and both Americas with Serge Diaghilev's Ballet Russe in 1915. It was during this tour that he first conducted in Boston. In 1918 he became the founder and conductor of the Orchestra de la Suisse Romande in Geneva. He has been active as a guest conductor since 1946.

M. Ansermet's control over the orchestra was so subtly poised that he achieved sudden dynamic contrasts with only the slightest change of gesture. He is cool in manner, subjective in interpretation. He takes his time to let the beauty of the music speak for itself. The "Leonore" Overture took on a new aspect under his touch. The music was filled with subdued kinetic energy that seemed more powerful because never fully expended.

* * *

In the performance of Beethoven's Fourth — one of his more lyrical and romantic works—M. Ansermet brought out many facets of prismatic color. It was a Teutonic composition seen through Gallic eyes. It was like a German countryside painted by Monet.

Stravinsky's "Song of the Nightingale," adapted from his opera based on Hans Christian Andersen's fairy tale, was last played here in 1925 under Dr. Serge Koussevitzky's direction. It is filled with Stravinsky's early theatrical effects and rapidly changing rhythms. While it has good splotches of color, it is for the most part invertebrate and spasmodic. It is ballet music that loses in the divorcement from stage action and soon becomes tedious. Even an expert reading like M. Ansermet's cannot save it.

The gorgeous texture of Debussy's "Ibéria" scintillated with its tambourines and castanets, its swirling Spanish tempos, its fiddles strummed like mandolins. Here M. Ansermet was in his element. We were swept along by the sensuous beauties of an idyllic Spain.

H. R.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

For some little time, and for one reason or another, the Symphony Concerts have been a bit trying. That of yesterday, conducted by our Swiss guest, Ernest Ansermet, and featuring a new work by his fellow-countryman, Frank Martin, was a joy from beginning to end.

In addition to the Martin "Petite Symphonie Concertante," for harpsichord, harp, piano and two string orchestras, the program offered, as repetitions from last Tuesday's concert, when Mr. Ansermet made his Symphony Hall debut, Beethoven's Fourth Symphony, Stravinsky's "Song of the Nightingale" and Debussy's "Iberia." On Tuesday these three pieces were given a sympathetic and, as it then appeared, a finished performance. Yet compared with those of yesterday, these several performances seemed no more than a careful reading through. Everything was now heightened and pointed up. Whereas Mr. Ansermet's version of the Symphony had impressed as singularly clear and precise, it was now all of these things and highly eloquent besides.

In retrospect Tuesday's performance of the difficult music of Stravinsky seemed tentative beside yesterday's vivid and glowing account of it, with every pictorial detail in sharpest relief, while the "Iberia" was saturated with atmosphere, and had never sounded more intoxicating, tonally or rhythmically.

Speaking of Martin's piece ahead of time, Mr. Ansermet said that while he had played in Switzerland the music of many Swiss composers, he had not felt that this music was suitable for export, but that of Martin was in very different case. Possibly the make-up of this charming composition, with its unusual combining of harpsichord, harp and piano, is more striking and original than its actual content. However, the latter is full of charm. Here is a contemporary composer, of the middle generation who is willing and able to write music of ready appeal, instead of exploiting some theory of composition.

No doubt because of the fragile tone of the harpsichord, Mr. Ansermet employed only a handful of players in each of these string orchestras. The solo harp and piano parts were taken, as might have been expected, by Bernard Zighera and Lukas Foss, respectively, and the harpsichordist was Sylvia Marlowe. Here was artistry in abundance, and the audience, cordially disposed throughout the afternoon, seemed particularly to relish this novel tonal dish.

It is a pity that Mr. Ansermet will not be with us for a longer time, but it is to be hoped that we will have him again as guest. An accomplished conductor, a sensitive and discerning musician, he puts himself wholly at the service of the composer. That such an attitude can be appreciated was shown by the ovation accorded him at the concert's end.

First Time In Boston For Martin Work

One novelty will be heard at the Symphony Hall concerts given by the Boston Symphony Orchestra tomorrow afternoon and Saturday evening — Frank Martin's "Petite Symphonie Concertante" for harp, harpsichord, piano, and two string orchestras. Ernest Ansermet of Switzerland will be the guest conductor. M. Ansermet has championed M. Martin's compositions since 1919, when he first performed one of the Swiss composer's works.

M. Ansermet is the founder and conductor of Geneva's 30-year-old Orchestre de la Suisse Romande. This week's Tuesday evening concert marked his first appearance with the Boston Symphony Orchestra. The rest of his program for the week-end concerts includes Beethoven's Fourth Symphony; Stravinsky's symphonic poem, "Song of the Nightingale," and Debussy's "Ibéria."

Soloists for the Martin composition will be Sylvia Marlowe, harpsichord; Bernard Zighera, harp, and Lukas Foss, piano. The work, written in 1944-45, is a product of the composer's maturity. He is one of the first musicians of French culture to master Schönberg's 12-tone technique.

* * *

Although he has written a symphony and his "Musique de Ballet" by using the strict 12-tone system, his works of the past 10 years show that he has found liberation from the orthodox Schönberg school. He once told Edmond Appia, the conductor, that "one should multiply experiments and technical researches in order to master all one's potentialities and thus be able to respond materially to one's spiritual concept."

He now employs broad melodic lines, subtle harmonic and rhythmic patterns, and a sustained contrapuntal texture. We find this blend of several methods in his "Petite Symphonie Concertante." Twenty-two minutes long, it is in two sections, separated by a short fermata. The opening is an Adagio in three-four time, the first 46 measures of which include all thematic material employed afterward.

In the second mood, Allegro con moto, the time changes to three-two, and two themes are developed along symphonic lines. The three solo instruments often play as a trio and constitute, in a sense, a third orchestra. This fast section [illegible] to a tranquil lento, then returns to the first tempo.

A second Adagio is taken up after the short pause that separates the two sections. It is in four-four time and makes considerable use of the solo instruments playing without the orchestras. This mood becomes more animated until it breaks into an Allegretto alla Marcia in four-eight time. The music builds, the time changes to three-eight, and the ensemble then swings into a dance-like Vivace for the finale.

* * *

Jacques de Menasce, writing in the Musical Quarterly for April, 1948, makes the following observation:

"In the 'Petite Symphonie Concertante' one is unable to discover any ties with folklore, either of the Swiss Romande or of France, two sources to which Martin would have turned naturally. Nevertheless, a composer's origins and his background cannot be completely overlooked. The imponderable of atavism does exist and one may feel justified in pointing to such attributes of Martin's as . . . his conciseness and feeling for form, the clear articulation of all his utterances, and the sensitivity of his color schemes—all characteristic attributes of a spiritual climate associated with Latin civilization generally and with France in particular.

"Howbeit, with or without a national background, the 'Petite Symphonie Concertante' is a fine work that reflects well on a composer who has been proving his excellence for some time." **H. R.**

Globe Jan 27

Conductor Ansermet One of Few in Field Who Talks Well on Music

By CYRUS DURGIN

It seems to be a fact in this less than best of all possible worlds that most musicians cannot talk well about the beauty they bring to the public. One exception is Ernest Ansermet, the tall, courtly, white-bearded, long-nosed Swiss gentleman who is guest conductor of the Boston Symphony Orchestra this week.

He can talk about many things clearly and vividly, and music is one of them. Perhaps that is because he was a professor of mathematics before he became a conductor. Mathematicians, you know, have very clear minds, and usually agile tongues.

"Music to me," says Mr. Ansermet, "is all feeling. It is feeling expressed in terms of melody, rhythm and harmony. It is speculative, not realistic or practical. Mathematics is speculative, too, and that probably is why a good mathematician oftentimes has deep feeling for music."

Mr. Ansermet did not cite the example, but this chronicler immediately thought of Albert Einstein and his fiddle.

Mathematics was a bridge into music for Mr. Ansermet, who was born in Vevey, Nov. 11, 1883, and therefore is now 65.

"Not Enough Time for Art . . ."

"I wanted to compose, but I realized that in my country at that time I couldn't make a job of it. Mathematics always had been easy to me, so I decided that if I taught mathematics I would have a certain number of hours each day—and a three-months' Summer vacation—for music. It worked well until I discovered that the science was taking too much time and there was not enough for the art.

"So then I began my career in conducting. I have never practiced any instrument to the extent of becoming a virtuoso. But I played various orchestral instruments to learn about the orchestra. I'd rehearse with the violins, and I'd play the clarinet and trumpet. I tackled the tympani and the triangle, too. The same went for the piano. But, actually mastery of an instrument is not essential to conducting. Knowledge of how the instruments are played and their potentialities is the requisite."

This practicality and logic and lucidity is probably the main trait in Mr. Ansermet's character. He is not an intense conductor and probably he is not an intense man. But both in his art and his thinking he is orderly and profound. He has, too, a relaxed point of view which may reflect his European origin and conditioning.

"I do not spend much time memorizing scores as many of your American conductors do. We do not do that in Europe. Perhaps we are lazy," he added with a twinkling eye and a bubbling laugh.

"In Europe our orchestras are not as good as yours, and for that reason less is expected of our conductors. Over here the conditions are different, and conductors feel obliged to give more, to learn a great number of scores by heart. I prefer to think a lot about a small number of scores that I like."

In Switzerland Mr. Ansermet is conductor of the Orchestre de la Suisse Romande in Geneva, which plays on the radio as well as in concert halls. He first visited Boston some 34 years ago, in 1915, as conductor with the legendary Ballet Russe of Serge Dinghilev. He has toured most of Europe and much in the two Americas. He has gained an especial reputation with modern music, and he did much, in the Diaghilev days, to spread the fame of Stravinsky.

Quite out of sympathy with the 12-tone method of composition, Mr. Ansermet believes that the present time is a crisis in the history of composition.

"It is a very critical period, I believe. We have gone far in extending our musical vocabulary. But we have not yet caught up in formulating a theory assimilating these new means of expression. No one knows what are the laws governing the application of all that we have discovered. For that reason, I think many young composers feel lost."

All this was said with the quiet assurance of a man of years of experience, who knows what he is talking about, but also with the vigor of a man whose mind has remained young. That sign of youth is also reflected in him physically. His white hair and beard show his years, but his conductor's hands might be those of a man of 25.

NEW YORK, N. Y.
SUN

JAN 27 1949

THE NEW RECORDS

By IRVING KOLODIN

What might be interpreted as a small rift in the dark clouds hanging over the record field will be visible when Columbia's "Kiss Me Kate" album appears in the shops. There will be the name of the star, Alfred Drake, in large letters; and, in somewhat smaller letters—probably the smallest consistent with visibility—"by courtesy of RCA-Victor."

Those who know their way around the entertainment industry realize that this gesture of co-operation is merely a matter of conflicting contracts. Drake has a recording contract with RCA, but he also has a contract with the producers of the Cole Porter show, who in turn have a contract with Columbia for the "original cast" version of the show. It would have been simplest, of course, had RCA outbid its business rival for the rights to record "Kate," but failing that, the tide of industrial empire flows on, with the compromise as noted. (Drake, incidentally, will make a solo, "non-original cast" album of "Kate" excerpts for RCA, with Jane Pickens.)

With this small sign of reasonableness as symbol, it might fervently be hoped that the practice will extend a little farther in the record field. There is the imminent prospect, for example, of Toscanini conducting "Aida" with the NBC Symphony Orchestra. Here would seem a long-awaited opportunity to preserve one of the rare performances of opera directed by Toscanini—an opportunity that was missed, for one reason or another, when Toscanini did his "Fidelio," "Boheme," "Traviata" and "Otello." But Richard Tucker, the Radames, is a Columbia artist. The beau geste would be for Columbia to swap his services for those of Drake. There is, however, one small impediment to the execution of this happy plan: RCA is about to start shipment of a complete "Aida" made in Rome under the direction of Serafin, with Gigli, Caniglia, Stignani, &c. So we shall have to go on waiting and hoping another year for a Toscanini opera.

Projects From Boston.

Two record projects originating in Boston have come to attention recently, both of an uncommon nature, and with something more than commercial intent. On behalf of the twenty-fifth anniversary of Serge Koussevitzky's services with the Boston Symphony Orchestra, RCA has reissued the collection of double bass solos recorded by the eminent virtuoso and conductor nearly a score of years ago, with the proceeds to benefit the fund recently established by the orchestra in Koussevitzky's honor.

Those who recall the single Carnegie Hall recital by Koussevitzky in 1928, or who heard the original issues of these sides, know that his command of the instrument was close to miraculous. Now the selections — mostly by himself, but also a largo by Eccles and a lullaby by Laska—have been dubbed onto new masters, the bass response reinforced and the pressings issued on Vinylite. What rumbles, then, is only the instrument, and that very little in Koussevitzky's hands. We commend the album not only as an oddity, but also as a benefit to a deserving purpose. (RCA Victor Limited Edition album No. 1)

The other project emanates from the "Haydn Society of the United States," and concerns a subscription issue of that master's "Missa Solemnis" ("Harmoniemesse"). Made in Munich under the direction of Ludwig Berberich, the issue covers fourteen twelve-inch sides. and is limited to 500 subscription copies. Subscription books close April 1st, and if the number of subscribers exceeds 500, those in excess will be rejected. Vinylite is used, the records are in automatic sequence and the price is $15.75. Address the office of the secretary, 179 Cambridge street, Boston, Mass. I can offer no opinion of the quality of the records, for test pressings are not yet available.

PITTSFIELD, MASS.
PERKSHIRE EAGLE

JAN 27 1949

Records

Koussevitzky Performs on Double Bass

By JAY C. ROSENFELD

An album about to be released by RCA Victor will probably incorporate what to most of us has been a legend into an actual and lasting pleasure. Three Red Seal de luxe Vinylite records made by Serge Koussevitzky in 1929 offer music lovers a chance not only to hear performances of unique beauty, but also to learn of what has come to be a lost art. The albums will be sold as souvenirs of the 25th season of Dr. Koussevitzky as conductor of the Boston Symphony and the proceeds will benefit the Koussevitzky 25th anniversary fund of the orchestra.

The venerated Boston conductor first came into musical prominence as a virtuoso on the double-bass viol, but was forced to let his instrumental activities vanish when his orchestral duties became so much more important when he first arrived in Boston. Meanwhile the contrabass had fallen into disrepute as a solo instrument; these records may be considered as a record for posterity.

* * *

Two of the sides were previously released, but the remaining four sides were kept in the vaults of the Victor company up to now. Koussevitzky felt in 1929 that they did not represent what he had been able to accomplish on the instrument, but today their historic value has persuaded him to approve their release.

Immediately discernible are the attributes which make orchestral music under his direction so absorbing; a magnificent conception of line, a continuously glowing tone and the peerless faculty of maintaining and re-instilling vigorous urgency in the music. Except for a propensity to make his shifts and slides very noticeable, the mechanics of the playing are formidable. His intonation has the character associated with Casals and Heifetz, the tone has a vivid warmth and the bowing the uncanny amplitude of those masters who know the secret of preserving intensity without expending all their resources.

* * *

The breadth of the "Largo" from the Eccles sonata is probably the best example of his individual eloquence and graphic expressiveness. The piano accompaniments were done with completely worthy artistry by Pierre Luboshutz. The literature for the instrument is extremely meager. Thus Koussevitzky composed many things to enlarge his personal repertory. In addition to the Eccles, there are his own "Valse Miniature," his "Chanson Triste" Opus 2 and the second movement, andante, from his own concerto in F minor, Opus 3, and a "Wiegenlied" by Gustav Laska.

It used to be the custom at times to use a smaller instrument for solo playing than the dinosaurian monster ordinarily used today in orchestral playing. There is no reason to warrant any such assumption in this case. The smaller body, however, permitted the achievement of a cello-like tone while the employment of a longer neck retained the problems peculiar to the unwieldy viol. This album exhibits another and less known facet of Koussevitzky's art and proves, if proof were necessary, that the talents which have made him superlative as a conductor served him equally well as a performer.

CHICAGO, ILL.
TRIBUNE

JAN 28 1949

ON THE RECORD

Koussevitzky Double Bass, Schnabel-Fournier Sonata, Busch-Serkin Trio, Some Other Things

By Claudia Cassidy

COLLECTORS IN SEARCH of Serge Koussevitzky's double bass recordings are being rescued by a series of circumstances. Perhaps you remember that when Boston asked its renowned conductor what he wanted in token of admiration and affection in the 25th and farewell season, he said he wanted "a big gift" for his orchestra. That gift was a backlog of financial security, and the fast growing Serge Koussevitzky Anniversary fund is the result. To augment it, a limited edition of 1,000 albums of Koussevitzky recordings has been made available by the Boston orchestra in co-operation with RCA Victor. Each is autografed, holds the portrait of the player with his instrument now hanging in Koussevitzky's Tanglewood home, and features three 12-inch ruby vinylite records of the slow movement from Koussevitzky's double bass concerto, his "Chanson Triste" and "Valse Miniature," and his arrangement of a largo by Eccles, plus a lullaby by Laska. The recordings were made in 1929, and you have to hear what they can do with the double bass to believe it. Pierre Luboshutz is the accompanist. The price is $10, including mailing costs. Address the Boston Symphony orchestra, Symphony hall, Boston 15, Mass.

Koussevitzky

—o—

BEETHOVEN: Sonata No. 3, in A major, Opus 69, played by Pierre Fournier, cellist, and Artur Schnabel, pianist (Victor DM-1231; three 12-inch records). Schnabel's illness has canceled his concerts, and the French cellist is not booked in Chicago so far, but this serene music, superbly played, is an agreeable consolation prize.

BEETHOVEN: Trio No. 4, in D major, Opus 70, No. 1, played by Rudolf Serkin, piano; Adolf Busch, violin, and Herman Busch, violoncello (Columbia MM-804; three 12-inch records.) Good music and good playing, with the ardor of Serkin's glowing piano surging up to make it bloom.

—o—

COPLAND: Sonata for Piano, played by Leonard Bernstein (Victor DM-1278; three 12-inch records.) This remarkable score is almost chameleonic in its response to pianists. Mr. Bernstein gives it a shallow sound, accentuating the jazz, which is the casual approach. On the final side he plays his anniversary sketches, "Aaron Copland," "My Sister, Shirley," and "In Memoriam: Alfred Eisner."

—o—

MEZZO-SOPRANO ARIAS: Sung by Cloe Elmo, with the E.I.A.R. orchestra, conducted by Armando la Rosa Parodi and Ugo Tansini, with Gina Cigna, soprano (Cetra 10; three 12-inch records.) The important thing here is the way Elmo's gorgeous quality makes opera something more vital than a dead language. Some of the excerpts are scrappy, and Cigna is no asset in the "Aida"

act scenes. But the aria from "Adrienne Lecouvreur" is richly sung, and the album also holds Azucena's "Condotta ell'era in ceppi" (the aftermath of "Stride la vampa"), "O grandi occu lucenti," from "Fedora," and Brangaene's warning, also sung in Italian, from "Tristan and Isolde."

—o—

SINGLES: Erna Berger, a lyric soprano with a pure and lovely quality, sings "Et Incarnatus Est" from Mozart's Mass in C minor with the Philharmonia orchestra, under the direction of Joseph Krips, one of Salzburg's conductors next summer (Victor 12-0692). . . . If you missed the joint recitals by Francis Poulenc and the gifted French baritone, Pierre Bernac, Victor 12-0426 has expert reproductions of three "Metamorphoses" and some excursions into the ways of the dromedary, the mountain goat, the grasshopper, etc. . . . Eleanor Steber sings Micaela's air from "Carmen" and Louise's "Depuis le jour" with Walter Susskind and the Philharmonia orchestra. Still a beautiful exuberant voice, sometimes riskily misused.

MUSIC

Ansermet Introduces Fine Work by Swiss Composer Frank Martin

By CYRUS DURGIN

Ernest Ansermet, the distinguished Swiss conductor who this week is guest leader of the Boston Symphony Orchestra, introduced to this city yesterday a fine piece of music by his compatriot, Frank Martin. It is a Petite Symphonie Concertante for two small string orchestras and a solo group of harpischord (Sylvia Marlowe), piano (Lukas Foss) and harp (Bernard Zighera).

Martin (whose name Mr. Ansermet pronounces Mar-TEEN) is now about 59, and his career has involved exploration of several methods and styles of composition, including the 12-tone system originated by Arnold Schoenberg. What there is of this system in the Petite Symphonie Concertante has been thoroughly digested, for the method, inherently pedantic, does not limit Mr. Martin's personal expression, which makes both sense and music.

The two small string ensembles (eight violins, four violas, two cellos and two basses each) toss the thematic material and the development back and forth, with the three percussive instruments literally and figuratively in the middle. Sometimes harp, harpsichord and piano apepar as soloists, sometimes as a "concertino" in the old concerto grosso manner. This combination of instruments, when you come to think of it, is very imaginative, and produces a beautifully fresh and unusual compound of tone color. The score is brisk, logical [illegible] tractive, worthy to be he[illegible] The finale is an almost [illegible] which makes a [illegible] for a thoroughly exp[illegible] tiating composit[illegible]

Mr. Ansermet [illegible] the qualities noted at [illegible] pearance on Tuesday [illegible] of the highest orde[illegible] a [illegible] sense of rhythm; [illegible] and absolute clarity. He [illegible] warmly greeted by the Frid[illegible] ence. The rest of his prog[illegible] been heard before: Be[illegible] Fourth Symphony; "So[illegible] Nightingale" by S[illegible] "Iberia" by Debuss[illegible]

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BOS

ANSERMET NOTABLE AS CONDUCTOR

Noted Swiss Guest Says U. S. Has Best Orchestras

BY WARREN STOREY SMITH

In the midst of a series of promising proteges of Dr. Koussevitzky the current series of symphony concerts has found room for one notable guest conductor. He is the Swiss, Ernest Ansermet. This is his first visit to Boston since he came here with the Russian Ballet in 1915. He was a comparatively young man then; he is not a very old one now—65, though, except at close range, his white hair and gray beard make him look a little more than his age.

MAN OF INTELLECT

Actually, Mr. Ansermet seems to be in the full tide of his physical and mental vigor, especially the latter. Our great conductors have not all been men of intellect. Mr. Ansermet is plainly that. He not only has his likes and dislikes among modern composers, he can also rationalize them. He is a true cosmopolitan, a citizen of the world, who has conducted on three continents and speaks I do not know how many languages. His English is fluent and precise, and he can draw fine distinctions.

I had the pleasure of spending nearly two hours with Mr. Ansermet in his Boston hotel this week and I came away with enough material for a dozen articles: on modern composers and musical trends and systems, on politics and their relation to art, on the decline of the ballet, on American audiences and orchestras, and things I can no longer remember. Since I can not share all these riches with the reader I will single out a few high spots.

Mr. Ansermet began his career by teaching mathematics. "Music was my chief interest," he said, "but since I was not proficient on any instrument (he plays several after a fashion) I saw no prospect of getting a job in my country, and since mathematics was my other passion I devoted myself for a time to that." Outside the more obvious connections between the two, he finds a great point of resemblance in the fact that they are both "speculative," the one along the lines of intellect, the other along the lines of feeling. Both are concerned with the abstract not the concrete.

Unlike Sir Thomas Beecham, and like most visiting Europeans, Mr. Ansermet finds the American orchestras, particularly those of Boston and Philadelphia, the best in the world. "In the New York Philharmonic there are fine musicians but that orchestra plays under so many different conductors that it has no distinctive personality. To conduct one of these orchestras," said Mr. Ansermet, "is like riding a race horse. Much is expected of you and you have to be very careful, but the possibilities are boundless." The great European orchestras are getting back on their feet but they haven't got there yet. And even at their best they tended to be more limited than ours. The Vienna Philharmonic, for instance, is wonderful in the German classics but quite at sea when confronted with Stravinsky.

Americans Cordial

In view of his long and close association with that composer it was surprising to find Mr. Ansermet viewing him so realistically, protesting that his dogmas had now stifled his feelings, that in his own conducting he was too much preoccupied with rhythm ("he tells the numbers aloud as he conducts") and too little with meter. "In his new book he says that God denied Beethoven the gift of melody and gave it to Bellini. I would say that God denied Stravinsky the gift of melody and gave it to Prokofieff."

Despite its wonderful flowering at the beginning of this century the ballet, Mr. Ansermet feels, never became, like the opera, a social phenomenon, but did become the property of highbrows and intellectuals. He also deplores the disappearance of the plot and its replacement by dance abstractions. Regarding American audiences Mr. Ansermet finds them cordial and responsive but he is shocked at their ability to shake off the music as soon as it is done. "Once the last note is sounded they begin to talk about tomorrow's cocktail party." And he told of his horror in finding an audience act that way in New York after Dr. Koussevitzky had conducted the "Pathetic" Symphony of Tchaikovsky; the most impressive performance of it he ever heard.

New Fame For Phoenix

It may not be as true of a community as of an institution that it is the lengthened shadow of a man, but there is no doubt that the character of a city or town can be strongly influenced by a few of its residents. The spirit of a mind that burns with Walter Pater's "hard gem-like flame" of genius can move mountains of indifference.

Dr. Serge Koussevitsky, the renowned conductor of the Boston Symphony Orchestra, who is retiring this season, has already brought that kind of stimulus to Phoenix, where he plans to make his home. It is rather hard to imagine Dr. Koussevitsky in retirement, and he knows it as well as anyone. Actually he will merely transfer his energy, and fortunately for Phoenix, the desert country of the Southwest has attracted him.

Here he plans to establish a conservatory of music that the world will know. That is big talk for Phoenix—and exactly the kind of talk we need here. With Dr. Koussevitsky's prestige and effort behind such a move, it can succeed.

If, as he predicted, Phoenix can become an important musical center, last year's formation of the Phoenix Symphony Orchestra will prove to have been the first step toward cultural development of the community. The Orchestra has unquestionably made Phoenix conscious of the importance of good music. And that consciousness may be the fertile field needed for the seeds of the far-reaching proposal made by Dr. Koussevitsky.

It is interesting to note that a school of opera is included in his plans. A good beginning, or companion activity, might be the long-talked-of "opera under the stars" movement for Phoenix, by which light operatic productions would be presented by students under the incomparable night sky of Phoenix in the spring.

Dr. Koussevitsky will continue a limited number of his activities in the East. What time he finds to spare for the Phoenix project will result in a kind of progress that can't be measured in bricks and mortar, sales tax receipts or crop carloads. It will be entered on the short side of our present ledger.

Herald - Jan. 29

PAGE EIGHT

MUSIC

Symphony Concert

The Boston Symphony orchestra, Ernest Ansermet conducting, gave the fifteenth program of the 68th season in Symphony Hall yesterday afternoon. The soloists were Sylvia Marlowe, harpsichord; Bernard Zighera, harp, and Lukas Foss, piano. The program:

Symphony No. 4 in B flat, Op 60 . Beethoven
Petite Symphonie Concertante . . . . . Martin
Chant du Rossignol . . . . Stravinsky
Iberia . . . . Debussy

By RUDOLPH ELIE

Just as Tuesday night's audience had been on the occasion of its first acquaintance with Ernest Ansermet, yesterday afternoon's audience was clearly impressed with the poise, distinction and musical sensitivity the eminent Swiss conductor brings to the conductor's stand.

His is music making of an elevated spirit, never overwhelmingly exciting, but extremely cultured, tasteful, distinguished. There is a clarity of thought, a rationality, a sense of proportion, of balance that is eloquent yet never forced, polished but never elegant. It is the work, in short, of a craftsman who not only makes a sharp distinction between climax and noise, but an equally sharp distinction between dignity of motion and overwrought exhortation.

There was new music yesterday, one of the works new to Boston, the other not heard here in 24 years. The first was Frank Martin's "Petite Symphonie Concertante," an odd piece scored by the Swiss composer for two string orchestras with solo harp, harpsichord and piano. I found it one of the more interesting novelties of the season so far, if not always for its musical content at least for the unusual sonorities and timbres this peculiar assortment of solo instruments provides.

It is not "difficult" music in the sense its idiom is either obscure or overly dissonant; on the contrary it is music decidedly lyrical in vein, its obscurities springing more from increased harmonic tensions as in Schoenberg's "Verklaerte Nacht" (which its mood often recalls) than from melodic or harmonic complexities. The second section, with its powerful adagio recitatives for each solo instrument in turn followed by a lively and spirited march seemed most grateful to me, but the whole work is interesting and musical throughout, and will certainly bear repetition.

All three soloists—Sylvia Marlowe at the harpsichord, Bernard Zighera at the harp and Lukas Foss at the piano—performed with notable finesse, mastering the obviously difficult problems of performance with great musicianship.

Stravinsky's "Song of the Nightingale" in its metamorphosis from opera to symphonic poem seems to me as entertaining and instructive a piece as we've had all season long. It is picture music pure and by no means simple, and it must be listened to program in hand, otherwise the whimsical or delightfully amusing moments are lost to the listener who, unprepared for the fun, sits bewildered at the joke. The instructive part is listening to the incredible instrumental combinations the composer devises, and marvelling at the effects he achieves with each. It may be that the piece goes on just a little too long, but certainly the first three quarters of this comical tale of a nightingale competing with a mechanical bird for the favor of a Chinese emperor is the sheerest delight.

The program opened with a beautifully modelled performance of Beethoven's Fourth and ended with a most evocative and fragrant performance of Debussy's "Iberia." Next week Eleazar de Carvalho will offer Glazounoff's Fourth Symphony, a Fantasy by Villa-Lobos for violin and orchestra (Oscar Bergerth,, soloist) and Albeniz' Iberia Suite.

MORE THAN $600,000 IN GIFTS MADE

Moors Aids Charities —Leaves $250,000 to Friends

Bequests of more than $600,000 to various Greater Boston educational, religious and charitable institutions, were contained in the will of the late Back Bay banker, Arthur W. Moors, filed yesterday in Suffolk Probate Court and disposing of an estimated "well above $1,000,000" estate.

FUND TO HARVARD

In addition to his public bequests, Mr. Moors, who resided at 171 Beacon st., Back Bay, prior to his death Jan. 8, made personal gifts of more than $250,000 to relatives and friends.

Among the principal benefactors under the terms of the will are Harvard University and the First Church in Boston. Harvard received a $100,000 trust fund to provide scholarships for deserving students of Latin or ancient Greek.

In addition to an outright bequest of $5000, the First Church will receive the interest of a $160,000 trust fund which the testator expressed hope "will go far towards enabling the church for many generations to continue its furtherance of liberal religion in its present building."

Additional Gift

The will stipulated, however, that the trust continue only as long as the church is a member of the American Unitarian Society or its successor, and as long as its services and activities are carried on in its present edifice at Berkeley and Marlborough sts., Back Bay.

If in the opinion of the trustee of the estate—the Second National Bank of Boston—the two conditions are not fulfilled, the will directs that the trust cease and the principal be divided into the following shares, one-half for Harvard College, one-quarter to the Boston Museum of Fine Arts and one-quarter to the Greater Boston Community Fund.

The will also contained two $50,000 trust funds, the income of which will be used by the Hale House Association to support its summer camp, "Camp Hale" and the other to provide funds annually at the time of the appeal of the Greater Boston Community Fund.

More to Charities

A $40,000 trust fund bequest was made to the First Parish Church of Cohasset, the income of which is to be used to pay running expenses. To aid the North End Union, a settlement house, the will sets up a $25,000 trust fund to be administered by the Benevolent Fraternity of Unitarian Churches, and a $25,000 trust fund to the Boston Museum of Fine Arts.

Large bequests also went to the Massachusetts General Hospital, $5000 for a free bed; $10,000 to the Boston Symphony Orchestra; $15,000 to the Permanent Charity Fund; $10,000 to the Massachusetts Congregational Charitable Society; $20,000 to the Family Society of Greater Boston; $10,000 to the Peter Bent Brigham Hospital; $25,000 to the permanent fund of the Hale House Association.

The testator's extensive real estate holdings in Cohasset were willed to his brother, John F. Moors, 150 Fisher st., Brookline, who was also bequeathed $10,000.

The largest personal bequests were $50,000 to Catherine C. Fyffe who, the will said, "attended my wife for many years and later was my attendant." And $50,000 to his sister, Mrs. Adelaide M. Brown, 242 Beacon st., Back Bay.

His confidential secretary for 20 years, Mrs. Frances Nagle Cochrane of 2648 Massachusetts ave., Lexington, was bequeathed $20,000. She is the wife of John Cochrane, an automobile salesman and they have lived in Lexington for four years. Previously they resided in Belmont.

PROVIDENCE, R. I.
JOURNAL
JAN 30 1949

Three Firsts In Symphony Performance

HIGHLIGHTED by Providence debuts of a noted guest conductor, a violin soloist and a concerto, all from Brazil, the Boston Symphony Orchestra will give its third program of the season Tuesday night at 8:30 o'clock in the Metropolitan Theater.

Eleazar de Carvalho, who will conduct the concert, will feature the first performance in this country of "Fantasia de Movimentos Mixtos" for Violin and Orchestra, by Heitor Villa-Lobos, Brazil's outstanding composer. The soloist will be Oscar Borgerth, a native of Rio de Janiero, who is now on his first visit to this country.

This afternoon at 3:30 o'clock in the Rhode Island School of Design Auditorium a concert of Ukrainian national, folk and liturgical songs will be presented by the Kobzars, male chorus, under the direction of Melvin J. Zelchivsky. Also taking part is the Zelechivsky Family Quartet, consisting of Melvin, Hope and John Zelechivsky and Irene Zelechivsky Kanazawich. John Zelechivsky will appear as solo dancer.

The Amy Beach Club will give a concert at Mathewson Street Methodist Church Thursday night at 8:15 o'clock under the auspices

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DR. CHRISTOPHER HONAAS
. . . on Berkshire faculty

☆

Dr. Honaas Wins Coveted Post

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, has invited Dr. Christopher O. Honaas, director of the Rollins Conservatory of Music, to join the faculty of the Berkshire Music Center, Tanglewood, Mass., at the next Summer session, it was announced yesterday.

Dr. Honaas, who will replace Robert Shaw, will direct choral ensembles, teach classes in choral conducting, and lecture on choral literature, technique and interpretations at the Summer session.

Director of the Winter Park Bach Choir, Dr. Honaas will conduct the annual Bach Festival March 3, 4 and 5 of this year in Knowles Memorial Chapel. He will also conduct a Bach Sing at the Convention of the Southern Division of the Music Education National Conference in Tampa on April 27.

Dr. Honaas joined the faculty of Rollins College in 1932, becoming director of the Knowles Memorial Chapel Choir the following year. A graduate of the MacPhail School of Music in Minneapolis, he received his Bachelor of Music degree from the University of Michigan and in the Summer of 1932 completed work for his master of music degree at New York University.

Serge Koussevitzky Given $6,462 And Citation At Brown

Providence, R. I., March 2. (UP) — Serge Koussevitzky, retiring conductor of the Boston Symphony Orchestra, was presented with a gift of $6.462 and a citation from Brown University during his final concert in Providence Tuesday night.

Koussevitzky, retiring this year after directing the famed Boston Symphony for 25 years, was lauded in the citation for his skills, "aesthetic integrity and . . . devotion to the public interest."

The citation was read by President Henry M. Wriston of Brown University. Presentation of the purse, representing gifts from 258 Rhode Island contributors to the Koussevitzky Anniversary Fund, was made by former assistant secretary of navy for air, John Nicholas Brown.

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AMERICAN

NEW YORK, N. Y.
JOURNAL AMERICAN
JAN 30 1949

MUSIC

By Miles Kastendieck

ALL-AMERICAN programs are hardly [illegible]. It takes a Koussevitzky to make them so. His recent American Music Festival in Carnegie Hall [illegible] Boston) had its novel aspect. Nothing like it had occurred in our major concert halls in the last ten years. On that last occasion it was another Koussevitzky festival.

Having such a survey once in a decade hardly enables the concert-going public to evaluate native music very well. Of course there is the annual contemporary American Music Festival at Columbia University each Spring, but that is something of a specialized nature. Koussevitzky is apparently the only conductor who has been vitally concerned with the hearing of American music.

Decade Ago

WHEN he lined up his programs ten years ago, Foote, Harris, Piston and Thompson supplied the music for one program; Carpenter, Hanson, Hill and Schuman the other. Foote's Orchestral Suite was the only historical item; Carpenter's "Skyscrapers" the chief entry from the "twenties." Hanson and Harris' Third Symphonies were the major works presented

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NEW HAVEN, CONN.
REGISTER
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PROVIDENCE, R. I.
JOURNAL
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WILMINGTON, DEL.
STAR

Double Bass Solos By Koussevitzky

[illegible]

NEW YORK, N. Y.
JOURNAL AMERICAN
JAN 30 1949

MUSIC

By Miles Kastendieck

ALL-AMERICAN programs are hardly [illegible]. It takes a Koussevitzky to make them so. His recent American Music Festival in Carnegie Hall ([illegible] Boston) had its novel aspect. Nothing like it had occurred in our major concert halls in the last ten years. On that last occasion it was another Koussevitzky festival.

Having such a survey once in a decade hardly enables the concert-going public to evaluate native music very well. Of course there is the annual contemporary American Music Festival at Columbia University each Spring, but that is something of a specialized nature. Koussevitzky is apparently the only conductor who has been vitally concerned with the hearing of American music.

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The album [illegible] souvenirs of the [illegible] anniversary season of Serge Koussevitzky as conductor of the Boston Symphony Orchestra [illegible] proceeds will benefit the Koussevitzky twenty-fifth anniversary fund for the orchestra.

At the age of 17, Koussevitzky left the small town in Russia where he was born and presented himself at the school of the Moscow Philharmonic Society. [illegible] his own insistence [illegible] money he was admitted as a student of the double bass [illegible] school orchestra [illegible] that section. [illegible] mastery of the [illegible] Soon he was able [illegible] by playing in [illegible] six years he was [illegible] ing attention [illegible] double bass. He [illegible] manded a considerable [illegible] range of the violoncello [illegible] played with the ease [illegible] of a cellist, despite the [illegible] ness of the double bass [illegible] is grasp [illegible] the instrument gave [illegible] of its own [illegible] likewise [illegible] with equal [illegible] recital tours [illegible] played and [illegible] soloist with [illegible] of the audience [illegible] heard anything [illegible]

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NEW YORK, N. Y.
HERALD TRIBUNE

JAN 30 1949

MUSIC ON THE RADIO

By B. H. HAGGIN

AMERICAN BROADCASTING COMPANY having dropped the Boston Symphony, National Broadcasting Company has been broadcasting Dress Rehearsal, a half-hour of an actual final rehearsal of the Boston Symphony in Symphony Hall (Mondays at 1 [illegible] WNBC, rebroadcast on WNBC Tuesdays at 11:30 p.m.). The [illegible] nature of a conductor's work with an orchestra would seem [illegible] to make it self-explanatory [illegible] not to a broadcasting company. And so to explain the self-explanatory there is Olin Downes. On other such occasions one could escape Mr. Downes's teachings by snapping off the radio for ten minutes; this time they are inescapable.

At the first broadcast, after the announcer's "We take you now to Symphony Hall" . . . one heard orchestra and conductor faintly in the background while Mr. Downes told of the moving associations the occasion had for him, of when he had sat in Symphony Hall as a boy, and so on at length before he yielded to the rehearsal. Later, Koussevitzky's demand for "a real declamation," which he illustrated with his own declamation of the phrase, led Mr. Downes to break in with "You have heard how Koussevitzky sings to the musicians. Great conductors all know this fundamental secret of music—that music originated with song. Instruments must sing like the human voice."

At one point in the next broadcast Mr. Downes blanketed the rehearsal proceedings with an explanation that the seemingly minute details Koussevitzky had been criticizing ("no balance . . . not in tune . . . not enough together" . . .) were extremely important for an orchestra like the Boston Symphony, and that conductor and orchestra were seeking perfection. And some later remarks by Koussevitzky led Mr. Downes to explain that "Dr. Koussevitzky is still not satisfied," and to go on with a statement by Paderewski that "great musicians are those who get the last 10 per cent," which he developed at length.

At a rehearsal of a Piston symphony Koussevitzky, after the scherzo, asked Piston about the tempo and Piston answered that it was perfect; also, Koussevitzky stopped in the Adagio to ask: "Have you something to say?" and Piston answered: "The celli and bassi are a little too loud." This led Mr. Downes to inform the radio audience that the composer was present and was being consulted by the conductor—the point of all this being, I suspect, its relation to Koussevitzky's notorious disregard for the composer's wishes in tempo and dynamics. And it led Mr. Downes also to blanket part of the Adagio with a lecture on the large orchestra that Piston used, the esthetic basis of his music, its relation to his interest in drawing, the eminent position he had achieved in American music.

After all of which one may, I think, remind Mr. Downes and N. B. C. that Dress Rehearsal was supposed to let the radio public listen to Koussevitzky work with his orchestra.

Boston Symphony Concert Hailed as Festive Occasion

Ovations for Dr. Koussevitzky Mark His Farewell Local Appearance in Varied Program; Ezio Pinza Southernaires Here; Pasquier Trio at Amherst

By VICTOR PRAHL

There was a festive air about the concert given by the Boston Symphony on Tuesday night. The music loving citizens of Springfield turned out en masse to honor Dr. Koussevitsky in his farewell appearance, filling the Auditorium to capacity. They rose to greet him upon his entrance and again at the end of the program when there was prolonged applause, cheers and bravos. This was all as it should have been, for aside from the nature of the occasion, it was a concert of great music, magnificently performed. Although a farewell appearance, as far as performance was concerned, it might have marked the debut of a newly discovered conductor of genius, so alert, vital, and high-spirited was the approach to the music.

Contrasting Works

A master program builder, Dr. Koussevitsky chose four compositions in vivid contrast. Always the persistent champion of the American composer, he offered David Diamond's "Rounds for String Orchestra," and still more dynamic in the greater scope of the modern idiom, Prokofieff's "Scythian Suite." He opened with Maximillian Steinberg's splendid orchestration of C. P. Emmanuel Bach's concerto in D major for strings, and closed with Beethoven's romantic "Seventh." Equally at home in these varying schools, it was an arresting program that held the interest of the large audience, arousing them to outbursts of enthusiasm.

The rich sonorities of the strings in this Stradivarius of orchestras, has never soared forth more opulently than in the slow movement of the Bach, nor have we ever heard a more beautifully scaled, fadeaway pianissimo than that with which this gorgeous "Lento" ended. The prolific David Diamond is a young composer of talent, and there were some good moments in his rounds, particularly in the third part, but often the voices sounded thick and did not come through clearly. With all due respect to the American composer, we cared least for this work, nor did its performance quite equal that of the other compositions.

Serge Prokofieff is a master of descriptive music whether it is for a film, ballet, something to entertain the children, or merely program music, as in the case of the "Scythian Suite" with its pagan monsters, moon maidens and evil Gods. Written 35 years ago when the composer was 24, this dynamic score is still fresh, and even though its loud dissonances may pall at times, it is convincing in forcefulness of primitive musical statement.

Beethoven "Seventh"

After such a heavy dose of the moderns, Beethoven's "Seventh" came as the gentle rain from heaven. This great work which Wagner called the "apotheosis of the dance" was expressive in every phrase. The famous "Allegretto," so simple of theme but so marvellously scored, was as beautiful as any performance within memory. And the mounting frenzy and bacchanalian abandon in the accelerating [illegible] of the finale, was an exciting climax to the most thrilling symphony concert heard in some time.

It was good seeing Dr. Koussevitsky who has given us so many fine performances of great music during the past 25 years, at the head of his own orchestra, on the stage of our Auditorium. And it was obvious that he was pleased with the warmth and enthusiasm of his reception. [illegible] Leslie and the management of the Springfield Symphony [illegible] congratulated for presenting the concert and seeing it through to success.

Art—Music—Theater

Symphony Concer

Ernest Ansermet as Guest Offers Novelty by Martin

By L. A. Sloper

Ernest Ansermet, as guest, directed the fourteenth concert of the Boston Symphony Orchestra's season on Friday afternoon in Symphony Hall. His program included Beethoven's Fourth Symphony, Frank Martin's Petite Symphonie Concertante for Harpsichord, Harp, Piano and Two String Orchestras, Stravinsky's "Chant du Rossignol," and Debussy's "Ibéria."

The Swiss conductor commanded our attention and our respect from the start. He is obviously a technical master of the orchestra and a musician. His virtues are those of the Gallic race: restraint, clarity, rhythmic freedom, emotion under the control of intellect. Therefore you would expect him to be at his best in French music, and you would not be disappointed.

M. Ansermet offered a novelty in the Petite Symphonie Concertante of Frank Martin, a Swiss composer of distinction. It is a novelty also in its style, which is based on a sort of twelve-tone system seen through the eyes of a man brought up in the French cultural tradition, with a knowledge of classic linear texture.

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It is therefore much more accessible to the listener than some of Schönberg's experiments. It has a clear outline and substantial structure. It is a work of scholarship and imagination, rather brooding in mood, dramatic in effect, suggesting the atmosphere of "Paolo and Francesca" or "The Love of the Three Kings"—but not in the sense of program or operatic music. On the contrary, it justifies its title as absolute music.

Yet its effect was partly lost because its intimate nature was in part obscured by performance in so large a hall. The harpsichord (Sylvia Marlowe) was inaudible in ensemble passages, or audible only as a vague sound like that of a broom sweeping linoleum outside the door. This surely was a serious loss: for when it was audible in concertino passages or with a pianissimo orchestra, it had something important to contribute.

⁂

It also seemed strange to write in parts for both harpsichord and piano. Of course, however discreet the pianist, they cannot be balanced properly. The harp, on the other hand, can hold its own with the piano. Lukas Foss was the pianist and Bernard Zighera the harpist.

M. Ansermet's Beethoven was a curious study of the French temperament in collision with the Teutonic. There are few conductors of French tradition who understand German music. M. Ansermet understands the letter but not the spirit. Everything about his Fourth Symphony was right, but the total effect was unsatisfactory. I suspect that French rhythm cannot be adapted to German music.

Stravinsky's symphonic poem (so described) has been played at these concerts but twice before. No doubt wisely, for the music cries out for dancers. It is less capable of standing alone than "Pétrouchka" or "Le Sacre." It serves only as further evidence that the composer is a man of the theater. This work, begun early in his career, sounds even now like a foreshadowing of the later ballets. It is odd, too, to be reminded that it seems to be the source of the decadent bourgeois trombone glissando that got Shostakovitch into trouble.

The Debussy of course was M. Ansermet's most valuable interpretation. The orchestral palette and the rhythms were beautifully used to bring out the poetic expressiveness of the score. The guest was applauded warmly and even cheered for his Beethoven and his Martin, too. He had a big success throughout the concert.

Music to Suit Every Palate Heard by Boston Audiences

Old and New Works in First Hearings

FIRST RCA-VICTOR SHOW FROM SYMPHONY HALL. Arthur Fiedler, conductor; Robert Merrill, baritone, soloist; and Boston Pops Orchestra. The program was broadcast over the NBC network on Dec. 12. (Fay Foto Service)

THE much-traveled Leonard Bernstein returned to the scene of his earliest successes to score a personal triumph at Symphony Hall when he was both guest conductor and piano soloist for the eighth pair of Boston Symphony Orchestra Friday-Saturday concerts. Those few in the audiences who knew that the remarkable results achieved came after but one rehearsal with the orchestra had cause to cheer.

Bernstein arrived the day before the program and an evening session was hurriedly called to rehearse the list of Schumann's Overture to Byron's Manfred; the Beethoven Piano Concerto No. 1, with the conductor leading from the soloist's bench; Afternoon of a Faun, by Debussy; and the Stravinsky Fire-Bird Suite. Nor was this all completely familiar music to the players: the Schumann had not been played on this series since 1931, and the concerto, unbelievable as it may seem, was receiving its first Boston Symphony performance before Friday-Saturday audiences. (Still stranger, Beethoven's Second Piano Concerto has never been performed by the orchestra in Boston.)

Brilliant in Double Role

There was little to choose between Bernstein the conductor and Bernstein the pianist: in both roles he was brilliant. Short of heaping praise upon praise, there is not much more that one can say. He is gaining in depth as he matures, and his talent is solidifying into a more concrete and universal pattern.

Only one more person, we feel, needs to be absolutely certain of Mr. Bernstein's abilities and that person is Mr. Bernstein himself.

Koussevitzky Returns

The following week Serge Koussevitzky returned to the podium for the ninth program, with C. P. E. Bach's String Concerto in D, as arranged for orchestra by Maximilian Steinberg; the Sibelius Seventh; and four Wagner excerpts Prelude and Love-death from Tristan, Siegfried's Death Music from Götterdämmerung, Introduction to Act III and Prelude to Meistersinger.

Most of this music has been made thoroughly familiar to symphony patrons by the conductor, and the audience accepted the magnificent offerings with a sort of gracious aplomb, with the exception, of course, of the Meistersinger Prelude, which, coming after the three preceding rather somber items, brought down the house.

Foss Directs Own Work

Another Koussevitzky protege made a splash in the Hub during the fortnight when pianist-composer-conductor Lukas Foss directed his cantata, The Prairie, before a large and enthusiastic Jordan Hall audience. This setting of Carl Sandburg's poem, it will be remembered, won a special citation from the New York Critic's Circle as best dramatic work of the year when it was first performed in 1944. For its initial Boston hearing, The Prairie enlisted an orchestra assembled from the symphony with Richard Burgin as concertmaster, Phyliss Curtin, soprano, Eunice Alberts, contralto, Donald Sullivan, tenor, Matthew Lockhart, bass, and the Boston University Choral Art Society, Dr. H. Augustine Smith, director.

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Music to Suit Every Palate Heard by Boston Audiences

Old and New Works in First Hearings

THE much-traveled Leonard Bernstein returned to the scene of his earliest successes to score a personal triumph at Symphony Hall when he was both guest conductor and piano soloist for the eighth pair of Boston Symphony Orchestra Friday-Saturday concerts. Those few in the audiences who knew that the remarkable results achieved came after but one rehearsal with the orchestra had cause to cheer.

Bernstein arrived the day before the program and an evening session was hurriedly called to rehearse the list of Schumann's Overture to Byron's Manfred; the Beethoven Piano Concerto No. 1, with the conductor leading from the soloist's bench; Afternoon of a Faun, by Debussy; and the Stravinsky Fire-Bird Suite. Nor was this all completely familiar music to the players: the Schumann had not been played on this series since 1931, and the concerto, unbelievable as it may seem, was receiving its first Boston Symphony performance before Friday-Saturday audiences. (Still stranger, Beethoven's Second Piano Concerto has never been performed by the orchestra in Boston.)

Brilliant in Double Role

There was little to choose between Bernstein the conductor and Bernstein the pianist: in both roles he was brilliant. Short of heaping praise upon praise, there is not much more that one can say. He is gaining in depth as he matures, and his talent is solidifying into a more concrete and universal pattern.

Only one more person, we feel, needs to be absolutely certain of Mr. Bernstein's abilities and that person is Mr. Bernstein himself.

Koussevitzky Returns

The following week Serge Koussevitzky returned to the podium for the ninth program, with C. P. E. Bach's String Concerto in D, as arranged for orchestra by Maximilian Steinberg; the Sibelius Seventh; and four Wagner excerpts—Prelude and Love-death from Tristan, Siegfried's Death Music from Götterdämmerung, Introduction to Act III and Prelude to Meistersinger.

Most of this music has been made thoroughly familiar to symphony patrons by the conductor, and the audience accepted the magnificent offerings with a sort of gracious aplomb, with the exception, of course, of the Meistersinger Prelude, which, coming after the three preceding rather somber items, brought down the house.

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FIRST RCA-VICTOR SHOW FROM SYMPHONY HALL.
Arthur Fiedler, conductor; Robert Merrill, baritone, soloist; and Boston Pops Orchestra. The program was broadcast over the NBC network on Dec. 12. (Fay Foto Service)

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Ghost in Symphony Hall?

Heard at Symphony Hall after Serge Koussevitzky brought James Houghton o the stage when the Boston University Chorus assisted in the Faust Symphony by Liszt: "Who's that tall man with Koussevitzky?"

"Why, don't you know? That's the composer, of course."

So it's L'Abbé Houghton these days on the campus.

A Premiere and a Prodigy

Centerpiece of the piano recital presented by Robert Bennet-Kaplan for the Salon of Allied Arts at Recital Hall was he first performance of his own Conertstück in the formidable key of A-flat minor. The work scored an immediate it with the audience as did the recitalst's way with the surrounding Bach, Beethoven, Brahms, Schumann, Debussy nd Turina.

Here is another for the Truth is tranger than Fiction department. Paul Cherkassky, conductor of the Boston Civic Symphony Orchestra, dropped in o see a local teacher on some matter without an appointment. Hearing a leson going on, he waited outside the door. He was so struck by the quality of what e heard that at the conclusion of the esson he engaged the student, without urther ado, to be soloist with the Civic. Lucky beneficiary of this adventitious ircumstance is 14-year-old Bernard Kritzman who has been playing the piano since he was four. Mr. Cherkassky ays that he engaged young Bernard not because of his age, but in spite of it. The onductor does not believe in public display of prodigies, but, he says, Bernard an hold his own with more mature colleagues purely on artistic and pianstic grounds. So in April, Bernard will ppear with the Civic in the Khatchaourian Piano Concerto.

In School and Studio

The Fenway Opera Workshop, Emilia ppolito, director, presented that inseparable pair, Cavalleria Rusticana and Pagliacci before a large audience in Colins Hall, Teachers College, Boston. The productions achieved professional polish and finish to bring credit to all participants. Artist-students from Mme. Ippoito's and other studios proved to be well-coached and well-trained. Outstandng were Pauline McIsaac, Santuzza; John Colonna, Turiddu, Roger J. Krohn, Alfio, Wilbur Bigelow, Canio, and Winifred Gundry, Nedda. Lorraine DiGregorio, newly arrived from Italy and a former pupil of Mme. Ippolito, assisted in the direction and coaching.

Education for Parents

The Zimbler String Sinfonietta, which upplies chamber music to high school tudents in the suburban Boston communities of Newton and Brookline, have been "educating" the parents also with evening programs in the school audioriums.

Three young singers from the studio of Clara Shear are coming to the fore: Gloria Strickland, coloratura soprano, was given the leading role in a New England Mutual Hall production of Iolanthe; in another Gilbert-Sullivan opus, Gondoliers, at Milton, Mass., Claire Murphy, lyric-coloratura, was also in the leading role; Ann Lifton, young blind soprano from the Perkins Institute, has sung before some very select audiences to excellent advantage.

Attracting much favorable reaction these days are the enterprising programs being supplied by the New England Conservatory Orchestra under Malcolm Holmes. Improvement in all the choirs is marked and the level of performance surpasses anything previously heard from school orchestras hereabouts.

Praise from Koussevitzky

No less a person than Serge Koussevitzky has publicly commended in the highest terms the progress of the Boston University College of Music. Recent activities of the college include a concert by the University Brass Choir, Robert D. King, conductor, framed around a fine exposition of Hindemith's Concert Music for piano, brass and harps (Marilyn Hudson, pianist), and ending with a stirring Divertimento by Samuel Adler who conducted this first performance. The University Orchestra, Edgar Curtis, conductor, played Mozart, Haydn, Vaughan Williams and Milhaud at Jordan Hall. The Milhaud Suite Provencale was effectively done and the bucolic finale was forced to an encore by the applause. On the faculty side, Wilma Thompson, associate of Wellington Smith, was heard in a program at Recital Hall. William Achilles was accompanist.

The new Boston Conservatory auditorium is scheduled for completion this spring. If acoustic promises are fulfilled this will be an ideal place for chamber music, debuts and the like. More on this later.

CRESCENDO CLUB LUNCHEON,
Music Box, Hotel Copley Square, Boston. Music notables discuss production of The Prairie by Lukas Foss at Jordan Hall. L. to r., Marie Bergeron, Mrs. Nelson W. Howard, Mrs. Leon Weltman, president of the Crescendo Club, Edward I. Adelman, Mr. Foss, Clara Shear, Mrs. Chester A. Merrifield. (Photo, Bernard Paul)

SYMPHONY HALL IN BOSTON
showing the Civic Orchestra of that city, Paul Cherkassky, conductor, after a concert.

NEW ENGLAND SURVEY

(*Continued from page* 5)

sic in demand throughout the entire country. In most New England public schools, music is a neglected step-child, barely tolerated and certainly not encouraged. Proof of this may be found in the musical state of most high-school graduates here—a more musically illiterate group of persons it would be difficult to find in any civilized community. Here the answer lies jointly in the budget and in lack of musical enterprise. Some school committees pay such low salaries that only teachers who need experience will take these positions and then only to leave at first opportunity. Salaries in the larger centers, of course, are more adequate, but not on a par with what is being paid elsewhere.

General Concert Picture

Leaving education, we come to the general concert picture in the area. In Boston visiting artists get good houses if they are household words, so to speak. Usually one might say that the finer the music presented, the smaller the audiences. If the recitalist is a "name" artist, well and good; if not, few will take a chance. In cities outside the Hub the concert agencies present series of concerts through the regular booking channels but here too, little or no indigenous talent is given a real opportunity to express itself.

Worcester has its fine Festival in October, but is forced to rely on imports to make the event a success. There are other festivals throughout the six states but nothing that can compete with what is being done elsewhere.

In all the New England states, there is only one full-time professional orchestra, the Boston Symphony. Several orchestras are on a semi-professional basis including the Springfield Symphony under Alexander Leslie. As far as most of the civic orchestras are concerned the musical results are negligible, to say the least. Nevertheless, it is good to see such activity if only to keep the spark alive, and the writer never turns down an invitation to be present, feeling that such endeavors should be encouraged.

Much of the gloomy picture being painted here is, as we well know, not a condition peculiar to this region alone. But if New England can not do better, it is as well that others know conditions as they actually exist here. As matters stand at present, New England is a feeding ground for the rest of the country—most talented musicians leave here as soon as they are able.

Enthusiasm Needed

And to end this survey on a note of optimism, there are signs that conditions are changing for the better. We note recent lists of programs in Worcester and other cities where a nice balance is being attempted between native talent and visiting artists. Many young and enthusiastic musicians are working and propagandizing in the smaller cities, with at least some interest being shown.

We have everything here but spirit and enthusiasm. If these can be aroused, New England may well once again prove an example and inspiration to the rest of the country.

Bernard Paul
photographer for the Courier
134 newbury st. publicity
boston portraiture

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COMPOSER
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Premiered by Fiedler
Boston Symphony-Pops
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JANUARY 1,

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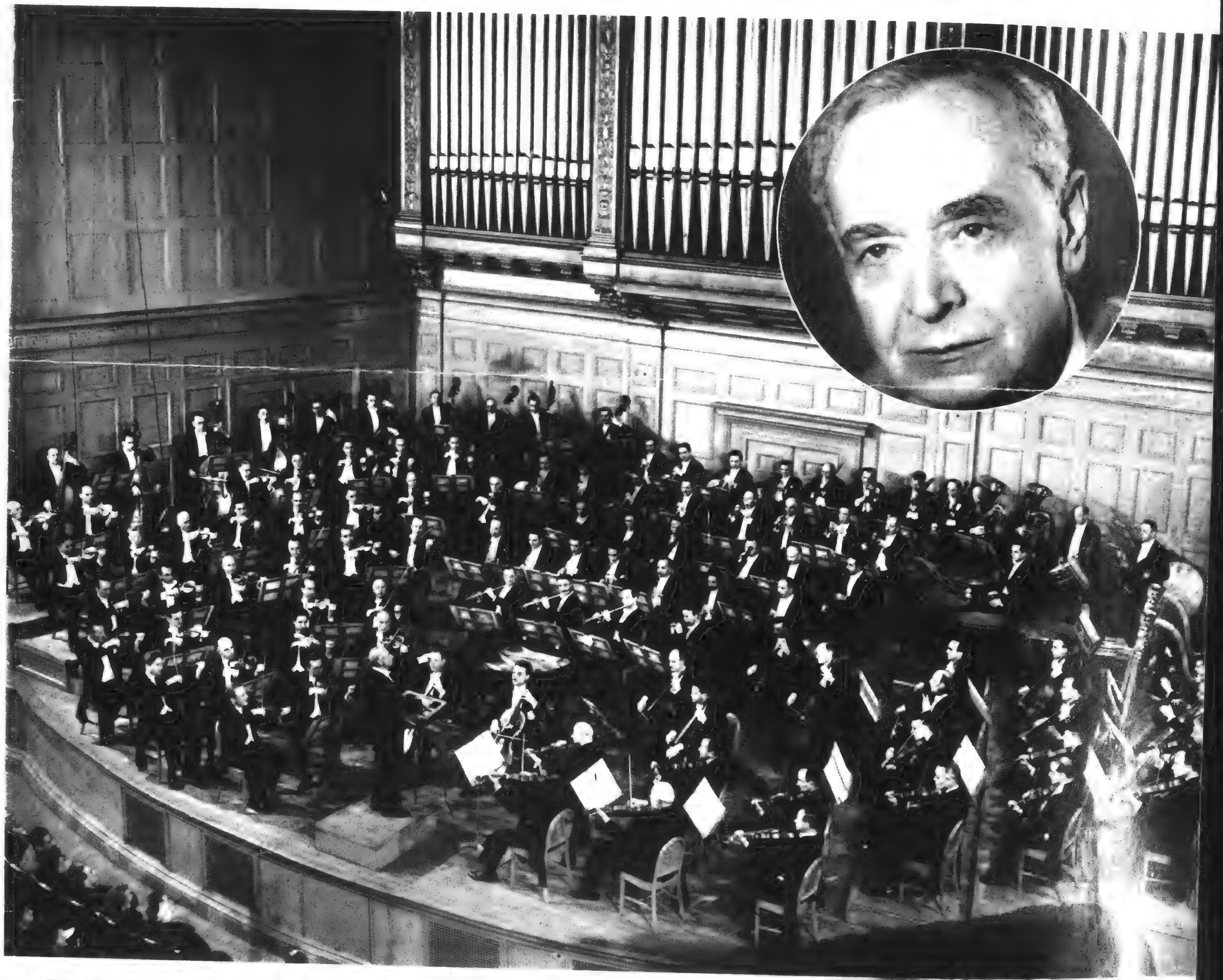

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

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NEW ENGLAND ISSUE

JANUARY 1, 1949
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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

[251]

MUSIC IN REVIEW

Our Critic Considers Orchestra's Programs

BY WARREN STOREY SMITH

At the outset of this, his last season as head of the Boston Symphony Orchestra, Dr. Koussevitzky proposed to revive certain native works with which his name had been more or less closely associated, as well as to make additions to that impressive list. These pieces might have been strung along through the programs, but he saw fit to concentrate most of them in a two-program American Music Festival. In all, 10 works were thus disposed of, each from a different hand; and three actual premieres took place, two in the first pair of concerts and one in the second.

In order, these first performances were those of Howard Hanson's Piano Concerto, Lukas Foss' "Recordare" and Leo Sowerby's Fourth Symphony. Otherwise, and in the following succession, the Festival renewed our acquaintance with Henry Cowell's Hymn and Fuguing Tune for strings, William Schuman's American Festival Overture, Walter Piston's Third Symphony, Samuel Barber's Violin Concerto, the Third Symphony of Roy Harris, Edward Burlingame Hill's Music for English Horn and Orchestra and Aaron Copland's "A Lincoln Portrait."

Only Mr. Foss

If the thing was to be done at all, this assemblage of works from living composers (and, incidentally, of those represented, only Mr. Foss was European-born) was designed to provide the maximum amount of variety and, so far as possible, entertainment. There was a solo pianist (Rudolph Firkusny), a solo violinist (Ruth Posselt), a solo English-hornist (Louis Speyer) and a speaker (Wesley Addy). Moreover, two composers, Mr. Hanson and Mr. Foss, conducted their own works. On the basis of this festival it would be difficult to generalize regarding current musical trends in this country. Only the Messrs. Cowell, Schuman, Sowerby and Copland were self-consciously American, and the outcome was quite different in each case. Mr. Harris has an unmistakable style; the rest revealed themselves as electics, Mr. Hanson harking back to the romanticists and Mr. Hill to the impressionists.

The wisdom of Dr. Koussevitsky's course—and he presented two very similar programs in New York last week—may well be questioned. In calling attention so forcibly to the American composer and his generally significant accomplishment, he did that abstract gentleman a service. The individual piece, and hence the writer of it, was often at a disadvantage. Too much of the same thing makes it difficult for the listener, as does also the presence of too many works that are either new or unfamiliar. There is also the suggestion of coddling. Many years ago a certain conductor wishing to present in New York a program of American music, asked MacDowell for a contribution. That composer's reply has often been quoted. He said in effect that he was firmly opposed to American programs; he felt that the American composer should take his chances with the others, and that if he couldn't stand the comparison it was just too bad.

Not Too Well

By general consent, the first of Dr. Koussevitzky's programs did not come off too well. Mr. Hanson's Concerto proved to be an unsuccessful venture in a form he had not previously essayed, and Mr. Foss' piece seemed to have made no very distinct impression on anyone. That left only Mr. Cowell's pleasing but monotonous attempt to revive Colonial hymnody, the violently exuberant urban-Americanism of Mr. Schuman and Mr. Piston's thoughtful, well-written, high-minded but scarcely inspiring Symphony. It still saved the day.

To these ears Mr. Sowerby's Symphony in B (for boisterous, bustling and bumptious) was merely a skillful asembling of musical cliches. Nevertheless, his attempt to portray in tone the American Big City won him many friends. The Barber Concerto is a composition of genuine merit, combining ingratiating ideas with expert treatment of both the solo instrument and the orchestra. The Harris Symphony, a little uncouth, perhaps, may well outlive the other nine items. Whether or not your ear is attuned to it, the Oklahoma-born composer has a very personal idiom, not the commonest phenomenon in American music.

The Friday afternoon audience, which had heaped applause on the Sowerby and Barber pieces, received it with pointed indifference. After this forthrightness, Mr. Hill's measures fell agreeably on probably every ear. Once more, "A Lincoln Portrait" aroused great enthusiasm. The first two movements, in the homespun idiom that Mr. Copland has so successfully cultivated of late, are, of course, admirable. But the declaiming of Lincoln's majestic words over an insignificant orchestral background (that Dr. Koussevitzky sometimes let get out of hand), is a trick that traps the unwary and that rebounds undeservedly to the glory of Mr. Copland. Who couldn't make an effect with those words?

Testimonial for Dr. Koussevitzky Scheduled by Symphony Society

By CYRUS DURGIN

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will be given a testimonial dinner at Symphony Hall at the close of this, his 25th and final season. This was announced yesterday afternoon by Robert G. Dodge, chairman of the dinner committee, at the annual meeting of the Society of the Friends of the Boston Symphony Orchestra in Symphony Hall.

The dinner will take place Monday, May 2, at 7 in the evening, and will be by invitation. The members of the orchestra will attend as guests of the subscribers. The exercises will include music.

Edward A. Taft, chairman of the Serge Koussevitzky 25th Anniversary Fund, reported that, to date, 3188 gifts to the fund have brought a total of $142,296.16. The goal of the fund is $250,000. These gifts break down as follows: from the Boston area, $120,024.70 in 2413 gifts; from the New York area, $9,308.01 in 405 gifts; from the Providence area, $6462 in 258 gifts; from other parts of the country, $1613 in 112 gifts. This compares with last year's 2663 gifts which amounted to $59,087.57 received from the Society of Friends of the Orchestra. Mr. Taft reminded his listeners that while this year's donations are about two and one-half times greater than last year, the over-all goal is four times greater.

Wolcott Reelected Chairman

Oliver Wolcott, who was unanimously reelected chairman of the Society of Friends of the Boston Symphony Orchestra, said:

"Although the income of the orchestra has risen $16,000 as compared with last year, expenses also have risen to the extent of $69,000 over last year.

"Royalties on the orchestra's recordings were about the same as last year. The ban did not hurt, since we were drawing on the backlog of recordings made the year before. With the lifting of the ban last month, we shall resume recording in April. Due to the late start of the two broadcast programs—the Pops Orchestra on Sunday afternoon and the Monday rehearsals of the full Boston Symphony—it is not possible to make exact comparison of radio revenues with those of last year. But the prospect is that the income will be about the same. A two-year contract with the personnel of the orchestra has been concluded which we think does them full justice."

1914 Higginson Letter Read

Henry B. Cabot, president of the orchestra's board of trustees, spoke briefly. He read a letter of 1914 from Maj Henry Lee Higginson, the Symphony's founder, to Miss Fanny Mason, in which Maj Higginson summarized his policy of obtaining the best possible players and conductor, and letting the conductor run the artistic matters without interference.

Following the business meeting, Dr. Koussevitzky conducted the orchestra in the three-movement Suite by Corelli, and Debussy's "La Mer." Tea was served in the Huntington-av. foyer.

The committee for the Koussevitzky dinner in May consists of Robert G. Dodge, chairman; Mrs. Ronald T. Lyman and Thomas D. Perry Jr., vice chairman; Mrs. Frank G. Allen, Mrs. John S. Ames, Mrs. Nelson S. Bartlett, Richard Burgin, Wallace Goodrich, Mrs. M. Graeme Haughton, Jacob J. Kaplan, A. P. Loring Jr., John T. Noonan, Willis Page, Edward A. Taft, Mrs. Edward Thaw, Mrs. Bayard Warren, Charles H. Watkins and Oliver Wolcott.

WALTHAM, MASS. NEWS TRIBUNE

Berkshire Music Center Dates Set For Summertime

Serge Koussevitzky announces plans for the 1949 session of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra, at Tanglewood in Lenox.

The Music Center will have a six-week session from July 4 to Aug. 14, through the period of the Berkshire Festival Concerts (July 16 to Aug. 14), which will climax Dr. Koussevitzky's 25th anniversary season.

Dr. Koussevitzky will direct the school, with Aaron Copland as assistant director. Additions to the faculty include Olivier Messiaen, the Parisian composer, who will make his first visit to America to join Aaron Copland as teacher of composition.

Scandinavian Personalities IN AMERICA

by INEZ LIND

Thor Johnson, young American-Scandinavian, makes great success as Guest Conductor of Boston Symphony Orchestra

Thor Johnson, young, blonde and talented American-Scandinavian conductor of the Cincinnati Symphony Orchestra, came to Boston recently upon the invitation of Dr. Serge Koussevitzky and made an outstanding success as guest-conductor of the Boston Symphony Orchestra. In being given an opportunity to conduct the greatest symphony orchestra in the world, the thirty-five-year-old conductor, protegee and former pupil of Dr. Koussevitzky, realizes the big dream of his life.

The acquaintance of teacher and pupil dates back to 1935 when the Boston orchestra made one of its annual visits to the University of Michigan at Ann Arbor where young Thor upon receiving his Master's Degree in Music had been appointed to serve on the Faculty. Dr. Koussevitzky, ever on the alert for music talent, happened to be an interested listener and spectator when the teacher of music was conducting a student symphony ensemble. The noted conductor immediately sent word to Thor inviting him to a conference the next morning. "You will study with me," commanded the master and began mapping out a course of study for the jubilant Thor, recommending him for a European scholarship through the Beebe Foundation. Thor went to Europe and after two years of study in Salzburg and Leipzig under Weingartner, Bruno Walter, Malko and Abenroth, returned to the University of Michigan where he organized and conducted the "Little Symphony of Ann Arbor," also the Grand Rapids Symphony and many music festivals.

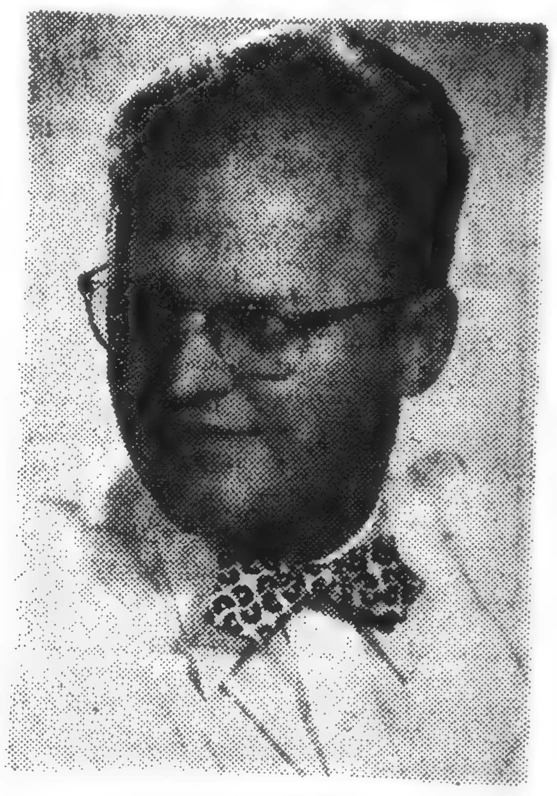
Thor Johnson is a third generation Norwegian whose grandfather, a Norwegian sea captain, settled in Wisconsin. His father, the Reverend Herbert Bernhardt Johnson, and his mother, who gave up a career as concert pianist at the time of her marriage, moved from Wisconsin to North Carolina with their two children when Thor was three years old. His music studies began at the age of seven, first on the piano, then the trumpet violin and double bass. The latter instrument gave the best money yield through his dance-band college years at the University of Carolina where he received his B. A. in Music.

During summer vacations "golden boy" Thor (who, next to music loves to box and go fishing) established the Ashville Mozart Festival, which he conducted several summers up to the time he joined the special conducting class of Dr. Koussevitzky at the Berkshire Music Center.

"The most important thing about Tanglewood," declared the former Music Center student in an interview preceding his debut as guest-conductor of Boston's famous symphony orchestra, "is the opportunity it offers to musicians, the high integrity which cannot be found anywhere else in the world. Here, a musician comes to realize the seriousness of his profession as well as his responsibility as an artist."

Never did a conductor, regardless of age or experience, emerge from a long session of rehearsing a hundred highly trained artist musicians in a taxing program involving several "firsts," appear more relaxed, more affable and more cooperative than did this Viking genius.

"Yes, this is it—the day I've been waiting for," admitted the smiling young man looking very boyish and very happy. "Dr. Koussevitzky has taken every opportunity to look after me leading up to this day and let me tell you what he did to help me when I was called on an 'emergency' to conduct the Cincinnati Symphony Orchestra. Something happened to their regular conductor prior to a Chicago concert and I was hurriedly called to fill his place. I was a complete stranger to the members and they to me. I didn't know the program and hadn't even heard the scheduled symphony and there was no time for a rehearsal. Luckily the Boston Symphony with Dr. Koussevitzky conducting, was also giving a concert in Chicago. I rushed to find my friend and teacher, showed him the program and he began giving me instructions at once. "You will do it, you will do it," he kept repeating as I was leaving and all the way back to the opera house I heard nothing else."



THOR JOHNSON.

Everyone knows that Thor Johnson was rocketed to musical fame as "the youngest permanent American conductor of a major orchestra" when he accepted the appointment and became conductor of the well known Cincinnati Symphony Orchestra. Before this appointment, Mr. Johnson had been returned to civilian life after four years and a half of army service. He enlisted in the Signal Corps in 1942, but when his music career became known he was soon commissioned to organize and conduct soldier symphony orchestras and was sent to England with the American University Symphony Orchestra. "I well remember Boston," Johnson recalled, "I had received special peremission to come here and conduct the Boston 'Pops' before embarkation—so Boston was the last place I saw in America."

"If we in America accept this new role as leader of the world, the artistic world, then the importance of a place like Tanglewood becomes even greater because the experiences offered under Dr. Koussevitzky's guidance are fitting and in line with the leadership we have assumed. We already have the finest Europe has to offer. Our future is not in imitating Europe. The best music written today is written by composers in the United States. We no longer need apologize to any one for our music," the young conductor pointed out triumphantly.

"So, you like modern music, Mr. Conductor?"

"Yes, I like contemporary music—the music of my generation," was the quick-as-a-flash comeback from Thor, namesake of the God of Thunder although he looked more like the namesake of the Sun-God. "We hear a lot of the old music on the radio and we have it on records, do we want to hear only the old music in the concert world of today? I think not. We can thank Dr. Koussezitzky for giving us the opportunity to hear the composers of contemporary music, and I doubht any other conductor could have been as successful with such a tremendous range of repertoire that he has given to America's concert going public."

Judging by the interesting programs submitted by Thor Johnson for his four guest-conductor appearances with the Boston Symphony Orchestra, the pupil will follow in the master's footsteps and American concert audiences may look forward perhaps to an even broader range of repertoire.

Boston is grateful for the coming of Thor Johnson, for the warmth and sincerety of his personality which came out in the beauty of his conducting.

[252]

PROVIDENCE, R. I.
JOURNAL
FEB

MUSIC

Boston Symphony Is Conducted by De Carvalho at ~~Metropolitan,~~ Borgerth, Violinist, Gives First Performance of Difficult Brazilian Work

By RUTH TRIPP

The Boston Symphony Orchestra played the third concert of the season at the Metropolitan Theater last evening. A capacity audience heard the brilliant young Brazilian musician, Eleazar De Carvalho was guest conductor and Oscar Borgerth, violinist, also from Brazil, as soloist. The evening was notable because of a first performance in the United States of "Fantasia de movimentos mixtos" for violin and orchestra, by the Brazilian composer, Villa-Lobos. Soloist, conductor and orchestra were given an ovation for their inspired performance of this difficult work.

The program:

"The Russian Easter, Overture on Themes of the Obichod," Op. 36 ..... Rimsky-Korsakov
Evocation from "Iberia," Suite (Orchestrated by E. Fernandez Arbos) ..... Albeniz
"Fantasia de movimentos mixtos," for Violin and Orchestra ..... Villa-Lobos
I. Lent; Anime (Alma convulsa)
II. Andante (Serenidade)
III. Allegro non troppo (Contentamente)
(First performance in United States)
Intermission
Symphony No. 4 in E-flat, Op. 48 ..... Glazounoff
I. Andante; Allegro moderato
II. Scherzo; Allegro vivace
III. Andante; Allegro

Eleazar De Carvalho conducts without score or baton and his performance is strong and compelling. Even in its gentler passages his work expresses great power held in check. Unfailing is his cues, Mr. De Carvalho took the orchestra through all the gradations of tone color in a straightforward, honest fashion which seemed, at the same moment, to be youthful without a trace of subtlety and yet, thoroughly mature in its capacity to move the listener deeply.

The orchestra responded magnificently to the guest conductor's direction and in "The Russian Easter Overture" gave a clear cut interpretation of this melodious score. The playing of the brass section was especially brilliant.

The Albeniz piece provided easy listening and its interesting rhythm was perhaps the outstanding characteristic.

When the moment came to hear the Villa-Lobos "Fantasia" the atmosphere became almost electric and from the moment that Oscar Borgerth drew his bow across the strings, the listener was aware that a great musical event was taking place. The music presented fiendish difficulties for both soloist and orchestra. Especially in the first movement, when strange intervals were piled higher and higher in the great tonal mass, it suddenly seemed as if someone had stepped on all the pedals of a great pipe organ. The second movement was the high spot for this listener. Its lazy motion was overpowering with tropical monotony. Its tone color was lush and beautiful.

The mood changed in the third movement and constantly changing rhythms and a terrific rate of speed made it fascinating to hear.

Oscar Borgerth is a virtuoso artist. He submerged himself completely in the music he interpreted for us and his great beauty of tone will stay with this listener for some time. His modest manner belied his accomplishment, but the audience caught his inspiration instantly and was quick to give him and the orchestra unstinted approval.

The Glazounoff Symphony was both nostalgic and gay and its delightfully obvious construction was well delineated by Mr. De Carvalho. A splendid climax was made in the last movement and the audience left the concert completely satisfied at having heard another of the fine concerts which the Boston Symphony gives without fail.

DALLAS, TEXAS
TIMES HERALD
FE

Berkshire Festival Details Announced

Special to The Times Herald

Boston, Feb. 8.—The Boston Symphony Orchestra announces its 12th annual Berkshire Festival to open at Tanglewood, in Lenox, Mass., on July 16. The festival will be the climax of the 25th season of Serge Koussevitzky as the conductor of the orchestra.

Nine concerts will be given in the Music Shed, through three week ends, on Thursday evenings, Saturday evenings and Sunday afternoons (Series A on July 28, 30 and 31; Series B, Aug. 4, 6 and 7; Series C, Aug. 11, 13 and 14.) The guest conductors of the festival will be Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced.

Before these concerts in the large Music Shed by the full orchestra, Dr. Koussevitzky will conduct four concerts by an orchestra of smaller proportions in the intimate Theatre-Concert Hall. These concerts will be given on the Saturday evening and Sunday afternoon of two week ends, July 16-17 and July 23-24. Two different programs will be given each week end. They will be drawn from the music of Bach and Mozart, as in previous seasons, and this year music of Haydn and Schubert will be added.

NEW YORK, N. Y.
HERALD TRIBUNE
FEB 3 - 1949

Stravinsky Will Conduct 4 Concerts of His Music

Igor Stravinsky will conduct in four concerts of his music here this month, it was announced yesterday. Three of these will be with the Boston Symphony Orchestra in its concerts of Wednesday night and Saturday afternoon, Feb. 16 and 19, in Carnegie Hall, and Friday night, Feb. 18, at the Brooklyn Academy of Music. All three programs include Mr. Stravinsky's concerto in D for strings, ode in Three Parts and ballet, "Orpheus." Soulima Stravinsky will be the soloist in his father's piano capriccio on Wednesdays and in the concerto for piano and wind orchestra on Saturday.

Mr. Stravinsky will conduct the first American performance of his mass in the concert of the Chamber Art Society in Town Hall on Saturday afternoon, Feb. 26, at 5:30. The rest of the program includes his concerto for two solo pianos, with Soulima Stravinsky and Beveridge Webster; three choruses to be conducted by Robert Shaw, and the Octuor to be conducted by the society's director, Robert Craft.

PROVIDENCE, R. I.
BULLETIN
FEB 2 - 1949

Music

DeCarvalho Directs Boston Symphony At Metropolitan

By RUTH TRIPP

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NEW YORK, N. Y.
TIMES
FEB 6 - 1949

BERKSHIRE FESTIVAL WILL OPEN ON JULY 16

The twelfth annual Berkshire Music Festival will open at Tanglewood, Lenox, Mass., on July 16, it was announced yesterday. Serge Koussevitzky will conduct the Boston Symphony in the usual three series of major concerts in the Music Shed, with the assistance of Leonard Bernstein and Eleazar de Carvalho, guest conductors.

Concerts will begin on July 16, when Mr. Koussevitzky leads the first of two pairs of small concerts in the Theatre-Concert Hall. These Saturday evening - Sunday afternoon programs will consist of music by Bach, Mozart, Haydn and Schubert. The major series begins July 28 and concludes Aug. 14.

Last year's subscribers will have a chance to renew their subscriptions before the public sale begins on March 1.

The Berkshire Music Center's six-week session will run from July 4 to Aug. 14. Information may be had from Symphony Hall, Boston 15, Mass.

—SATURDAY, MARCH 5, 19

MUSIC

Koussevitzky Returns to Symphony in Brahms Program; Hess Soloist

By CYRUS DURGIN

As Anthony Hope might have put it, in his Ruritanian fashion, the King reigned in his capitol yesterday. This is to say that Serge Koussevitzky returned to the Boston Symphony Orchestra after an unusually long mid-Winter respite in Arizona and Florida. The occasion of his home-coming brought an all-Brahms program and a large, eagerly-expectant andience. It also brought, as soloist, that perennial favorite in this city, pianist Dame Myra Hess.

The pieces of this Brahms program were three: the "Tragic" Overture, the D minor Piano Concerto and the Fourth Symphony in E minor. In prospect it was a list calculated to please those of conservative tastes; nothing novel and nothing to require arduous listening; in fact, to the younger Symphony-goers, a program a mite on the stuffy if not the dull side.

But where Serge Koussevitzky is concerned, advance hunches and predictions are proverbially unreliable. Such is the spontaneity and the intensity of his conducting that any work, no matter how familiar, may likely come blazing to life and pleasantly titillate any audience. That is precisely what happened yesterday and beyond all speculation will occur again tonight at Symphony Hall.

The "Tragic Overture," though some 20 years and more separate it from the earlier D minor Concerto, shares something of the same granitic quality. It is a work austere and heroic of proportions; characteristic of Brahms' North German ancestry, and less touched than other of his music, by the expansive and gentle Viennese graces which Brahms found so much to his pleasure and comfort.

Even the E minor Symphony, as much a masterpiece of construction as any cathedral, fits in the same category, although the severity of German symphonic usage is tempered by the melodic flow of the slow movement, and the athletic vigor of the scherzo. All three of these pieces are characterized by an aspect best termed Gothic. But don't put too fine a point upon the comparison!

All these qualities were fully emphasized by Mr. Koussevitzky's performance. The orchestra was in its top form and never sounded more richly sonorous or more sensitively alert to the multitudinous nuances which the conductor demanded. And since the art of Koussevitzky never has remained static in any composition, there was something which, if not new, warranted keen observation. That was the delicate balance of the orchestral voices. Brahms never has been extolled as a master of orchestral color and detail, but what sometimes has sounded solid and mono-chromatic, yesterday had many tints and a transparency that were extraordinary.

Dame Myra—Once again having the printed music before her and a gentleman to turn the pages — played with all the strength, the knowing musicianship and the polish of style that these numerous years have proved her mastery as a keyboard artist. To call her an exciting pianist would be exaggeration, but that she is a profound and gracious virtuoso is mere stating of acknowledged fact. All Brahms may be too much of a good thing, but the symphony concerts this week are memorable.

NEW YORK, N. Y.
HERALD TRIBUNE
FEB 7 - 1949

Boston Symphony Lists Schedule at Tanglewood

The Boston Symphony Orchestra will hold its twelfth annual Berkshire Music Festival next July and August in Tanglewood, Lenox, Mass. Serge Koussevitzky will complete his twenty-fifth and last year as the orchestra's regular conductor with this festival; Leonard Bernstein and Eleazar de Carvalho will reappear as guest conductors.

The full orchestra will be heard in the usual three series of three concerts in the Music Shed on Thursday and Saturday nights and Sunday afternoons, as follows: Series A, July 28, 30, 31; Series B, Aug. 4, 6, 7; Series C, Aug. 11, 13, 14. Dr. Koussevitzky will conduct an orchestra of smaller proportions in Tanglewood's Theater-Concert Hall on Saturday nights and Sunday afternoons, July 16, 17, 23 and 24, presenting two different programs each week end. These will be devoted to music of Bach, Mozart, Haydn and Schubert. Subscribers to last year's festival concerts can renew their subscriptions before the opening of the public sale on March 1.

The Berkshire Music Center will hold its seventh session at Tanglewood under Koussevitzky's direction for six weeks, July 10 to Aug. 14. Further information about the festival and the center may be obtained by writing to Berkshire Festival or Berkshire Music Center, Symphony Hall, Boston.

The first Berkshire Festivals were held in 1934 and 1935 under the late Henry Hadley's direction. The Association of the Boston Symphony and Dr. Koussevitzky with the Berkshire region began in 1936. The Tanglewood property was first used in 1937, and the Music Shed was opened the following summer. The Berkshire Music Center was opened in 1940. No full-scale festivals were held from 1942 to 1945, because of the war, but 1943 was the only summer when there were no musical activities at Tanglewood.

ST. LOUIS, MO.
GLOBE DEMOCRAT

The Music Whirl

By HARRY R. BURKE

BOSTON'S SYMPHONY ORCHESTRA is commemorating the 25 years of service by its great leader, Serge Koussevitzky, with a volume of recordings from his repertory as a virtuoso of the double bass. It is a limited edition (Victor three 12-inch vinylite discs) of the Red Seal de luxe type, but available only from the orchestra, the proceeds going to its Koussevitzky Anniversary Fund. To one of them this chronicler has fallen heir.

And it is an heritage. Of historic significance, because it is doubtful if the world ever heard a solo double bass to equal Koussevitzky. He abandoned that role when he was called to Boston, but these recordings of 20 years ago have been made by recording, he believes, a significant record of his art. Two sides comprise the Andante of the Concerto he composed for his beloved instrument; two others present his "Chanson Triste" and "Valse Miniature." A lullaby by Laska and Koussevitzky's transcription of a Largo by Eccles round out the album.

The brusque quality we think of as a hallmark of the double bass is not in this flexible and fluent tone. To this reviewer it recalls the cello of Pablo Casals, but the tone is deeper-bosomed, more passionate. And the — Koussevitzky bow searches out the implications of the long line of Russian romantic melody with exquisite expressiveness. Pierre Luboschutz provides accompaniment. Alto

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THE BOSTON DAILY GLOBE
4 Feb 1949

Berkshire Festival Will Open July 16

The Boston Symphony Orchestra announces its 12th annual Berkshire Festival to open at Tanglewood, in Lenox, July 16. The Festival will be the climax of the 25th season of Serge Koussevitzky as the conductor.

Nine concerts will be given in the Music Shed, through three week-ends, on Thursday and Saturday evenings, and Sunday afternoons (Series A on July 28, 30, and 31; Series B, Aug. 4, 6, and 7; Series C, Aug. 11, 13, and 14). Guest conductors will be Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced.

Before these concerts in the large Music Shed by the full orchestra, Dr. Koussevitzky will conduct four concerts by an orchestra of smaller proportions in the intimate Theatre-Concert Hall. These concerts will be given on the Saturday evening and Sunday afternoon of two week-ends, July 16-17, and July 23-24.

The Berkshire Music Center, Serge Koussevitzky, director, will hold a six weeks' session at Tanglewood from July 4 to Aug. 14, the seventh season of the school. Information about the Music Center and the programs of the Festival, when announced, may be obtained by applying to Symphony Hall, Boston 15.

PROVIDENCE, R. I.
JOURNAL

FEB [illegible]

MUSIC

Boston Symphony Is Conducted by De Carvalho at ~~Metropolitan,~~ Borgerth, Violinist, Gives First Performance of Difficult Brazilian Work

By **RUTH TRIPP**

The Boston Symphony Orchestra played the third concert of the season at the Metropolitan Theater last evening. A capacity audience heard the brilliant young Brazilian musician, Eleazar De Carvalho was guest conductor and Oscar Borgerth, violinist, also from Brazil, as soloist. The evening was notable because of a first performance in the United States of "Fantasia de movimentos mixtos" for violin and orchestra, by the Brazilian composer, Villa-Lobos. Soloist, conductor and orchestra were given an ovation for their inspired performance of this difficult work.

The program:

"The Russian Easter, Overture on Themes of the Obichod," Op. 36 ..... Rimsky-Korsakov
Evocation from "Iberia," Suite (Orchestrated by E. Fernandez Arbos) ..... Albeniz
"Fantasia de movimentos mixtos," for Violin and Orchestra ..... Villa-Lobos
I. Lent; Anime (Alma convulsa)
II. Andante (Serenidade)
III. Allegro non troppo (Contentamente)
(First performance in United States)
Intermission
Symphony No. 4 in E-flat, Op. 48 ..... Glazounoff
I. Andante; Allegro moderato
II. Scherzo; Allegro vivace
III. Andante; Allegro

Eleazar De Carvalho conducts without score or baton and his performance is strong and compelling. Even in its gentler passages his work expresses great power held in check. Unfailing is his cues, Mr. De Carvalho took the orchestra through all the gradations of tone color in a straightforward, honest fashion which seemed, at the same moment, to be youthful without a trace of subtlety and yet, thoroughly mature in its capacity to move the listener deeply.

The orchestra responded magnificently to the guest conductor's direction and in "The Russian Easter Overture" gave a clear cut interpretation of this melodious score. The playing of the brass section was especially brilliant.

The Albeniz piece provided easy listening and its interesting rhythm was perhaps the outstanding characteristic.

When the moment came to hear the Villa-Lobos "Fantasia" the atmosphere became almost electric and from the moment that Oscar Borgerth drew his bow across the strings, the listener was aware that a great musical event was taking place. The music presented fiendish difficulties for both soloist and orchestra. Especially in the first movement, when strange intervals were piled higher and higher in the great tonal mass, it suddenly seemed as if someone had stepped on all the pedals of a great pipe organ. The second movement was the high spot for this listener. Its lazy motion was overpowering with tropical monotony. Its tone color was lush and beautiful.

The mood changed in the third movement and constantly changing rhythms and a terrific rate of speed made it fascinating to hear.

Oscar Borgerth is a virtuoso artist. He submerged himself completely in the music he interpreted for us and his great beauty of tone will stay with this listener for some time. His modest manner belied his accomplishment, but the audience caught his inspiration instantly and was quick to give him and the orchestra unstinted approval.

The Glazounoff Symphony was both nostalgic and gay and its delightfully obvious construction was well delineated by Mr. De Carvalho. A splendid climax was made in the last movement and the audience left the concert completely satisfied at having heard another of the fine concerts which the Boston Symphony gives without fail.

DALLAS, TEXAS
TIMES HERALD

FE[illegible]

Berkshire Festival Details Announced

Special to The Times Herald

Boston, Feb. 8.—The Boston Symphony Orchestra announces its 12th annual Berkshire Festival to open at Tanglewood, in Lenox, Mass., on July 16. The festival will be the climax of the 25th season of Serge Koussevitzky as the conductor of the orchestra.

Nine concerts will be given in the Music Shed, through three week ends, on Thursday evenings, Saturday evenings and Sunday afternoons (Series A on July 28, 30 and 31; Series B, Aug. 4, 6 and 7; Series C, Aug. 11, 13 and 14.) The guest conductors of the festival will be Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced.

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NEW YORK, N. Y.
HERALD TRIBUNE

FEB 3 - 1949

Stravinsky Will Conduct 4 Concerts of His Music

Igor Stravinsky will conduct in four concerts of his music here this month, it was announced yesterday. Three of these will be with the Boston Symphony Orchestra in its concerts of Wednesday night and Saturday afternoon, Feb. 16 and 19, in Carnegie Hall, and Friday night, Feb. 18, at the Brooklyn Academy of Music. All three programs include Mr. Stravinsky's concerto in D for strings, ode in Three Parts and ballet, "Orpheus." Soulima Stravinsky will be the soloist in his father's piano capriccio on Wednesdays and in the concerto for piano and wind orchestra on Saturday.

Mr. Stravinsky will conduct the first American performance of his mass in the concert of the Chamber Art Society in Town Hall on Saturday afternoon, Feb. 26, at 5:30. The rest of the program includes his concerto for two solo pianos, with Soulima Stravinsky and Beveridge Webster; three choruses to be conducted by Robert Shaw, and the Octuor to be conducted by the society's director, Robert Craft.

THE BOSTON DAILY GLOBE

4 Feb 1949

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The Berkshire Music Center, Serge Koussevitzky, director, will hold a six weeks session at Tanglewood from July 4 to Aug. 14, the seventh season of the school. Information about the Music Center and the programs of the Festival, when announced, may be obtained by applying to Symphony Hall, Boston 15.

PROVIDENCE, R. I.
BULLETIN

FEB [illegible] 1949

Music

DeCarvalho Directs Boston Symphony At Metropolitan

By **RUTH TRIPP**

The Boston Symphony Orchestra played the third concert of the season at the Metropolitan Theater last evening. A capacity audience heard the brilliant young Brazilian musician, Eleazar De Carvalho, as guest conductor and Oscar Borgerth, violinist, also from Brazil, as soloist. The evening was notable because of a first performance in the United States of "Fantasia de movimentos mixtos" for violin and orchestra, by the Brazilian composer, Villa-Lobos. Soloist, conductor and orchestra were given an ovation for their inspired performance of this difficult work.

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NEW YORK, N. Y.
TIMES

FEB 6 - 1949

BERKSHIRE FESTIVAL WILL OPEN ON JULY 16

The twelfth annual Berkshire Music Festival will open at Tanglewood, Lenox, Mass., on July 16, it was announced yesterday. Serge Koussevitzky will conduct the Boston Symphony in the usual three series of major concerts in the Music Shed, with the assistance of Leonard Bernstein and Eleazar de Carvalho, guest conductors.

Concerts will begin on July 16, when Mr. Koussevitzky leads the first of two pairs of small concerts in the Theatre-Concert Hall. These Saturday evening - Sunday afternoon programs will consist of music by Bach, Mozart, Haydn and Schubert. The major series begins July 28 and concludes Aug. 14.

Last year's subscribers will have a chance to renew their subscriptions before the public sale begins on March 1.

The Berkshire Music Center's six-week session will run from July 4 to Aug. 14. Information may be had from Symphony Hall, Boston 15, Mass.

—SATURDAY, MARCH 5, 19

MUSIC

Koussevitzky Returns to Symphony in Brahms Program; Hess Soloist

By **CYRUS DURGIN**

As Anthony Hope might have put it, in his Ruritanian fashion, the King reigned in his capitol yesterday. This is to say that Serge Koussevitzky returned to the Boston Symphony Orchestra after an unusually long mid-Winter respite in Arizona and Florida. The occasion of his home-coming brought an all-Brahms program and a large, eagerly-expectant andience. It also brought, as soloist, that perennial favorite in this city, pianist Dame Myra Hess.

The pieces of this Brahms program were three: the "Tragic" Overture, the D minor Piano Concerto and the Fourth Symphony, in E minor. In prospect it was a list calculated to please those of conservative tastes; nothing novel and nothing to require arduous listening; in fact, to the younger Symphony-goers, a program a mite on the stuffy if not the dull side.

But where Serge Koussevitzky is concerned, advance hunches and predictions are proverbially unreliable. Such is the spontaneity and the intensity of his conducting that any work, no matter how familiar, may likely come blazing to life and pleasantly titillate any audience. That is precisely what happened yesterday and beyond all speculation will occur again tonight at Symphony Hall.

The "Tragic Overture," though some 20 years and more separate it from the earlier D minor Concerto, shares something of the same granitic quality. It is a work austere and heroic of proportions; characteristic of Brahms' North German ancestry, and less touched than other of his music, by the expansive and gentle Viennese graces which Brahms found so much to his pleasure and comfort.

Even the E minor Symphony, as much a masterpiece of construction as any cathedral, fits in the same category, although the severity of German symphonic usage is tempered by the melodic flow of the slow movement, and the athletic vigor of the scherzo. All three of these pieces are characterized by an aspect best termed Gothic. But don't put too fine a point upon the comparison!

All these qualities were fully emphasized by Mr. Koussevitzky's performance. The orchestra was in its top form and never sounded more richly sonorous or more sensitively alert to the multitudinous nuances which the conductor demanded. And since the art of Koussevitzky never has remained static in any composition, there was something which, if not new, warranted keen observation. That was the delicate balance of the orchestral voices Brahms never has been extolled as a master of orchestral color and detail, but what sometimes has sounded solid and mono-chromatic, yesterday had many tints and a transparency that were extraordinary.

Dame Myra—Once again having the printed music before her and a gentleman to turn the pages — played with all the strength, the knowing musicianship and the polish of style that these numerous years, have proved her mastery as a keyboard artist. To call her an exciting pianist would be exaggeration, but that she is a profound and gracious virtuoso is mere stating of acknowledged fact. All Brahms may be too much of a good thing, but the symphony concerts this week are memorable.

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 7 - 1949

Boston Symphony Lists Schedule at Tanglewood

The Boston Symphony Orchestra will hold its twelfth annual Berkshire Music Festival next July and August in Tanglewood, Lenox, Mass. Serge Koussevitzky will complete his twenty-fifth and last year as the orchestra's regular conductor with this festival; Leonard Bernstein and Eleazar de Carvalho will reappear as guest conductors.

The full orchestra will be heard in the usual three series of three concerts in the Music Shed on Thursday and Saturday nights and Sunday afternoons, as follows: Series A, July 28, 30, 31; Series B, Aug. 4, 6, 7; Series C, Aug. 11, 13, 14. Dr. Koussevitzky will conduct an orchestra of smaller proportions in Tanglewood's Theater-Concert Hall on Saturday nights and Sunday afternoons, July 16, 17, 23 and 24, presenting two different programs each week end. These will be devoted to music of Bach, Mozart, Haydn and Schubert. Subscribers to last year's festival concerts can renew their subscriptions before the opening of the public sale on March 1.

The Berkshire Music Center will hold its seventh session at Tanglewood under Koussevitzky's direction for six weeks, July 10 to Aug. 14. Further information about the festival and the center may be obtained by writing to Berkshire Festival or Berkshire Music Center, Symphony Hall, Boston.

The first Berkshire Festivals were held in 1934 and 1935 under the late Henry Hadley's direction. The Association of the Boston Symphony and Dr. Koussevitzky with the Berkshire region began in 1936. The Tanglewood property was first used in 1937, and the Music Shed was opened the following summer. The Berkshire Music Center was opened in 1940. No full-scale festivals were held from 1942 to 1945, because of the war, but 1943 was the only summer when there were no musical activities at Tanglewood.

ST. LOUIS, MO.
GLOBE DEMOCRAT

FEB 2[illegible]

The Music Whirl

By **HARRY R. BURKE**

BOSTON'S SYMPHONY ORCHESTRA is commemorating the 25 years of service by its great leader, Serge Koussevitzky, with a volume of recordings from his repertory as a virtuoso of the double bass. It is a limited edition (Victor three 12-inch vinylite discs) of the Red Seal de luxe type, but available only from the orchestra, the proceeds going to its Koussevitzky Anniversary Fund. To one of them this chronicler has fallen heir.

And it is an heritage. Of historic significance, because it is doubtful if the world ever heard a solo double bass to equal Koussevitzky. He abandoned that role when he was called to Boston, but these recordings of 20 years ago have been made by recording, he believes, a significant record of his art. Two sides comprise the Andante of the Concerto he composed for his beloved instrument; two others present his "Chanson Triste" and "Valse Miniature." A lullaby by Laska and Koussevitzky's transcription of a Largo by Eccles round out the album.

The brusque quality we think of as a hallmark of the double bass is not in this flexible and fluent tone. To this reviewer it recalls the cello of Pablo Casals, but the tone is deeper-bosomed, more passionate. And the —— Koussevitzky bow searches out the implications of the long line of Russian romantic melody with exquisite expressiveness. Pierre Luboschutz provides accompaniment. Alt

PITTSFIELD, MASS.
BERKSHIRE EAGLE

EB7-1949

1949 Music Festival To Climax Koussevitzky's 25th Season

The Berkshire Music Festival will open its 12th annual season at Tanglewood July 16, climaxing the 25th season of Dr. Serge Koussevitzky as conductor of the Boston Symphony Orchestra.

Nine concerts will be given in the Music Shed through the week ends on Thursday evenings, Saturday evenings and Sunday afternoons (Series A on July 28, 30 and 31; Series B, Aug. 4, 6 and 7; Series C, Aug. 11, 13 and 14).

The guest conductors of the Festival will be Leonard Bernstein and Eleazer de Carvalho. Before these concerts in the Music Shed by the full orchestra, Dr. Koussevitzky will conduct four concerts by an orchestra of smaller proportions in the Theatre-Concert Hall. These concerts will be given on the Saturday evening and Sunday afternoon of two weeks ends July 16-17 and July 23-24. Two different programs will be given each week end. They will be drawn from the music of Bach and Mozart, as in previous seasons and this year music of Haydn and Schubert will be added.

Subscribers to the Berkshire Festival concerts of last year may renew their subscriptions before the public sale which begins March 1. Subscribers are also offered seats to the concerts in the Theatre-Music Hall at reduced prices.

The Berkshire Music Center, with Dr. Koussevitzky as director, will hold a six weeks' session at Tanglewood from July 4 to Aug. 14 the seventh season of the school. Information about the Music Center and the programs of the Festival, when announced, may be obtained by applying to Symphony Hall in Boston.

HUDSON, N. Y.
DAILY STAR

1949

BOSTON SYMPHONY ANNOUNCES PLANS FOR BERKSHIRE SEASON

The Boston Symphony Orchestra announces its Twelfth annual Berkshire Festival to open at Tanglewood, in Lenox, Massachusetts, July 16. The Festival will be the climax of the Twenty-fifth season of Serge Koussevitzky as the conductor of the Orchestra.

Nine concerts will be given in the Music Shed, through three week ends, on Thursday evenings, Saturday evenings, and Sunday afternoons (Series A on July 28, 30, and 31; Series B, August 4, 6, and 7; Series C, August 11, 13, and 14). The guest conductors of the Festival will be Leonard Bernstein and Eleazar de Carvalho. Soloists wil be announced. Before these concerts in the large Music Shed by the full orchestra, Dr. Koussevitzky will conduct four concerts by an orchestra of smaller proportions in the intimate Theatre-Concert Hall. These concert Hall. These concerts will be given on the Saturday evening and Sunday afternoon of two week ends, July 16-17, and July 23-24. Two different programs will be given each week end: They will be drawn from the music of Bach and Mozart, as in previous seasons, and this year music of Haydn and Schubert will be added.

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The Berkshire Music Center, Serge Koussevitzky, director, will hold a six weeks' session at Tanglewood from July 4 to August 14, the Seventh season of the School. Information about the Music Center and the programs of the Festival, when announced, may be obtained by applying to Symphony Hall, Boston 15, Mass.

WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES

FEB [illegible] 1949

MUSIC

Announce Berkshire Festival

Twelfth Annual Session to Open on July 16

The Boston Symphony orchestra announces its 12th annual Berkshire Festival to open at Tanglewood, in Lenox, Massachusetts, on July 16. The festival will be the climax of the 25th season of Serge Koussevitzky as the conductor of the orchestra.

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WALTHAM, MASS.
NEWS TRIBUNE

Berkshire Festival Program is Listed

The Boston Symphony Orchestra announces its 12th annual Berkshire Festival at Tanglewood, in Lenox, on July 16. The Festival will be the climax of the 25th season of Serge Koussevitzky as the conductor of the orchestra.

Nine concerts will be given in the Music Shed, through three weekends, on Thursday evenings, Saturday evenings and Sunday afternoons (Series A on July 28, 30 and 31; Series B, Aug. 4, 6 and 7; Series C, Aug. 11, 13 and 14). The guest conductors of the Festival will be Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced. Before these concerts in the large Music Shed by the full orchestra, Dr. Koussevitzky will conduct four concerts by an orchestra of smaller proportions in the intimate Theatre-Concert Hall. These concerts will be given on the Saturday evening and Sunday afternoon of two weekends, July 16-17 and July 23-24. Two different programs will be given each weekend. They will be drawn from the music of Bach and Mozart, as in previous seasons, and this year music of Haydn and Schubert will be added.

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Faculty Listed For Tanglewood Summer School

BOSTON: Serge Koussevitzky announces plans for the 1949 session of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra at Tanglewood in Lenox, Mass. The Music Center will have a six-week session from July 4 to Aug. 14, through the period of the Berkshire Festival concerts (July 16 to Aug. 14) which will climax Dr. Koussevitzky's 25th anniversary season.

Dr. Koussevitzky will direct the school with Aaron Copland as assistant director. Additions to the faculty include Olivier Messiaen, the Parisian composer, who will make his first visit to America to join Aaron Copland as teacher of composition. The members of the Juilliard String Quartet (Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd) will assist Gregor Piatigorsky, who will be in charge of chamber music. Twenty-five members of the Boston Symphony Orchestra will also take part in this department.

Among the faculty, together with the principles of the Boston Symphony Orchestra, will be Leonard Bernstein, Richard Burgin and Eleazar de Carvalho assisting Dr. Koussevitzky in the conducting classes and with the student orchestra. Hugh Ross will head the choral department. Robert Shaw, regularly a member of the choral faculty, will be on leave of absence, and Mr. Ross will be joined by Christopher Honaas, head of the music department of Rollins College in Winter Park, Fla.

There will be five departments as in former seasons: I—Orchestral and Choral Conducting. II—Orchestra and Chamber Music. III—Composition. IV — Opera and V—Chorus. The opera department will include a considerably expanded opera and chamber orchestra which will perform for the opera productions and will give concerts from the chamber orchestra repertoire.

There will be some 40 school performances, including concerts by all the departments, by members of the faculty, and visiting artists, and a major opera production under the direction of Boris Goldovsky in the tradition of Benjamin Britten's "Peter Grimes" (American premiere in 1946), Mozart's "Idomeneo" (American premiere in 1947) and Rossini's "The Turk in Italy" (1948). Members of the Friends of the [illegible] Music Center, an organ[illegible] contributors to the su[illegible] [illegible] are invited

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CINCINNATI, O.
ENQUIRER

Defends Thor Johnson.

TO THE EDITOR OF THE ENQUIRER.

Permit me to express my most emphatic dissent from the article leveled against the conductor of our magnificent Symphony Orchestra, Mr. Thor Johnson, by Msgr. Edward A. Freking in the Catholic Telegraph. I am myself a Catholic, and I believe that Monsignor Freking was sincere when he penned his indictment against Mr. Johnson. He probably listened to some of those who, from the beginning, opposed Mr. Johnson because he is young, and because he is not a foreigner but an American!

Having been a violinist in our orchestra for 35 years, I came here in 1909 with Leopold Stokowski, and I know positively that Mr. Johnson is immeasurably better prepared for and equal to his task than was Stokowski in 1909. Also, as a musician, qualified to judge, I definitely disagree with the priest's opinion that Johnson is "not a genius." I am retired from the orchestra since 1946; but for the second season now, I have attended every concert twice. My reason for this is that the concerts have been conducted in a masterly manner, with an enthusiasm that is electrifying. Mr. Johnson has a phenomenal memory and an infallible instinct for the proper determination of tempi. Having played under Van der Stucken, Stokowski, Kunwald, Ysaye and Reiner, I can truthfully attest that the orchestra is at present doing the very best work of its entire career. Others have noted Mr. Johnson's outstanding success with the concerts for young people, our future audiences. This is simply invaluable.

Mr. Johnson has recently scored a triumph with the Boston Symphony Orchestra. He cannot be expected to remain and honor Cincinnati with his superlative gifts if the musical public of our city, swayed by an initial erroneous prejudice, fail to give him their personal support and appreciation.

FELIX LEIPNIKER, 2110 St. James Ave., Cincinnati.

TO THE EDITOR OF THE ENQUIRER.

I am a musician and have attended the concerts of the Cincinnati Symphony Orchestra for 15 years. The opinions voiced in this letter are not mine alone, but also those of my husband and many of his colleagues on the music faculty of Miami University. We feel that the orchestra is playing as well or better than it ever did. By what authority does the Catholic Telegraph Register "Observer" place the Symphony as twentieth among the orchestras of the nation?

"The Observer" says many of those who really appreciate music no longer attend the Cincinnati Symphony Orchestra concerts. Can he prove this? Surely not all the people sitting in those hundreds of seats go only because it is the thing to do or to show off their clothes. I see many of the same faces now that I did 10 years ago and they are all those of music lovers.

He also criticizes the practice of selling blocks of tickets to commercial establishments and intimates that it was begun since Mr. Thor Johnson became conductor. "The Observer" says that if the Symphony were up to its standard of the past, this practice of "padding the audience" would not be necessary. If the writer whom I am quoting attended the Symphony concerts in the past, he could have observed by reading the programs that commercial establishments have bought blocks of tickets for many, many years and Mr. Johnson had nothing to do with it. Civic musical organizations, even those of the highest standards, are seldom self-supporting. In other countries they are often supported by the government. Since that is not the practice in this country, our musical organizations must be partially supported by personal contributions or by business establishments.

Before Mr. Johnson was given the contract as conductor of the Symphony, there were many pressure groups in Cincinnati, each of whom had its own personal choice of conductor. When Mr. Johnson came to Cincinnati he did so under great prejudice from the groups who were not granted their wish. He is apparently still being judged by prejudice rather than by his own merits. The article written by "The Observer" is a good example of this, for it is one of destructive rather than constructive criticism.

MRS. GEORGE F. BARRON, Wespiser Place, Oxford, Ohio.

MUSIC

Two Stravinskys, Igor and Soulima, Appear at the Symphony Concerts

By CYRUS DURGIN

It is an all-Stravinsky program at the Boston Symphony concerts this week, and I mean all-Stravinsky. Igor, the father, is guest conductor in four of his own pieces, and Soulima, the 39-year-old son, is making his first Boston appearances as piano soloist in the Capriccio. The list begins with the Ode of 1943, dedicated to the memory of Mme, Nathalie Koussevitzky, and otherwise includes the Concerto in D for strings, new to these concerts, and the score of the ballet "Orpheus," which is having its first performances in concert form.

SATURDAY, FEBRUARY 12,

Apart from the Capriccio, which is 20 years old, all this music represents the late Stravinsky. Human nature being what it is, I find it hard to write objectively of so brilliant and important a figure in contemporary music. To my taste, the early Stravinsky, of 35 to 40 years ago, with his richness and his vigor, his revolutionary achievements in rhythm and expressivity, is the great Stravinsky, but in recent years he has become progressively more arid and cerebral.

His present music abounds in abstract patterns and solo effects, melodic invention has largely disappeared, and the dimensions of his work are shrinking to chamber music size. Seldom, yesterday afternoon, was the whole Boston Symphony required to play simultaneously.

Through a good deal of the Ode, the Concerto and the Ballet, there is practically nothing you could call a tune, and the rhythmic reiterations— perhaps fascinating on paper, but almost uniformly thumping in sound—become dull to the point of boredom. It is not a question of dissonance; many other composers have given us as much or more, but it is a matter of dryness, absence of feeling and passion. And once again, it may be pointed out that, as with many other creators, perhaps Igor Stravinsky is not the best conductor of his own work.

Now let's look at the other side: All these pieces are formally compact and their logical construction is inescapable. The Concerto has its bright pages, and the tiny slow movement, startlingly, is a song all the way. Two of the sections in "Orpheus" sound more musical than mathematical, giving a pleasant impression of pseudo-archaicism. (Incidentally, it is probable that "Orpheus" would make a far different impression with dancing and the background of the theatre; in concert it is disconcertingly naked.)

Of all four pieces, today the Capriccio sounds the best, most lively, most interesting, most human. Possibly history will show it to have been trifling in its humors of the 1920's, and slight in its overall value. But the piano and orchestra are joined engrossingly in a percussive style. Soulima Stravinsky played with spirit and what may have been a thorough comprehension of the solo part. His work, further, was nimble and clean, and rhythmically alive and elastic. It would be interesting to hear him in a concert of other music.

The two Stravinskys were cordially received, and the orchestra obviously did its best.

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AMERICAN

BOSTON, SATURDAY, FEBRUARY 12, 1949 Art—Music—Theater **15

nsky as Guest Conductor of Symphony

Conducts Program of Own Works, With Son as Soloist

By L. A. Sloper

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Here was a program devoted not only to the works of one composer, but to works, with one exception, in his later style. The Capriccio for Orchestra was written in 1928, and has been frequently played in Boston. It is a light, gay piece of strong popular appeal, and for some of us it was the most refreshing number of the afternoon. Soulima Stravinsky gave a good account of the piano part, having the keen sense of rhythmic freedom that would be expected of Igor's son. Composer and pianist received an ovation.

The tricky rhythms of the Capriccio were present in all the later scores. Indeed, do not all Stravinsky's compositions consist of studies in rhythms? The early ones also had brilliant orchestration, but it was chiefly their rhythms that caught us.

Since then Stravinsky has gradually been getting more and more arid and cerebral. He always insisted that he had no desire for expression in his music, and it was always apparent that he had no gift for melody. Thus the other three numbers of this program had an inevitable monotony. The Ode, written in 1943 in memory of Mme Natalie Koussevitzky, does express some emotion, and in the second movement even some gayety; but expression is kept sternly within bounds and the instrumentation is spare.

This spare orchestration is found also in the remaining two items of the program. The Concerto in D is in the old concerto grosso style, with momentary recollections of Handel, but it has none of Handel's lyricism. It is in fact a pattern of rhythms, spasmodic in expression, interrupted by irrelevant explosions from the lower strings. The second movement, an Arioso, attempts the songful manner, but this is not sustained, but is constantly stopped as above.

The "Orpheus" Suite of course returns to the story style, and hence must have a certain amount of expression. This expression, however, is very controlled, and again the instrumentation is so sparse that there is no danger of overexuberance.

Like most ballet music, this suffers from the absence of the stage action which it is supposed to illustrate, or to accompany. There are moments of beauty, but the dance airs, especially those of the Angel of Death and of the Furies, are so inexpressive and so thinly scored that they make little impression. The final Apotheosis of Orpheus fails to suggest the grandeur of the theme and closes on a note of anti-climax.

Nevertheless, there is in this and in the other recent scores on the program a fascination in the scoring, the harmonies and above all the rhythms, which, if the composer would only forget his preoccupation with technique and let himself go, might very well carry us along as the "Sacre" did and still does.

Stravinsky as conductor limits himself as always to the motions necessary to keep the orchestra accurate. But at the Friday afternoon concert he did not obtain accuracy at all times. The playing tended to be ragged. There were several [illegible] entries in the Concerto and inaccuracies elsewhere. Possibly the orchestra—though it has often played under his direction—had not adjusted itself to his beat. The audience nevertheless was enthusiastic throughout and Mr. Stravinsky was repeatedly recalled.

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OTTAWA, CANADA
CITIZEN
FEB 12 1949

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HARTFORD, CONN.
TIMES
FEB 12 1949

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OAKLAND, CAL.
TRIBUNE
FEB 13 1949

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RECORD
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DALLAS, TEXAS
NEWS
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NATION
NEW YORK, N. Y.
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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
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WORCESTER, MASS.
TELEGRAM

Music

TO MAKE CHANGE AT TANGLEWOOD

By RAYMOND MORIN

The opening announcement by the Boston Symphony Orchestra of its Twelfth annual Berkshire Festival, to open at Tanglewood in Lenox on July 16, makes but one important change from last Summer's schedule.

Two different programs will be given each weekend at the preliminary concerts on Saturday evenings and Sunday afternoons, July 16-17 and July 23-24. In previous seasons, the same programs were repeated the second weekend.

Haydn and Schubert

These four concerts, which are performed by an orchestra of smaller proportions in the intimate Theater-Concert Hall, will be drawn from the music of Bach and Mozart as before, and this year music of Haydn and Schubert will be added.

Nine concerts, constituting the festival proper, will be given in the Music Shed, through three weekends, on Thursday evenings, Saturday evenings, and Sunday afternoons—(Series A on July 28, 30, and 31; Series B, Aug. 4, 6, and 7; Series C, Aug. 11, 13, and 14).

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ELEAZAR DE CARVALHO

INDIANAPOLIS, IND.
STAR

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Boston, Mass., Feb. 1

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ORLANDO, FLA.
SENTINEL-STAR

FEB 14 1949

Koussevitzky On 'Magazine'

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PHOENIX, ARIZ.
GAZETTE

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"We will be back next Winter and I hope then I can begin work on my conservatory of music," said Dr. Koussevitzky, who this year concludes his 25th and final year with the Boston Symphony. He hopes to establish a music center here similar to his Tanglewood project in Massachusetts.

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The Russian-born maestro later told Barnett that Rachmaninov was "guilty" of making him (Koussevitzky) a conductor rather than a composer.

"We played together hundreds of times in Russia and he was so much better at composing that I decided to be a conductor," explained the 75-year-old musical genius, rated by many as one of the world's two greatest conductors.

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DENTON, TEXAS
RECORD-CHRONICLE

FEB 17 1949

Schoep to Sing Leading Role In F. W. Opera

Arthur Schoep, member of the voice faculty of North Texas State College, has a leading role in the Fort Worth Civic Opera Association's production of "La Boheme" on Feb. 23 and 25 in Will Rogers Memorial Auditorium.

Schoep is cast as Marcel, the romantic painter member of the foursome of young Bohemians who lived in a Paris garret. He sang with the Rochester orchestras, with the Boston Opera Company, and last summer at the Boston Symphony Orchestra's Berkshire Music Center in Rossini's "The Turk in Italy."

Four other visiting stars will appear in the production, which will be sung in English. They are Ernest Lawrence, who has appeared with leading companies from coast to coast, and who is cast as Rudolph; Ann Ayars, beautiful young New Yorker, as Mimi; Lois Hartzell of the San Francisco Opera Company, as Musetta, and Lloyd Harris of the Philadelphia and New Orleans operas, as Benoit, the landlord.

Seats are scaled at [illegible] $3.00 and $2.40, on the lower floor, and $3.000, $2.40 and $1.00 in the balcony. Ticket requests should be addressed to the Fort Worth Civic Opera Association, mezzanine floor of Meacham's, Fort Worth.

BUFFALO, N. Y.
NEWS

FEB 19 1949

* * *

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ASHEVILLE, N.C.
CITIZEN
2/20/49

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WORCESTER, MASS.
TELEGRAM

Music

TO MAKE CHANGE AT TANGLEWOOD

By RAYMOND MORIN

The opening announcement by the Boston Symphony Orchestra of its Twelfth annual Berkshire Festival, to open at Tanglewood in Lenox on July 16, makes but one important change from last Summer's schedule.

ELEAZAR DE CARVALHO

Two different programs will be given each weekend at the preliminary concerts on Saturday evenings and Sunday afternoons. July 16-17 and July 23-24. In previous seasons, the same programs were repeated the second weekend.

Haydn and Schubert

These four concerts, which are performed by an orchestra of smaller proportions in the intimate Theater-Concert Hall, will be drawn from the music of Bach and Mozart as before, and this year music of Haydn and Schubert will be added.

Nine concerts, constituting the festival proper, will be given in the Music Shed, through three weekends, on Thursday evenings, Saturday evenings, and Sunday afternoons—(Series A on July 28, 30, and 31; Series B, Aug. 4, 6, and 7; Series C, Aug. 11, 13, and 14).

The festival will be the climax of the 25th season of Serge Koussevitzky as conductor of the Boston Symphony. The guest conductors will be Leonard Bernstein and Eleazar de Carvalho. Soloists and programs will be announced.

Subscribers to the Berkshire Festival concerts of last year will have the privilege of renewing their subscriptions before the public sale, which begins March 1. Subscribers also are offered seats to the concerts in the Theater-Concert Hall at reduced prices.

INDIANAPOLIS, IND.
STAR

FEB 13 1949

Koussevitzky Names Dates Of Festival

Boston, Mass., Feb. 1

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Guest conductors will be Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced.

BEFORE the concerts by the full orchestra, Dr. Koussevitzky will conduct four performances by an ensemble of smaller proportions in the intimate Theater-Concert Hall. These concerts will be given on the Saturday nights and Sunday afternoons of two week ends, July 16-17 and July 23-24. Two different programs will be given each week end. They will be drawn from the music of Bach and Mozart, as in previous seasons. This year music of Haydn and Schubert will be added.

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The Berkshire Music Center Serge Koussevitzky, director, will hold a six weeks' session at Tanglewood from July 4 to Aug. 14 the seventh season of the school. Information about the Music Center and the programs of the Festival may be obtained by applying to Symphony Hall, Boston 15, Mass.

ORLANDO, FLA.
SENTINEL-STAR

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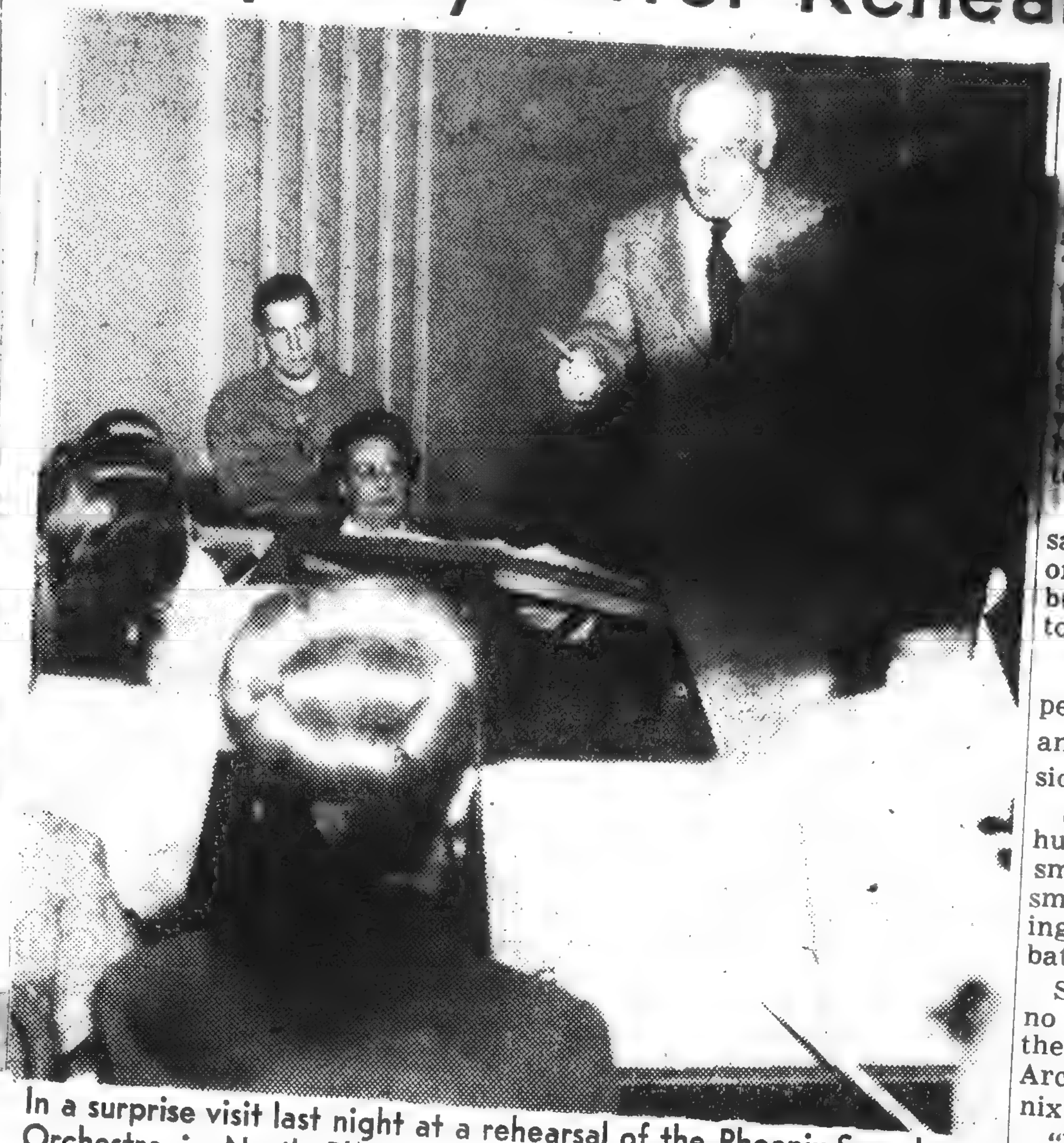

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NEW YORK, N. Y.
TIMES

FEB 1[illegible]949

STRAVINSKY LEADS OWN WORKS HERE

Conducts Boston Symphony in Program at Carnegie Hall—Son, Soulima, Is Soloist

By OLIN DOWNES

Igor Stravinsky, with his son, Soulima Stravinsky as piano soloist, conducted a program of his works with the Boston Symphony last night in Carnegie Hall. The younger Stravinsky, who in contrast to his father is a tall youth, played with great respect and precision his parent's concerto for piano and wind instruments with double bass and tympani re-enforcements. At the end of this performance a large contingent of the audience applauded long and persistently, recalling father and son to the stage.

The performance deserved this tribute—as a performance. But even the Stravinsky idolaters, for whom he can do no wrong, must on this occasion have had their fill. For the program was a long one, and for many of the dwellers in the outer darkness of incomprehension, unrewarding, as a whole, to hear.

For this listener by far the most entertaining score was the Concerto for String Orchestra, composed in Hollywood in 1946, and very nimbly written. But this work also seems to have been misunderstood. When it was finished some got up and left as if they were mad with Stravinsky for having so loosely jested with them. Whereas he had been delightful and gay as a master on a holiday might be.

The first movement of this concerto is in the clearest classical form, with themes amusing, contrasted and recapitulated. In the slow movement there is the suspicion of parody of Prokofieff of the "Classic Symphony," as also of Ravel of "La Valse" in the finale. This is light music, almost cafe music, done in perfect taste. And we have just as much respect for a master doing this kind of thing as we have when he writes a page of "Petruchka." Nor do we have to compare the two creators for their weight and thickness, either.

But the other scores? With the best will in the world it is impossible to share in encomiums lavished upon them, which seem to us affected and snobbish. The "Ode" in three parts, dedicated to the memory of the noble woman who was the first wife of Dr. Koussevitzky, and which he commissioned Stravinsky to compose, is nevertheless, musically speaking, unimportant.

The concerto, of which we heard the world première when Stravinsky himself played the piano part at a Koussevitzky concert in Paris in the spring of 1924, does not grow with acquaintance, which includes several performances of the work since heard on this side of the water. The combination of the wind instruments and the piano may be novel in its dryness and metallicism; it does not make the piece living music. The ingredients of Bach and jazz may also be very smart; the piece grinds on, profusely and laboriously contrived, and the very apotheosis of the insignificant.

Last came the suite from the ballet, "Orpheus," composed in Hollywood in 1947, and introduced here by the Ballet Society at the City Center in April of last year. It has fine pages, lofty of utterance, and so impressing on the listener in the concert room. But this score does not stand on its own feet, as earlier scores of ballet music by Stravinsky do. It cries out, it needs to be explained and justified by the stage action.

The audience listened with obvious respect and attention to Mr. Stravinsky though enth[illegible] was not undivided. La[illegible] program was changed. [illegible]rtaining Capriccio for [illegible]rchestra originally in [illegible], will be played by Soul[illegible] Boston Symphony ma[illegible] Saturday, whe[illegible] Mr. [illegible]ky will again be the guest leader.

NEW YORK, N. Y.
POST
HOME NEWS

FEB 17 1949

Music...

The Two Stravinsky's With Boston Symphony

By HARRIETT JOHNSON

For its third excursion to New York this season, the Boston Symphony featured an All-Stravinsky Concert last night in Carnegie Hall, an event which also was something of a family affair. Composer Irgo Stravinsky was on the podium, and his son, Soulima Stravinsky, made his New York debut as piano soloist in the "Concerto for Piano and Wind Orchestra," (with double basses and timpani).

The elder Stravinsky, looking slim, trim and at least 15 years younger than his 66 score, was the conscientious and efficient arbiter of four of his works.

First on the list was the ode in three parts, for orchestra, composed for the Koussevitzky Music Foundation, and dedicated to the memory of Mme. Natalie Koussevitzky. Its first performance was by the Boston ensemble in 1943. The "Wind" Concerto, composed during 1923-'24, followed. After the intermission came the "Concerto in D" for string orchestra dated "Hollywood, August 8, 1946," a lively score, uncontaminated by the atmosphere surrounding its creation. No one could accuse Mr. Stravinsky of setting down one bar in either this piece or the Orpheus ballet music which followed (dated "Hollywood, Sept. 23, 1947"), that had any resemblance to conventional lush movie-score sound.

This initial appearance of the "Orpheus" music apart from the ballet, however, left one listener with grave doubts regarding its validity as a piece for the concer hall. In the theatre, combine with Balanchine's arresting choreography and Noguchi's in-spired decor, the music becam an effective adjunct to the whole.

Heard on its own, however, th score's lack of melodic, dynami and rhythmic contrast becomes bugbear for concentration, considering that it takes a generou 35 minutes to perform.

When one compares this es teric music with the earthy vita ity and spontaneous contrasts such ballet music as "Petrouc ka" and the "Sacre de Pri temps," composed over 30 yea ago, it is obvious that the co poser, in abrogating his form style and techniques, is demat ing a revolution from the e habits of his audie[illegible]

The younger Stravinsky, So lima, blond and taller than short, sprightly fat[illegible] was competent soloist in the [illegible]rto for piano and wind instruments. Composed along ensemble lines, the solo part is not a virtuoso piece in any sense. The pianist performed with technical skill and understanding of the music's requirements.

KINGSTON, N. Y.
FREEMAN

FEB 17 194[illegible]

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NEW YORK, N. Y.
HERALD TRIBUNE

FEB 17 1949

MUSIC

By VIRGIL THOMSON

John Brook, Boston

Soulima Stravinsky (left), pianist, was the soloist with the Boston Symphony Orchestra, with his father, Igor Stravinsky (right), conducting a program of his own music

BOSTON SYMPHONY ORCHESTRA, concert of Igor Stravinsky's music conducted by the composer, last night at Carnegie Hall. Soloist: Soulima Stravinsky, pianist. The program:

Ode in Three Parts, for Orchestra
Concerto for Piano and Wind Orchestra (with Double-Basses)
Concerto in D for String Orchestra
Orpheus, Ballet in Three [illegible]

Stiffly Conducted

STRAVINSKY'S [illegible] Orpheus" had not been [illegible] here as a concert piece [illegible] the composer conducted it last [illegible] Carnegie Hall. When Ballet Society produced the work last season the score made a deep impression on musicians. At last night's performance of the Boston Symphony Orchestra it struck this musician as a deeply rewarding work and one of the masterpieces.

* * *

Dominated at all times by the strings of the orchestra, its sonorous variety is nevertheless rich. Constantly static of harmony and rhythm, it evokes action, all the same, as well as feeling. Wholly diatonic in style, it has a melodious grace appropriate and a simple charm that are just right for a subject out of classical mythology. Mostly the music is slow, too; but from beginning to end it is all so interesting, so full of expressive life, that monotony is at no point present. A magical sort of work it is, because it creates a spell. That spell resembles a little the mood of Satie's "Socrate." The whole air around becomes at once motionless and vibrant. "Orpheus" is surely one of the great Stravinsky scores.

* * *

The Concerto in D for String Orchestra, usually considered a minor work, delighted all by its jollity and animation. Indeed, it was the only piece that Mr. Stravinsky led last night with any ease. Perhaps his lively way with it explains its happy reception. In any case, it was the one moment of the evening when fun got loose The other works were all tragic of theme; and they were tightly, laboriously led.

Soulima Stravinsky, playing the twenty-five-year-old Piano Concerto, read it correctly, gave us the notes. Igor Stravinsky, conducting it, somehow squeezed all the life out of it with his stubborn and hesitant beat. The same was true in the Ode, which began the program. Granted that three sad pieces and one jolly one do not make an ideal menu, I think the great man was not in his best form. He let his sonorities thicken unblended and his phrases bog down from lack of afflatus. Nothing moved along, except the String Concerto. Many, discouraged, left the hall.

CAROL, 20, SCORES IN VIOLIN PROGRAM

Making Debut at Town Hall, He Displays Interpretative and Technical Adeptness

By NOEL STRAUS

Extraordinary gifts as technician and interpreter were disclosed by Norman Carol, 20-year-old violinist from Philadelphia, at his first New York recital last night in Town Hall. For the last two years the remarkable young musician has been a member of the first violin section of the Boston Symphony Orchestra, a post offered him by Serge Koussevitzky after he had won the John Hancock Scholarship Award in a nation-wide audition held by that organization and its conductor. In 1946 and 1947 he was concertmaster of the principal student orchestra at Tanglewood, and also appeared with it as soloist.

Despite his youth, Mr. Carol played all of his varied offerings with a positive grasp of style, depth of insight and skill of finger and bow awaited only from a completely mature artist. His work was noteworthy for its refinement of feeling, its poetry and imagination. He possessed a sonorous, warm tone, which remained pure even in the most exacting passages and [illegible] employed with the subtlest [illegible]gradations. His intonation was secure and proved unusually reliable in the uppermost "positions." In every respect, indeed, his performances, which invariably gripped the attention, were worthy of the highest praise.

Handel Sonata Is First

Handel's Sonata in E major, which opened the program, was delivered with fine comprehension of its classic character. The Andante and Largo were expertly differentiated in mood, the corner movements admirable in their verve and rhythmic allure. Every phrase was deftly shaped and meaningful in a reading hardly to be improved upon for expressiveness and musicality.

As immaculately clean was the performance of the "Symphonie Espagnole" of Lalo, in which the sensuous, exotic nature of the music could not have been more knowingly captured. The technical exactions of the display piece were met with surprising ease and accuracy, the flying passagework in the first and last divisions being outstanding in merit, and the entire work noteworthy for charm and depth of expressiveness.

As a rule the unaccompanied suites and sonatas of Bach are boring for the average listener. But there was not a moment in the seven pieces making up the Partita in E major which was not a joy to hear in Mr. Carol's singularly rewarding account of them. Seldom is this work played with such immaculate beauty of tone, such absolute technical mastery, or so keen an understanding of its poetry. This was a most masterly achievement, from any point of view, with its highly perfected treatment of double and manifold stopping and all other mechanical hedges and its unfailing ability to hold the attention.

Paganini Pieces Well Done

Mr. Carol turned from this superb accomplishment to the widely contrasted field of Paganini's "Caprices," Nos. 20 and 24, in which he was as signally at home. In the latter of these exorbitantly demanding selections he made light of the legato octaves, the speedy thirds and tenths, the harmonics and alternating passages for bowed and pizzicato notes, all of which were not only splendidly negotiated but fell into their appointed place in a most colorful and wholely satisfying interpretation of the variations. As virtuosic was the playing of the "Caprice," No. 20, with its fascinating lyricism in the opening measures, and its dazzling treatment of the middle part with the lofty octaves.

Erich Itor Kahn provided excellent support at the piano for Mr. Carol's contributions, which also included the Chopin-Milstein "Nocturne" in C sharp minor and Sarasate's "Zigeuner[illegible]" The recital must go on record as one of the finest heard from any new young artist of the season to date.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

Plans Released For School At Tanglewood

Parisian Joins Faculty—Shaw Granted Leave

TANGLEWOOD—Serge Koussevitzky has announced plans for the 1949 season of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra in Lenox. The Music Center will have a six-week session from July 4 to Aug. 14, through the period of the Berkshire Festival Concerts (July 16 to Aug. 14) which will climax Dr. Koussevitzky's 25th anniversary season.

Dr. Koussevitzky will direct the school with Aaron Copland as assistant director. Additions to the faculty include Olivier Messiaen, the Parisian composer, who will make his first visit to America to join Aaron Copland as teacher of composition. The members of the Juilliard String Quartet (Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd) will assist Gregor Piatigorsky, who will be in charge of chamber music. Twenty-five members of the Boston Symphony Orchestra will also function in this department. Among the faculty, together with the principals of the Boston Symphony Orchestra, will be Leonard Bernstein, Richard Burgin and Eleaze[illegible] Carvalho, assisting Dr. Koussevitzky in the conducting classes an[illegible] the student orchestra. Hugh Ross will head the choral [illegible] Robert Shaw, regularly [illegible] of the choral faculty, [illegible] leave of absence. Mr. Ross [illegible] joined by Christopher Honaas, head of the music department of Rollins College in Winter Park, Fla.

There will be five departments as in former seasons: Orchestral and choral conducting; orchestra and chamber music; composition; opera; chorus. The opera department will include an expanded opera and chamber orchestra which will perform for the [illegible] productions and will [illegible] from the chamber orches[illegible]toire. There will be [illegible] performances, including [illegible] all the departments, by [illegible] the faculty, and visiting a[illegible] a major opera produc[illegible] the direction of Boris Goldovsky [illegible] the tradition of Benjamin Britten's "Peter Grimes" (American premiere in 1946), Mozart's "Idomeneo" (American premiere in 1947) and Rossini's "The Turk in Italy" (1948). Members of the Friends of the Berkshire Music Center, an organization of contribu[illegible] support of the school [illegible] to these concerts.

The Berkshire [illegible] in 1940 by [illegible]vitzky and is established [illegible] sponsorship of the Boston Symphony Orchestra in conne[illegible] the concerts of the Berkshire Festival.

Information about the Music Center and the Berkshire Festival may be secured by writing the Berkshire Music Center, Symphony Hall, Boston 15.

NEW YORK, N. Y.
TIMES

FEB 17 1949

STRAVINSKY LEADS OWN WORKS HERE

Conducts Boston Symphony in Program at Carnegie Hall—Son, Soulima, Is Soloist

By OLIN DOWNES

Igor Stravinsky, with his son, Soulima Stravinsky as piano soloist, conducted a program of his works with the Boston Symphony last night in ~~Carnegie Hall.~~ The younger Stravinsky, who in contrast to his father is a tall youth, played with great respect and precision his parent's concerto for piano and wind instruments with double bass and tympani re-enforcements. At the end of this performance a large contingent of the audience applauded long and persistently, recalling father and son to the stage.

The performance deserved this tribute—as a performance. But even the Stravinsky idolaters, for whom he can do no wrong, must on this occasion have had their fill. For the program was a long one, and for many of the dwellers in the outer darkness of incomprehension, unrewarding, as a whole, to hear.

For this listener by far the most entertaining score was the Concerto for String Orchestra, composed in Hollywood in 1946, and very nimbly written. But this work also seems to have been misunderstood. When it was finished some got up and left as if they were mad with Stravinsky for having so loosely jested with them. Whereas he had been delightful and gay as a master on a holiday might be.

The first movement of this concerto is in the clearest classical form, with themes amusing, contrasted and recapitulated. In the slow movement there is the suspicion of parody of Prokofieff of the "Classic Symphony," as also of Ravel of "La Valse" in the finale. This is light music, almost cafe music, done in perfect taste. And we have just as much respect for a master doing this kind of thing as we have when he writes a page of "Petruchka." Nor do we have to compare the two creators for their weight and thickness, either.

But the other scores? With the best will in the world it is impossible to share in encomiums lavished upon them, which seem to us affected and snobbish. The "Ode" in three parts, dedicated to the memory of the noble woman who was the first wife of Dr. Koussevitzky, and which he commissioned Stravinsky to compose, is nevertheless, musically speaking, unimportant.

The concerto, of which we heard the world première when Stravinsky himself played the piano part at a Koussevitzky concert in Paris in the spring of 1924, does not grow with acquaintance, which includes several performances of the work since heard on this side of the water. The combination of the wind instruments and the piano may be novel in its dryness and metallicism; it does not make the piece living music. The ingredients of Bach and jazz may also be very smart; the piece grinds on, profusely and laboriously contrived, and the very apotheosis of the insignificant.

Last came the suite from the ballet, "Orpheus," composed in Hollywood in 1947, and introduced here by the Ballet Society at the City Center in April of last year. It has fine pages, lofty of utterance, and so impressing on the listener in the concert room. But this score does not stand on its own feet, as earlier scores of ballet music by Stravinsky do. It cries out, it needs to be explained and justified by the stage action.

The audience listened with obvious respect and attention to Mr. Stravinsky though enthusiasm was not undivided. La[illegible] program was changed. [illegible]taining Capriccio for [illegible] orchestra originally in [illegible], will be played by Soul[illegible] Boston Symphony mat[illegible] Saturday, when Mr. Stra[illegible]y will again be the guest leader.

NEW YORK, N. Y.
POST
HOME NEWS
FEB 17 1949

Music...

The Two Stravinsky's With Boston Symphony

By HARRIETT JOHNSON

For its third excursion to New York this season, the Boston Symphony featured an All-Stravinsky Concert last night in Carnegie Hall, an event which also was something of a family affair. Composer Irgo Stravinsky was on the podium, and his son, Soulima Stravinsky, made his New York debut as piano soloist in the "Concerto for Piano and Wind Orchestra," (with double basses and timpani).

The elder Stravinsky, looking slim, trim and at least 15 years younger than his 66 score, was the conscientious and efficient arbiter of four of his works.

First on the list was the ode in three parts, for orchestra, composed for the Koussevitzky Music Foundation, and dedicated to the memory of Mme. Natalie Koussevitzky. Its first performance was by the Boston ensemble in 1943. The "Wind" Concerto, composed during 1923-'24, followed. After the intermission came the "Concerto in D" for string orchestra dated "Hollywood, August 8, 1946," a lively score, uncontaminated by the atmosphere surrounding its creation. No one could accuse Mr. Stravinsky of setting down one bar in either this piece or the Orpheus ballet music which followed (dated "Hollywood, Sept. 23, 1947"), that had any resemblance to conventional lush movie-score sound.

This initial appearance of the "Orpheus" music apart from the ballet, however, left one listener with grave doubts regarding its validity as a piece for the concert hall. In the theatre, combined with Balanchine's arresting choreography and Noguchi's inspired decor, the music became an effective adjunct to the whole.

Heard on its own, however, the score's lack of melodic, dynamic and rhythmic contrast becomes a bugbear for concentration, considering that it takes a generous 35 minutes to perform.

When one compares this esoteric music with the earthy vitality and spontaneous contrasts of such ballet music as "Petrouchka" and the "Sacre de Printemps," composed over 30 years ago, it is obvious that the composer, in abrogating his former style and techniques, is demanding a revolution from the ear habits of his audience.

The younger Stravinsky, Soulima, blond and taller than his short, sprightly father, was competent soloist in the concerto for piano and wind instruments. Composed along ensemble lines, the solo part is not a virtuoso piece in any sense. The pianist performed with technical skill and understanding of the music's requirements.

KINGSTON, N. Y.
FREEMAN
FEB 17 194[illegible]

Berkshire Festival Plans

The ~~Boston Symphony~~ Orchestra has announced its ~~12th~~ annual Berkshire Festival to open at Tanglewood, in Lenox, Mass., July 16. The festival will be the climax of the 25th season of Serge Koussevitsky as the conductor of the orchestra.

Nine concerts will be given in the Music Shed, through three week-ends, Thursday evenings, Saturday evenings, and Sunday afternoons, July 28, 30, and 31; August 4, 6, 7, 11, 13, and 14. The guest conductors of the festival will be Leonard Bernstein and Eleanor de Carvalho. Soloists will be announced. Before these concerts in the large Music Shed by the full orchestra, Dr. Koussevitzky will conduct four concerts by an orchestra of smaller proportion in the intimate Threatre-Concert Hall. These concerts will be given on the Saturday evening and Sunday afternoon of two week-ends, July 16-17, and July 23-24. Two different programs will be given each week-end. They will be drawn from the music of Bach and Mozart, as in previous seasons, and this year music of Haydn and Schubert will be added.

The Berkshire Music Center, Serge Koussevitzky, director, will hold a six weeks' session at Tanglewood from July 4 to August 14, the seventh season of the school. Information about the Music Center and the programs of the festival, when announced, may be obtained by applying to Symphony Hall, Boston 15, Mass.

NEW YORK, N. Y.
HERALD TRIBUNE
FEB 17 1949

MUSIC

By VIRGIL THOMSON

John Brook, Boston

Soulima Stravinsky (left), pianist, was the soloist with the Boston Symphony Orchestra, with his father, Igor Stravinsky (~~right), con~~ducting a program of his own music

BOSTON SYMPHONY ORCHESTRA, concert of Igor Stravinsky's music conducted by the composer, last night at Carnegie Hall. Soloist: Soulima Stravinsky, pianist. The program:
Ode in Three Parts, for Orchestra
Concerto for Piano and Wind Orchestra (with Double-Basses)
Concerto in D for String Orchestra
Orpheus, Ballet in Three [illegible]

Stiffly Conduct[illegible]

STRAVINSKY'S ballet "Orpheus" had not been heard here as a concert piece till the composer conducted it last night in Carnegie Hall. When Ballet Society produced the work last season the score made a deep impression on musicians. At last night's performance of the Boston Symphony Orchestra it struck this musician as a deeply rewarding work and one of the masterpieces.

* * *

Dominated at all times by the trings of the orchestra, its sonoous variety is nevertheless rich. onstantly static of harmony and hythm, it evokes action, all the ime, as well as feeling. Wholly iatonic in style, it has a melodious race appropriate and a simple harm that are just right for a ubject out of classical mythology. ostly the music is slow, too; but om beginning to end it is all so teresting, so full of expressive e, that monotony is at no point esent. A magical sort of work it because it creates a spell. That ll resembles a little the mood of Satie's "Socrate." The whole air around becomes at once motionless and vibrant. "Orpheus" is surely one of the great Stravinsky scores.

* * *

The Concerto in D for String Orchestra, usually considered a minor work, delighted all by its jollity and animation. Indeed, it was the only piece that Mr. Stravinsky led last night with any ease. Perhaps his lively way with it explains its happy reception. In any case, it was the one moment of the evening when fun got loose The other works were all tragic of theme; and they were tightly, laboriously led.

Soulima Stravinsky, playing the twenty-five-year-old Piano Concerto, read it correctly, gave us the notes. Igor Stravinsky, conducting it, somehow squeezed all the life out of it with his stubborn and hesitant beat. The same was true in the Ode, which began the program. Granted that three sad pieces and one jolly one do not make an ideal menu, I think the great man was not in his best form. He let his sonorities thicken unblended and his phrases bog down from lack of afflatus. Nothing moved along, except the String Concerto. Many, discouraged, left the hall.

CAROL, 20, SCORES IN VIOLIN PROGRAM

Making Debut at Town Hall, He Displays Interpretative and Technical Adeptness

By NOEL STRAUS

Extraordinary gifts as technician and interpreter were disclosed by Norman Carol, 20-year-old violinist from Philadelphia, at his first New York recital last night in Town Hall. For the last two years the remarkable young musician has been a member of the first violin section of the Boston Symphony Orchestra, a post offered him by Serge Koussevitzky after he had won the John Hancock Scholarship Award in a nation-wide audition held by that organization and its conductor. In 1946 and 1947 he was concertmaster of the principal student orchestra at Tanglewood, and also appeared with it as soloist.

Despite his youth, Mr. Carol played all of his varied offerings with a positive grasp of style, depth of insight and skill of finger and bow awaited only from a completely mature artist. His work was noteworthy for its refinement of feeling, its poetry and imagination. He possessed a sonorous, warm tone, which remained pure even in the most exacting passages and was employed with the subtlest of gradations. His intonation was secure and proved unusually reliable in the uppermost "positions." In every respect, indeed, his performances, which invariably gripped the attention, were worthy of the highest praise.

Handel Sonata Is First

Handel's Sonata in E major, which opened the program, was delivered with fine comprehension of its classic character. The Andante and Largo were expertly differentiated in mood, the corner movements admirable in their verve and rhythmic allure. Every phrase was deftly shaped and meaningful in a reading hardly to be improved upon for expressiveness and musicality.

As immaculately clean was the performance of the "Symphonie Espagnole" of Lalo, in which the sensuous, exotic nature of the music could not have been more knowingly captured. The technical exactions of the display piece were met with surprising ease and accuracy, the flying passagework in the first and last divisions being outstanding in merit, and the entire work noteworthy for charm and depth of expressiveness.

As a rule the unaccompanied suites and sonatas of Bach are boring for the average listener. But there was not a moment in the seven pieces making up the Partita in E major which was not a joy to hear in Mr. Carol's singularly rewarding account of them. Seldom is this work played with such immaculate beauty of tone, such absolute technical mastery, or so keen an understanding of its poetry. This was a most masterly achievement, from any point of view, with its highly perfected treatment of double and manifold stopping and all other mechanical hedges and its unfailing ability to hold the attention.

Paganini Pieces Well Done

Mr. Carol turned from this superb accomplishment to the widely contrasted field of Paganini's "Capríces," Nos. 20 and 24, in which he was as signally at home. In the latter of these exorbitantly demanding selections he made light of the legato octaves, the speedy thirds and tenths, the harmonics and alternating passages for bowed and pizzicato notes, all of which were not only splendidly negotiated but fell into their appointed place in a most colorful and wholely satisfying interpretation of the variations. As virtuosic was the playing of the "Caprice," No. 20, with its fascinating lyricism in the opening measures, and its dazzling treatment of the middle part with the lofty octaves.

Erich Itor Kahn provided excellent support at the piano for Mr. Carol's contributions, which also included the Chopin-Milstein "Nocturne" in C sharp minor and Sarasate's "Zigeunerweisen." The recital must go on record as one of the finest heard from any new young artist of the season to date.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

Plans Released For School At Tanglewood

Parisian Joins Faculty—Shaw Granted Leave

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Dr. Koussevitzky will direct the school with Aaron Copland as assistant director. Additions to the faculty include Olivier Messiaen, the Parisian composer, who will make his first visit to America to join Aaron Copland as teacher of composition. The members of the Juilliard String Quartet (Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd) will assist Gregor Piatigorsky, who will be in charge of chamber music. Twenty-five members of the Boston Symphony Orchestra will also function in this department. Among the faculty, together with the principals of the Boston Symphony Orchestra, will be Leonard Bernstein, Richard Burgin and Eleazar de Carvalho, assisting Dr. Koussevitzky in the conducting class [illegible] the student orchestra. Hugh Ross will head the choral department [illegible] Robert Shaw, regularly [illegible] of the choral faculty, [illegible] leave of absence. Mr. Ross [illegible] joined by Christopher Honaas, [illegible] of the music department of Rollins College in Winter Park, Fla.

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Information about the Music Center and the Berkshire Festival may be secured by writing the Berkshire Music Center, Symphony Hall, Boston 15.

[257]

NEW YORK, N. Y.
SUN
FEB 17 1949

The Music Makers

By IRVING KOLODIN

Stravinsky and Son Soulima in Carnegie—'Pelleas' Returns.

Igor Stravinsky, as pater familias, presided over several generations of descendants at last night's concert of the Boston Symphony Orchestra in Carnegie Hall. In nearer relationship were some spiritual offerings of the composer's last decade or so; at a greater distance in time was his physical descendant, Soulima, as piano soloist in the concerto of 1924. Many other progeny—by named "Firebird," "Petrouchka," "Sacre du Printemps"—who have long since grown up, no longer need a helping hand to make their way in the world.

IRVING KOLODIN

Before one embarks on an expansion of the idea that it is the duller children of which a parent is always most fond, a look at last night's program may be in order. It was all-Stravinsky, not merely in the sense that he composed all of the works, but rather more because no one else could have written any of them; the simple, expressive "Ode" dedicated to Nathalie Koussevitzky; the lightly learned "Concerto" ("Basle") for strings; the dry, sometimes fernetic but never actually exciting "Piano Concerto" with wind instruments, tympani and double basses accompaniment; and the score of the "Orpheus" ballet, first given here last spring.

Complete ballet scores, as concert pieces, are ever a treacherous business; Stravinsky himself has written most of the handful which can stand the exposure. I would not say that this one adds to the total, imaginative as some of its sections are, and tender and poetic. But "Orpheus" is not a ballet d'action so much as it is a ballet Balanchine, which means that much of it must be seen to be believed, and there is then no assurance it will be. "Orpheus," as a subject, is of itself a special challenge to a composer, since the subject involved is music, and the power of music to be persuasive, on a life or death level. In its proper relationship, I think much of "Orpheus" is—with subtlety, with an archaic grace, and an expressive idiom of remarkable economy. But much else of it is time rather than ear-filling, of little aural appeal, and especially not after a preceding hour and a half by the same composer.

Of the concerto, there is little new to be said. It is work of willful purpose, to prove that the percussive piano, the "orchestre d'harmonie" (or wind band) and the pungent bass plus tympani, can live together without blessing of the string clergy. I find the conceit for a while novel, and then labored. Some of its rhythmic wiles are engaging, and Stravinsky, fils, performed the piano part crisply and with facility if with rather shallow tone. A note in passing on the "Basle" concerto: the composer's treatment—neatly drawn, full of compact detail and sly phrasings—rather refuted his own established attitude that such a work does not require "interpretation." Perhaps it doesn't, of the conventional kind; but is not this highly systematized sort as m[illegible] interpretation? In any [illegible] the score sounded infinitely [illegible] than it has from other [illegible] The orchestral work [illegible] was impecc[illegible] response full of g[illegible]

NEW YORK, N. Y.
JOURNAL AMERICAN
FEB 17 1949

Stravinskys Concert Guests

By MILES KASTENDIECK

Life with the Stravinskys got a public hearing in Carnegie Hall last night. Father and son appeared as guests of the Boston Symphony. Father conducted his own music. Son appeared as piano soloist in one of his father's works.

The Stravinsky "cult" may have been transported with so noble an evening of music. The staid B. S. audience responded slowly. It applauded the "Ode in Three Parts" and the "Concerto for Piano and Wind Orchestra" politely. It found the "Concerto in D for String Orchestra" more to its liking. The first local concert performance of "Orpheus, Ballet in Three Scenes" topped the evening.

For the initiated, the elementary rhythm that pulsates through all the music gives it vitality. In the first half that was about all the appeal an average concertgoer could find. The intellectual aspect was of the ivory-towered sort.

With the concerto for string orchestra, the music acquires more content. It even picks up a melodic line that has some flow. The admirable workmanship then counts for something.

With the ballet music, however, Stravinsky finds himself, and incidentally, an audience. Writing with a programatic background apparently brings his "inspiration" into focus.

The "Orpheus" has been heard here at the City Center Ballet performances and appraised as one of his finest scores in many years. It proved so again last night.

Stravinsky is still not his best interpreter even with the Boston Symphony. His son is a well-equipped, accomplished pianist who needs more than his father's concerto to disclose his full talent. He handled it with due appreciation for the effectiveness of percussiveness and got a hand for a neatly turned performance.

* * *

"Pelleas" Returns

"Pelleas and Melisande" was adequately revived at the Metropolitan last night, no more no less. It served to introduce the tenor, Jacques Jansen, who made a good impression vocally, a fair one stylistically, and a static one dramatically. Elen Dosia as Melisande proved to be earth-bound in her calculated aloofness.

Emil Cooper's straight-forward account of the score may well have contributed to the lack of poetry and intensity so necessary to a proper interpretation. This was a plodding performance, lightened by John Brownlee's Golaud and Nicola Moscona's Arkel.

MANCHESTER, N. H.
UNION
FEB-13 1949

Lyons

Last Sunday, after an absence of more than a year, Jascha Heifetz returned to the concert stage in a recital at Boston's Symphony Hall. The concert was attended by many members of the Boston Symphony Orchestra, who were deeply moved by the performance. A delegation visited Heifetz in the Artists Room later, and as an expression of their feeling they arrived with a waste-basket full of their own fiddles.

LEONARD LYONS.

NEW YORK, N. Y.
TIMES
FEB 18 1949

HERE'S A MUSICIAN WHO LOVES HIS JOB

And De Carvalho, Conductor, Will Prove It, Too, Commuting Between Cleveland and City

Special to THE NEW YORK TIMES.

BOSTON, Feb. 17—Eleazar de Carvalho, Brazilian conductor who will lead the Boston Symphony Orchestra in four concerts next week, completed a flying itinerary today that will enable him to commute between New York and Cleveland, almost daily, for the first two weeks of March, on his next two assignments.

After conducting the Boston Orchestra in his closing engagement on Feb. 27, Mr. de Carvalho will fly to Cleveland for a rehearsal with that city's symphony orchestra for the next day. He will be guest conductor during the vacation of George Szell.

On March 2 Mr. de Carvalho will be in New York as an instructor at the Juilliard School of Music. He then will fly back to Cleveland for his first performance on March 3. The next day he will be in New York again for one day, then fly to Cleveland for his second performance, March 5.

After rehearsing the Cleveland Orchestra on each of the next three days, the Brazilian will fly to New York for a Juilliard School appearance on March 9, and will be due in Cleveland once more for performances March 10 and 12..

PASSAIC, N. J.
HERALD-NEWS
FEB 18 1949

Stravinskys, Father and Son, in Notable Performance with Boston Symphony

By Ford Baker

Igor Stravinsky conducted a thoroughly satisfying concert of his own and other Russian music at the Mosque Theatre last night. At 67, he has a ballet master's agility and a mobile conducting technique that brought out the best in the Boston Symphony Orchestra.

Soloist on the program was Mr. Stravinsky's son, Soulima and it is problematic if anyone else could play with such brilliance the piano solo part of the composer's "capriccio" programmed last night. The number was perhaps the only part of the program that was in the modern vein in which you wait vainly for a melody to evolve that you can follow.

Strangely enough, a lilting waltz evolved from the tortuous rhythms of the capriccio that was reminiscent only in its attack of Ravel's "La Valse". Syncopated material suitable for a modern jazz number came out of the rhythmic study and there was no question that the younger Stravinsky's "nose-in-the-keys" technique was brilliant and exact.

A sprightly evening started off with the Glinka overture to "Russlan and Ludmilla" at a fast, bright clip. Tschaikovsky's Second Symphony was more of a technical study, despite its haunting first-movement theme than the more famous fifth and sixth symphonies. It put the string sections to their finest effort and the final monumental movement had much of the impact of Moussorgsky's heavier work.

The final number on the program, a "divertimento" from the Stravinsky's allegorical ballet "Le Basier de La Fee" seemed a concession to the balletomanes in the audience as well as those who need to hook up their classical with modern music. It was charming, tuneful and lilting, and included a rollicking bit of a waltz in the Swiss manner, complete with yodels and the "umppah" of a tuba. Best of all, the woodman's theme from "Peter and the Wolf" showed up strongly in the score with excellent scoring in the woodwinds and brass.

The concert was part of the 68th season of the Griffith Music Foundation.

NEWARK, N. J.
~~CALL~~
News
18 1949

Stravinsky Conducts

Musical Genius Leads Boston Symphony in Griffith Event at the Mosque

BY ALAN BRANIGAN

More than 3,000 music lovers gained a first hand acquaintance with one of the great musical geniuses of the day, Igor Stravinsky, last night at the Mosque. Some of them may have come away from the encounter a bit puzzled, but none, it is safe to say, failed to be impressed and more than a bit dazzled.

Stravinsky, wiry, intense and worried looking, appeared as guest conductor of the Boston Symphony, taking the place of the soon-to-retire Serge Koussevitzky. The concert was the first of two the Bostonians will give here under Griffith Music Foundation auspices, both being welcome parts of the foundation's first symphonic series. The project to date has been one of unusual accomplishment and it is hoped that the Griffith forces feel encouraged to continue the same way next year.

Except for the first composition on the program, the evening was devoted to strange music. The opening work was Glinka's "Russlan and Ludmilla," one of the earliest of the Russian masterpieces which used the country's folk idioms with success. The piece was fairly uneventful, except as an introduction to Stravinsky's sparse, self-effacing and highly efficient conductorial approach.

The first of the unfamiliar works came from the pen of a most familiar composer, Tschaikowsky. Given its only performance here in recent memory was the Slavic master's Symphony No. 2 in C Minor, known to its adherents as the "Little Russian" symphony. (The first is subtitled "Winter Reverie" and the third is the "Polish," if anybody is interested.)

Formality

One felt little difficulty in determining why the Symphony No. 2 has remained obscure. It is pleasant enough music. The first movement, the only undistinguished one, is dry and formal. But it is followed by an Andantino of great charm, a rollicking sort of scherzo and a finale full of vitality stemming from a bumptious peasant tune, all quite fetching.

But the orchestral means are the sign of betrayal; for here Tschaikowsky obviously is trying out the instrumental tricks that were to serve him far better in the fourth, fifth and sixth symphonies. It is interesting to see a great talent in the process of developing, but not necessarily thrilling.

The Stravinsky works that followed were far more fascinating. First came the famous "Capriccio" for piano and orchestra, with the piano solo played by Igor's son Soulima in a brisk, non-expressive manner that suited the music to perfection. The composition is a concerto grosso, following the old Italian pattern in form but far different in its modern harmonic dress.

The sounds were sweetly provocative and whimsical throughout. The occasional dissonance could have discomforted only the unduly touchy. The chamber orchestra used in the work was a model of clarity as well as a collective instrument of amazing skill considering the difficult music it essayed.

Fantasy

The final number was a suite from Stravinsky's affecting and evocative ballet, "The Kiss of the Fairy," played with full orchestra. The composition is a highly developed takeoff of Tschaikowsky's ballet style of, say, "Aurora's Wedding." All the sugary sentiment is there in the themes, but the orchestral dress is a flashing fantasy of bizarre colorings.

Of especial note was a prolonged dissection of Peter Ilytch's "Hopak," carried out humorously. Some of the string passages were of the utmost loveliness. And throughout Stravinsky crouched and weaved on the podium, bringing his music to life with almost maternal care.

The orchestra's performance, as might be expected of the Boston, was absolutely beyond cavil.

GLENS FALLS, N. Y.
POST STAR
FEB 12 1949

The fifth series of Orchestras of the Nation programs (NBC, Saturday, 3 P. M., EST) was launched Dec. 18 by the Minneapolis Symphony under its regular conductor, Dimitri Mitropoulos. This year, Samuel Chotzinoff, NBC general music director, has announced the most extensive schedule so far. Most of the 22 concerts by orchestras from as many cities will be concerned with a series under the sub-title Pioneers of Music, originated and planned by Ernest La Prade. These programs will trace the development of music through its pioneers and innovators in 17 concerts, starting Feb. 18.

The twelfth annual Berkshire Music Festival will open at Tanglewood, Lenox, Mass., on July 16, it was announced yesterday. Serge Koussevitzky will conduct the Boston Symphony in the usual three series of major concerts in the Music Shed, with the assistance of Leonard Bernstein and Eleazar de Carvalho, guest conductors.

Concerts will begin on July 16, when Mr. Koussevitzky leads the first of two pairs of small concerts in the Theatre-Concert Hall. These Saturday evening-Sunday afternoon programs will consist of music by Bach, Mozart, Haydn and Schubert. The major series begins July 28 and concludes Aug. 14.

Last year's subscribers will have a chance to renew their subscriptions before the public sale begins on March 1.

The Berkshire Music Center's six-week session will run from July 4 to Aug. 14. Information may be had from Symphony Hall, Boston 15, Mass.

BROOKLYN, N. Y.
EAGLE
FEB 19 1949

Boston Symphony Plays At Brooklyn Academy

A capacity audience welcomed the Boston Symphony Orchestra last night at the third concert of their current Brooklyn season in the opera house of the Brooklyn Academy of Music.

The program was given over entirely to works by Igor Stravinsky, with the composer appearing as guest conductor. Heard in the program was the Concerto in D for Spring Orchestra, the Capriccio for Piano and Orchestra, the Ode in Three Parts, for Orchestra, and the "Orpheus," ballet in three scenes. The piano soloist in the capriccio was Soulima Stravinsky, son of the composer.

The fourth concert of the orchestra's 1948-1949 series in Brooklyn, will take place on Friday evening, Mar. 18. The series is presented each season under the auspices of the Brooklyn Institute of Arts and Sciences [illegible] in cooperation with the Philharmonic Society of Brooklyn and the Brooklyn Committee for the Boston Symphony Orchestra concerts.

BROOKLYN, N. Y.
EAGLE

FEB 19 1949

MUSIC

By Paul Affelder

Stravinsky and His Son Are Featured In Boston Symphony's 3d Concert Here

For the Boston Symphony Orchestra's third concert of the season at the Academy of Music last evening, it brought along Igor Stravinsky as guest conductor and his son, Soulima, as piano soloist. The program was all-Stravinsky and included the Ode in Three Parts, the Capriccio for Piano and Orchestra, the Concerto in D for String Orchestra and the music for the ballet, "Orpheus."

In the entire realm of music there are barely a handful of composers whose works will stand up under a whole evening of scrutiny. Stravinsky is not one of them. The average listener requires greater variety and greater inventiveness than he can glean from the music of this composer, as varied and gifted as he may be.

Perhaps, if he had elected to include on his program at least one of his early ballet scores, such as "The Fire Bird" or "Petrouchka"—even "Le Sacre du Printemps"—the concert might have been more appealing.

We understand that when Mr. Stravinsky presented a similar program with the orchestra at Carnegie Hall on Wednesday there was a steady exodus of subscribers. The Brooklyn audience last night remained very attentive but this reviewer is one of those who would have liked to leave long before the end.

By far the most interesting and rewarding work on the program was the Concert for String Orchestra, composed in Hollywood in 1946. It follows roughly the form of the classic concerto grosso, with a few solo instruments pitted against the main body of strings. The first movement is brisk, with an abundance of syncopation; the middle movement has a rather rich melodic character that is reminiscent of Viennese music, and the finale is fast moving. It was given a clean, tightly knit performance.

The earlier Capriccio is not an overly inspired piece but the two Stravinskys have a way with this music and it emerged as a work of rather intimate portions, much in the manner of a chamber concerto. Soulima played crisply and with great clarity, blending his solo part admirably with the orchestra.

The Ode, written in memory of Mme. Natalie Koussevitzky, the Boston conductor's first wife, bears up better with repeated hearings, but, even now, interest in it begins to wane after the nobility of the opening movement.

Earlier this season we were highly pleased with the presentation of "Orpheus" in ballet form at the City Center. When the music is divorced from the stage action, however, it loses all its meaning. It seemed last night as if an accompaniment were being played without the all-important soloist. Stripped of its visual counterpart the score, written mostly for slow-moving, subdued strings, sounds inordinately dull.

PORTLAND, ME.
SUNDAY TELEGRAM

FEB 20

Berkshire Center Adds To Faculty

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The Center will have a six-week season from July 4 to Aug. 14. Messiaen, making his first visit to America, will join Aaron Copland as teacher of composition.

Doctor Koussevitzky, founder of the Center, now in its tenth season, will direct the school, with Copland as assistant. There will be five departments as in former seasons.

The famed Berkshire Festival concerts will be given July 16 to Aug. 14.

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TROY, N. Y.
OBSERVER & BUDGET

FEB 20 1949

WORLD OF MUSIC

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ST. LOUIS, MO.
POST DISPATCH

20 1949

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The scholarship will cover tuition and room and board for a six-week course at Tanglewood. The school is operated by the Boston Symphony Orchestra. Applications must be sent to Mrs. James C. Bassford, [illegible] West Pine Boulevard. Residents of the St. Louis area 19 years or older are eligible.

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TIMES

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The library will make scores of orchestral and chamber music available to musical organizations and individuals throughout Israel. The announcement added that a sponsors' committee is being formed, and that donations of scores and parts will be accepted at the Hebrew University House, 9 East Eighty-ninth Street.

TULSA, OKLA.
WORLD

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Other additions to the faculty include members of the Juilliard String Quartet, who will assist Gregor Piatigorsky in the chamber music department, and Christopher Honaas, head of the music department of Rollins College, who will assist Hugh Ross in the choral department while Robert Shaw is on leave of absence.

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TIMES

FEB 20 1949

STRAVINSKY WORKS HEARD

He Leads Boston Orchestra With Son Again as Piano Soloist

Igor Stravinsky conducted the Boston Symphony Orchestra in a program of his own compositions, for the third time this week, at Carnegie Hall yesterday afternoon. His son, Soulima, was again soloist, this time in the Capriccio for Piano and Orchestra.

The work brims with light-hearted figuration which sounded grateful and witty in the hands of Soulima. He made the most of the demands for clean, dry tone, evoked a singing quality in the few spots where it was needed, and produced some staccato chords of a surprisingly gutty quality in the slow movement. The rhythmically (and even melodically) jazz-like last movement might have benefited from a less dead-pan rendition. The orchestra responded well to Stravinsky père's concise beat.

The remainder of the event was devoted to the Ode in Three Parts, the Concerto in D for String Orchestra and the melodious music to the ballet, "Orpheus." A number of listeners left the hall during the last work.

C. H.

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FEB 19 1949

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OBSERVER & BUDGET

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He Leads Boston Orchestra With Son Again as Piano Soloist

Igor Stravinsky conducted the Boston Symphony Orchestra in a program of his own compositions, for the third time this week, at Carnegie Hall yesterday afternoon. His son, Soulima, was again soloist, this time in the Capriccio for Piano and Orchestra.

The work brims with lighthearted figuration which sounded grateful and witty in the hands of Soulima. He made the most of the demands for clean, dry tone, evoked a singing quality in the few spots where it was needed, and produced some staccato chords of a surprisingly gutty quality in the slow movement. The rhythmically (and even melodically) jazz-like last movement might have benefited from a less dead-pan rendition. The orchestra responded well to Stravinsky père's concise beat.

The remainder of the event was devoted to the Ode in Three Parts, the Concerto in D for String Orchestra and the melodious music to the ballet, "Orpheus." A number of listeners left the hall during the last work.

C. H.

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 20 1949

Messiaen Will Be on Faculty At Tanglewood

French Composer to Make His First American Visit This July and August

[illegible] Messiaen, the French [illegible] has accepted the invitation [illegible] Berkshire Music Center [illegible] composition instruction [illegible] Copland during the six-week session ex[illegible] July 4 to Aug. 14. [illegible] assistant to Serge [illegible] in the direction of the [illegible] early on the compo[illegible] of the school at Tan[illegible] Lenox, Mass., and each [illegible] by another com[illegible] from foreign musi[illegible] of foreign ori[illegible] national reputation, [illegible] was Darius Mil[illegible] be Mr. Messiaen's [illegible] this country.

[illegible] members of the [illegible] Orchestra and [illegible] of the Juilliard [illegible] assist in the depart[illegible] chamber music, which [illegible] directed by Gregor [illegible] Hugh Ross will head [illegible] choral department. Since Robert Shaw, who will take a [illegible] of absence next summer, will [illegible] be there to share with him, [illegible] in the past, the choral duties, [illegible] Ross will be assisted by Chris[illegible] Honaas, head of the music department of Rollins College.

[illegible] Bernstein, Richard [illegible] and Eleazor de Carvalho [illegible] be on the faculty to [illegible] Dr. Koussevitzky in the conducting classes and with the student orchestra. The opera department this year will have a chamber orchestra, allowing it to expand its activities. In addition to some forty concerts to be sponsored specifically by the school as distinct from the Berkshire Festival, there will be the annual major opera performance under the direction of Boris Goldovsky. These concerts are open to students and the Friends of the Berkshire Music Center.

This will be the seventh season of the school, which was established by Dr. Koussevitzky and the Boston Symphony in 1940 and was suspended during the war. As before, the Berkshire Festival concerts will be held during the school session, namely, from July 16 to Aug. 14, and will climax Dr. Koussevitsky's twenty-fifth anniversary season.

ST. LOUIS, MO.
GLOBE DEMOCRAT

FEB 20 [illegible]

Berkshire Scholarship Auditions March 19

A scholarship to the Berkshire Music Center at Tanglewood Mass., will be awarded to an orchestral-instrument player to be selected at auditions March 19 at Kiel Auditorium, the Women's Association of the St. Louis Symphony Society, sponsor of the program, announced yesterday.

Residents of the St. Louis metropolitan area, 18 years or older, ar eligible. The music center's standards are such that only advanced students or young professionals are urged to apply.

Z. Serge Koussevitzky directs the school operated by the Boston Symphony Society, with world-famous musicians as instructors.

Applications must be sent by March 14 to Mrs. James C. Bassford, 4954 West Pine, and contain the applicant's name, age, address, a listing of all schools attended and names of private teachers.

NEW YORK, N. Y.
TIMES

FEB 22 1949

NEGRO LEADER HAILED BY ROLLINS COLLEGE

Special to THE NEW YORK TIMES.

WINTER PARK, Fla., Feb. 21—Rollins College awarded the honorary degree of Doctor of Humanities to Mrs. Mary McLeod Bethune, one of the nation's leading Negroes, at its midwinter convocation today.

It is believed that this is the first time an honorary degree has been conferred on a Negro by a white college in the South.

Degrees were conferred also on President Karl T. Compton of Massachusetts Institute of Technology; Serge Koussevitzky, conductor of the Boston Symphony Orchestra; Edward R. Murrow, CBS news analyst; Paul E. Stillman of Glendale, Calif., publisher; Albert J. McCartney, director of the Chicago Sunday Evening Club, and Leonard H. Dyer and Eugene R. Smith of Winter Park.

The Algeron Sydney Sullivan Medallion, for outstanding character, was awarded to Cynthia Eastwood, assistant to the dean of Rollins, and posthumously to Dr. Edwin L. Clarke, nationally known sociologist, who died last September.

Mrs. Bethune, founder and president-emeritus of Bethune Cookman College of Daytona Beach, is founder and present president and director of the National Council of Negro Women and has been named as one of the fifty greatest living American women.

CINCINNATI, O.
ENQUIRER

[illegible] 1949

Koussevitzky Makes Plans For 12th Berkshire Season

NEW YORK, Feb. 19—(UP)—The 12th annual Berkshire Festival will open at Tanglewood, Lenox, Mass., on July 16, the Boston Symphony Orchestra announces. The festival will climax the 25th season of Serge Koussevitzky as conductor of the orchestra.

Nine concerts will be given in the Tanglewood music shed through three week ends, on Thursday evenings, Saturday evenings, and Sunday afternoons (series A on July 28, 30 and 31; series B, August 4, 6 and 7; series C, August 11, 13 and 14). The guest conductors of the festival will be Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced.

Before the concerts in the large music shed by the full orchestra Dr. Koussevitzsky will conduct four concerts by a smaller orchestra in the intimate theater-concert hall. These concerts will be given on the Saturday evening and Sunday afternoon of two week ends, July 16-17, and July 23-24. Two different programs will be given each week end. They will be drawn from the music of Bach and Mozart, as in previous seasons, and this year music of Haydn and Schubert will be added.

In connection with the Koussevitzky anniversary, the Boston Orchestra has arranged with RCA Victor to distribute a souvenir album of double bass recordings made by Dr. Koussevitzky in 1929, when he played for the last time the instrument which first brought him fame. The album, containing three vinylite records, will be sold for $10 each. All proceeds will go to the Koussevitzky anniversary fund of the orchestra.

* * *

PLANS for the third international festival of music and drama at Edinburgh, Scotland, from August 21 to September 11, are rapidly taking shape.

Seven internationally known orchestras under leading conductors are scheduled. They include the Orchestre de la Suisse Romande under its conductor and founder, Ernest Ansermet, and the Royal Philharmonic Orchestra under Sir Thomas Beecham. The Philharmonic Orchestra of London and the B. B. C. Scottish Orchestra are among the others. Bruno Walter is among the noted conductors engaged.

There will be outstanding musicians, soloists, choirs and ballet dancers. One event will be the first performance of Ernest Bloch's new piano concerto, with the composer conducting the BBC Scottish Symphony and Corinne Lacomble, American pianist, as soloist.

* * *

"TROUBLED ISLAND," an opera based on the life of Jean Jacques Dessalines, the Haitian liberator, will be given its first performance at the New York City Center on March 30, directed by Laszlo Halasz.

William Grant Still, Negro composer, wrote the music, and the libretto is by Langston Hughes, developed from his own prose play, "Drums of Haiti."

PROVIDENCE, R. I.
JOURNAL

[illegible]

Tribute Planned To Koussevitzky Here March 1

ON his final appearance in this city as regular conductor of the Boston Symphony Orchestra, from which he is retiring this season after 25 years of leadership, there will be a special ceremony honoring Dr. Serge Koussevitzky at the orchestra's concert Tuesday night Mar. 1 in the Metropolitan Theater.

Because of this the time of the concert has been advanced to 8:15 o'clock from the usual 8:30.

Will Announce Fund Total

The ceremony is designed "to give Koussevitzky's host of Providence admirers the opportunity to demonstrate their warm appreciation of his great contribution to the musical life of the city," said Mrs. G. Maurice Congdon, chairman of the Providence Friends of the Boston Symphony Orchestra who, with Mrs. Arthur M. Allen, vice chairman, is in charge of the event.

A feature will be the announcement of the total amount of the Rhode Island contribution to the Koussevitzky Anniversary Fund, to which a large number of Providence subscribers and friends of the orchestra have already contributed generously, according to Mrs. Congdon.

[illegible] contributors whose [illegible] in Boston by next [illegible] be printed in the [illegible] those who still wish to [illegible] testimonial gift may [illegible] mailing their contributions [illegible] Anniversary Fund Headquarters, Symphony Hall, Boston. [illegible] be made payable to [illegible] Symphony Orchestra.

Started in Boston

[illegible] fund was started in Boston [illegible] as a spontaneous testimonial [illegible] express in tangible [illegible] appreciation of music [illegible] for Koussevitzky's [illegible] outstanding service to music. [illegible] asked what form he would [illegible] gift to take, Koussevitzky [illegible] would consider it the [illegible] all personal tributes if his [illegible] make this fund a gift to the orchestra itself "as convincing [illegible] that this splendid orchestra [illegible] all its maturity, fine tra[illegible] and high ideals . . . shall [illegible] or fall through lack [illegible] financial support."

NEW YORK, N. Y.
POST
HOME NEWS
FEB 21 1949

Shostakovich Coming Here for Culture Meet

Dimitri Shostakovich, famous Russian composer, will make his first visit to the U. S. next month as a member of the first important Soviet cultural and scientific group authorized to come here by the Soviet Government in recent years.

The group will attend a Cultural and Scientific Conference for World Peace March 25—27 at the Waldorf-Astoria, said Dr. Harlow Shapley, chairman of the National Council of the Arts, Sciences and Professions, which is sponsoring the meeting.

Dr. Shapley revealed the Soviet Government had selected the Russian delegation.

The 43-year-old composer turned down a bid to visit this country in 1946, when his Ninth Symphony was played for the first time in this country by the Boston Symphony Orchestra. He was one of several Russian musicians taken to task in Moscow in 1948 for "bourgeois tendencies," and apologized at the time with a promise to rectify his "mistakes."

Other members of the Soviet group are S. A. Gerasimov, motion picture director; A. A. Fadeev, secretary general of the Secretariat of the Union of Soviet Writers; A. I. Oparin, one of the Soviet Union's leading bio-chemists, and P. A. Pavlenko, novelist, who wrote the film script for "Alexander Nevsky."

Millburn, N.J.
Item
2/24/49

Current Impressions

By REEVE STONE

ALL RUSSIAN PROGRAM

Last Thursday Stravinsky Day at the Mosque went by without any mark of distinction except for the appearance of Igor and Soulima Stravinsky.

Before a well-packed house, Igor Stravinsky first led the Boston Symphony Orchestra through Glinka's Overture to "Russlan and Ludmilla." For me, the spirited reading of this not overly impressive score was the highlight of the evening. The soaring melody against a background of steady and demanding rhythm made this familiar work a fairly easy pill to swallow—but not so with the Tschaikowsky piece that followed.

Tschaikowsky's Second Symphony is not by the maudlin Tschaikowsky we usually think of, but by the younger, over-dramatic Tschaikowsky. A fragile opus, the work was held together only by Stravinsky's skillful conducting and the expert playing of the large string section and the French horns.

After the intermission, Soulima Stravinsky appeared on stage with his father and, as the man said who sat in back of me, "They certainly look as much alike as two peas in a pod." They joined forces in the elder's Capriccio for Orchestra with Piano Solo. A minor Stravinsky work, it gave little opportunity for the young pianist to display his abilities. The percussive Capriccio has never impressed me favorably and last Thursday's rendition was no exception.

The balance of the program consisted of Swan Lakeish and Nutcrackerish themes tossed around to make what Stravinsky calls "The Fairy's Kiss." On first hearing, the piece is vaguely entertaining in spots, but once is enough. Even a strong stomach squirms more and more as the four movements proceed to the final notes.

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A Busy Bar

On the other side of the record, there is a thorough contrast in Milhaud's "Nothing Doing Bar" in which everything is doing. With a multitude of themes that bounce from one to another in a variety of rhythms, this piece is as obvious as the Ravel one is subtle and delicate.

Originally written by Milhaud in 1919 as a piece which might accompany any short and silent Charlie Chaplin film, it was later employed by Cocteau as accompanying music for a satiric pantomime set in a bar in which there are dice games, bookies, boxers women with paper hair and a policeman who is decapitated when a fan falls on him.

Ernst Krenek sums up the music as "perfect nonsense, with a bunch of shameless ditties escaped from some Rio de Janeiro honkytonk." Milhaud enjoys writing music and writes all kinds. It would be a mistake to consider the rollicking "Nothing Doing Dan" as typical of the bulk of his work. Other sides are seen in the domestic recordings of his "Suite Provencale" which he says is based on "popular folk airs from the Provence of the Eighteenth Century"; "Creation of the World," one of the first pieces of music to use the jazz idiom (before Mr. Gershwin, incidentally); and his Incidental Music to "L'Orestie."

Milhaud is one of the many European composers who have adopted the U. S. for their home. For several years this composer, who has been considered by some critics as the best since Ravel, has been living in California and teaching at Mills College.

Backstage at Symphony

Brazilian Conductor Chants Praises of Fernandez Music

By Harold Rogers

Last week Laning Humphrey 'phoned me from Symphony Hall to ask me if I'd like to have a chat with Eleazar de Carvalho about the coming world première of the Fernandez First Symphony. I had thought this young Brazilian to be bilingual, like most conductors, so I told Mr. Humphrey I'd be right over and then dashed out of the office without a Portuguese dictionary.

I was right, however—Senhor de Carvalho is certainly bilingual. He speaks English and Portuguese simultaneously. But Mr. Humphrey, who has a keen ear for Portuguese, unobstrusively obliged as interpreter and anyway, Senhor de Carvalho augments his motley speech with his eloquent eyes and hands. He will introduce the new symphony at the Boston Symphony Orchestra's concerts tomorrow afternoon and Saturday evening in Symphony Hall.

* * *

"This seemphony of Fernandez is so trágico," Senhor de Carvalho said, his brow contorted in despair. "Even Fernandez himself is trágico. When I go back to Brazil last August I see Fernandez. I have dinner with Fernandez. We rehearse the seemphony, and I was to see Fernandez the day after for lunch. I call him in the morning, but—he was gone. He was no more here. He plan to come to Boston to hear the world première of his seemphony, but he was no more. Very trágico."

"Who is Fernandez?" I asked.

"Fernandez? Why, he is one of os quarto melhores compositores brasileiros!"

"Fernandez," interposed Mr. Humphrey, "is one of the four best Brazilian composers."

"Thanks," I said.

* * *

"Yes," Senhor de Carvalho went on, his lips becoming the spillway for a torrential syllabic flow, "Oscar Lorenzo Fernandez was one of the moderno, nationalista composers. In order of importância, they are Villa-Lobos, the oldest, then Camargo Guarnieri, then comes Fernandez, and last, Francisco Mignone. Brazilian música has two groups. The first ends with Francisco Braga, discípulo of Massenet. These composers did not write like brasileiros — they wrote like Europeans. Villa-Lobos heads the new group. He was first to use the temas indigenas—the Indian themes."

Warming up to his subject, Senhor de Carvalho explained that Fernandez also had two periods—the first having the Brazilian physiognomy, and the second in the pure or absolute idiom without folk themes. In his first period he produced a trio in the nationalist idiom; his atmospheric Brazilian Suite for Orchestra; a symphonic poem, "Imbapara," based on Indian themes, and his Afro-Brazilian "Batuque," which has been played by the Boston Symphony.

* * *

In his second period Fernandez spoke not in the nationalist idiom, but as himself, producing his two symphonies — his Symphony in Si in 1945 (or, in this country, the Symphony in B) and his Second Symphony in 1947. I asked Senhor de Carvalho to analyze the Symphony in Si which he will conduct here.

"The seemphony is in four movements," he said. "Fernandez wrote in neoclassical style — polytonality with melodia, much melodia. On his face Fernandez is strong, virile, even alegre, gay, but in his inside, his heart, he is full of melancólico—so trágico. I tell the players they must be sad, or they play it bad.

* * *

"The first movement opens moderato with pastorale tema in the horns—like a cadenza ad libitum—oh-h-h-h, do-do-doh-h-h-h—very dramático. The form is almost like a sonata. Out of the horn tema Fernandez makes the whole first movement. The second tema has an Indian face on it—allegro agitato. Then it goes back to the opening tema and ends pizzicato vibrato in the strings. Very dark in feeling, very melancólico.

"The second movement is a gay ostinato in Brazilian rhythms—allegro vivo e scherzoso. Chink, chinka-chink, chinka-chink—and the celli come in first with the tema—doo, da-doo, doo—and the trumpets come in one by one till there are four of them—ta-ta-ta-ta-tit, ta-ta—and then Fernandez adds the rest of the strings, and they all play together in eight different tonalities! Oh, he is so gay, but then in the central part the melodia sounds gay, but oh—in his heart he is so heavy—oh-h-h-h-h . . ."

Words failing him, Senhor de Carvalho cupped his hands, palms upward, in the general vicinity of his heart. Then he went on:

"The third movement is lentamente, andante, and it is fúnebre—oh, so fúnebre. It begin with the clarinet in low voice, and then comes the bass and the celli, and they play the songlike melodias so queixosamente—so plaintively." A cloud then passed over his swarthy face. "And in the central part—oh, it is so—so intenso—so anxious. And then it stops so calmly, quietly.

* * *

"And the fourth movement—it is allegro energico. Fernandez takes the small horn tema from the second movement, and from it he makes the main tema of the last movement. In the second tema you feel his throbbing heart, and then in the recapitulation he puts the temas together in shorter form and ends the seemphony quickly!"

Senhor de Carvalho settled back in his chair and smiled benignly, showing his even white teeth, and it was like the sun appearing after a turbulent storm. I breathed a sigh of relief. For the moment he had me convinced it was all so melancólico—so trágico.

W. Vollrath

Nicole Henriot, piano soloist with the Boston Symphony Orchestra at the concerts of Friday afternoon, Saturday night, and Sunday afternoon in Symphony Hall.

GREENSBURG, PA. TRIBUNE

24 1949

The World Of Music

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WORCESTER, MASS. TELEGRAM

FEB 25 1949

Parisian Composer To Be at Berkshire

BOSTON, Friday (AP) — Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, yesterday announced Olivier Messiaen, noted Parisian composer, will be on the faculty of the Berkshire Music Center.

The center will have a six-week season from July 4 to Aug. 14. Messiaen, making his first visit to America, will join Aaron Coplan as teacher of composition.

Leonard Bernstein Wins Merit Award of Boston Symphony

The Boston Symphony Orchestra Merit Award for 1949, carrying with it an honorarium of $1000, has been made to Leonard Bernstein for his Second Symphony, "The Age of Anxiety," inspired by the poem of that title by W. H. Auden.

This work was given its first performance a few weks ago in Symphony Hall, by the Boston Orchestra, with Serge Koussevitzky conducting, and the composer playing the important piano part.

This award was established three seasons ago by Mark M. Horblit, music-loving Boston attorney. The two previous recipients were Aaron Copland, for his Third Symphony, and Walter Piston, also for his Third Symphony — which additionally won the Pulitzer Prize of [illegible]

The committee for the award

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By REEVE STONE

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MUSIC

Richard Burgin Leads Fifth Tuesday Night Symphony Program

By JOHN WM. RILEY

Perhaps "Ideal Program" is a fair description of that which Richard Burgin conducted by Symphony Hall last evening—the fifth in the Boston Symphonic Tuesday evening series. There was a bright opener, a friendly old favorite in the middle, a pleasant interlude and a circusy piece to finish things off.

The four offered the proper contrasts of fresh and familiar, unusual and standard. They were: The Overture to Weber's "Euryanthe," Brahms' Third Symphony, the Adagio from Bruckner's String Quintet, and the Suite from Rimsky-Korsakov's opera "The Fairy Tale of Tsar Saltan" without the famous, and easily dispensed-with "Flight of the Bumble Bee."

Weber's Overture, written, like the preface of a book after the composition of the major work, is an introduction to, and a summation of, that long forgotten opera. It's a close-packed and welcome condensation of a windier work and makes a fine element of spice in most any symphonic program.

The Brahms Symphony Mr. Burgin played with tenderness and affection—no special pleading (as is the wont of some conductors), no straining for effect. He followed the Grand Line and permitted no special fuss over details, which fell into place of their own accord. The lovely Bruckner movement, which, according to a reliable source, had been performed in Cambridge by the Boston Symphony, but not in Symphony Hall, was a further extension of the mood developed by the Brahms. One never quite got over the beauty of the first bars; but the piece is still a wonder of enveloping sound.

So the program closed with the Rimsky-Korsakov Suite, a mixed grille (to badly mix a metaphor) of lean tunes, juicy sonorities and rich plum pudding. Taken all around, it was a thoroughly satisfying musical diet, served with Mr. Burgin's own special touch.

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Warming up to his subject, Senhor de Carvalho explained that Fernandez also had two periods—the first having the Brazilian physiognomy, and the second in the pure or absolute idiom without folk themes. In his first period he produced a trio in the nationalist idiom; his atmospheric Brazilian Suite for Orchestra; a symphonic poem, "Imbapara," based on Indian themes, and his Afro-Brazilian "Batuque," which has been played by the Boston Symphony.

* * *

In his second period Fernandez spoke not in the nationalist idiom, but as himself, producing his two symphonies — his Symphony in Si in 1945 (or, in this country, the Symphony in B) and his Second Symphony in 1947. I asked Senhor de Carvalho to analyze the Symphony in Si which he will conduct here.

"The seemphony is in four movements," he said. "Fernandez wrote in neoclassical style — polytonality with melodia, much melodia. On his face Fernandez is strong, virile, even alegre, gay, but in his inside, his heart, he is full of melancólico—so trágico. I tell the players they must be sad, or they play it bad.

* * *

"The first movement opens moderato with pastorale tema in the horns—like a cadenza ad libitum—oh-h-h-h, do-do-doh-h-h-h—very dramático. The form is almost like a sonata. Out of the horn tema Fernandez makes the whole first movement. The second tema has an Indian face on it—allegro agitato. Then it goes back to the opening tema and ends pizzicato vibrato in the strings. Very dark in feeling, very melancólico.

"The second movement is a gay ostinato in Brazilian rhythms—allegro vivo e scherzoso. Chink, chinka-chink, chinka-chink—and the celli come in first with the tema—doo, da-doo, doo—and the trumpets come in one by one till there are four of them—ta-ta-ta-ta-tit, ta-ta—and then Fernandez adds the rest of the strings, and they all play together in eight different tonalities! Oh, he is so gay, but then in the central part the melodia sounds gay, but oh—in his heart he is so heavy—oh-h-h-h-h . . ."

Words failing him, Senhor de Carvalho cupped his hands, palms upward, in the general vicinity of his heart. Then he went on:

"The third movement is lentamente, andante, and it is fúnebre—oh, so fúnebre. It begin with the clarinet in low voice, and then comes the bass and the celli, and they play the songlike melodias so queixosamente—so plaintively." A cloud then passed over his swarthy face. "And in the central part—oh, it is so—so intenso—so anxious. And then it stops so calmly, quietly.

* * *

"And the fourth movement—it is allegro energico. Fernandez takes the small horn tema from the second movement, and from it he makes the main tema of the last movement. In the second tema you feel his throbbing heart, and then in the recapitulation he puts the temas together in shorter form and ends the seemphony quickly!"

Senhor de Carvalho settled back in his chair and smiled benignly, showing his even white teeth, and it was like the sun appearing after a turbulent storm. I breathed a sigh of relief. For the moment he had me convinced it was all so melancólico—so trágico.

W. Vollrath

Nicole Henriot, piano soloist with the Boston Symphony Orchestra at the concerts of Friday afternoon, Saturday night, and Sunday afternoon in Symphony Hall.

GREENSBURG, PA.
TRIBUNE
FEB 24 1949

WORCESTER, MASS.
TELEGRAM
FEB 25 1949

The World Of Music

NEW YORK (U.P.)—The 12th annual Berkshire Festival will open at Tanglewood, Lenox, Mass., on July 16, the Boston Symphony Orchestra announced. The festival will climax the 25th season of Serge Koussevitzky as conductor of the orchestra.

Nine concerts will be given in the Tanglewood music shed, through three week-ends, on Thursday evenings, Saturday evenings, and Sunday afternoons (series A on July 28, 30, and 31; series B, August 4, 6, and 7; series C, August 11, 13 and 14). The guest conductors of the festival will be Leonard Bernstein and Eleazer de Carvalho. Soloists will be announced.

Before the concerts in the large music shed by the full orchestra Dr. Koussevitzky will conduct four concerts by a smaller orchestra in the intimate theater-concert hall. These concerts will be given on the Saturday evening and Sunday afternoon of two week-ends, July 16-17, and July 23-24. Two different programs will be given each week-end. They will be drawn from the music of Bach and Mozart, as in previous seasons, and this year music of Haydn and Schubert will be added.

In connection with the Koussevitzky anniversary, the Boston Orchestra has arranged with RCA Victor to distribute a souvenir album of double bass recordings made by Dr. Koussevitzky in 1929 when he played for the last time the instrument which first brought him fame. The album, containing three vinylite records, will be sold for $10 each. All proceeds will go to the Koussevitzky anniversary fund for the orchestra.

[illegible]

Parisian Composer To Be at Berkshire

BOSTON, Friday (AP) — Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, yesterday announced Olivier Messiaen, noted Parisian composer, will be on the faculty of the Berkshire Music Center.

The center will have a six-week season from July 4 to Aug. 14. Messiaen, making his first visit to America, will join Aaron Coplan as teacher of composition.

Leonard Bernstein Wins Merit Award of Boston Symphony

The Boston Symphony Orchestra Merit Award for 1949, carrying with it an honorarium of $1000, has been made to Leonard Bernstein for his Second Symphony, "The Age of Anxiety," inspired by the poem of that title by W. H. Auden.

This work was given its first performance a few weks ago in Symphony Hall, by the Boston Orchestra, with Serge Koussevitzky conducting, and the composer playing the important piano part.

This award was established three seasons ago by Mark M. Horblit, music-loving Boston attorney. The two previous recipients were Aaron Copland, for his Third Symphony, and Walter Piston, also for his Third Symphony — which additionally won the Pulitzer Prize of [illegible].

The committee for the award

Union, N.J.
[illegible]

Current Impressions

By REEVE STONE

ALL RUSSIAN PROGRAM

Last Thursday Stravinsky Day at the Mosque went by without any mark of distinction except for the appearance of Igor and Soulima Stravinsky.

Before a well-packed house, Igor Stravinsky first led the Boston Symphony Orchestra through Glinka's Overture to "Russlan and Ludmilla." For me, the spirited reading of this not overly impressive score was the highlight of the evening. The soaring melody against a background of steady and demanding rhythm made this familiar work a fairly easy pill to swallow—but not so with the Tschaikowsky piece that followed.

Tschaikowsky's Second Symphony is not by the maudlin Tschaikowsky we usually think of, but by the younger, over-dramatic Tschaikowsky. A fragile opus, the work was held together only by Stravinsky's skillful conducting and the expert playing of the large string section and the French horns.

After the intermission, Soulima Stravinsky appeared on stage with his father and, as the man said who sat in back of me, "They certainly look as much alike as two peas in a pod." They joined forces in the elder's Capriccio for Orchestra with Piano Solo. A minor Stravinsky work, it gave little opportunity for the young pianist to display his abilities. The percussive Capriccio has never impressed me favorably and last Thursday's rendition was no exception.

The balance of the program consisted of Swan Lakeish and Nutcrackerish themes tossed around to make what Stravinsky calls "The Fairy's Kiss." On first hearing, the piece is vaguely entertaining in spots, but once is enough. Even a strong stomach squirms more and more as the four movements proceed to the final notes.

One of the most prolific composers of our day, this one time bad boy of music is becoming accepted by the musical public to a far greater degree than was probably ever expected. It is understandable that all of his works can not be on a par with his best. We can regret, however, that Thursday's program presented us with the poorest of his creations. Perhaps the more we hear by Stravinsky, the more we come to the conclusion that some of his music is very good and some of it is very bad.

A recent Columbia long-playing record combines the names of four Frenchmen: Francois Couperin with Maurice Ravel and Jean Cocteau with Darius Milhaud.

The works recorded are Ravel's "Tombeau de Couperin" and Milhaud's "Nothing Doing Bar." The spirit of the two pieces presented on this one disc are completely opposite. The Ravel work looks back on the days of Francois Couperin and by the use of the 18th Century dance forms, the listener is presented with a 20th Century interpretation of the prelude, forlane, menuet and rigaudon forms which Couperin used skillfully.

A Busy Bar

On the other side of the record there is a thorough contrast in Milhaud's "Nothing Doing Bar" in which everything is doing. With a multitude of themes that bounce from one to another in a variety of rhythms, this piece is as obvious as the Ravel one is subtle and delicate.

Originally written by Milhaud in 1919 as a piece which might accompany any short and silent Charlie Chaplin film, it was later employed by Cocteau as accompanying music for a satiric pantomime set in a bar in which there are dice games, bookies, boxers women with paper hair and a policeman who is decapitated when a fan falls on him.

Ernst Krenek sums up the music as "perfect nonsense, with a bunch of shameless ditties escaped from some Rio de Janeiro honky-tonk." Milhaud enjoys writing music and writes all kinds. It would be a mistake to consider the rollicking "Nothing Doing Dan" as typical of the bulk of his work. Other sides are seen in the domestic recordings of his "Suite Provencale" which he says is based on "popular folk airs from the Provence of the Eighteenth Century"; "Creation of the World," one of the first pieces of music to use the jazz idiom (before Mr. Gershwin, incidentally); and his Incidental Music to "L'Orestie."

Milhaud is one of the many European composers who have adopted the U. S. for their home. For several years this composer, who has been considered by some critics as the best since Ravel, has been living in California and teaching at Mills College.

MUSIC

Richard Burgin Leads Fifth Tuesday Night Symphony Program

By JOHN WM. RILEY

Perhaps "Ideal Program" is a fair description of that which Richard Burgin conducted by Symphony Hall last evening—the fifth in the Boston Symphonic Tuesday evening series. There was a bright opener, a friendly old favorite in the middle, a pleasant interlude and a circusy piece to finish things off.

The four offered the proper contrasts of fresh and familiar, unusual and standard. They were: The Overture to Weber's "Euryanthe," Brahms' Third Symphony, the Adagio from Bruckner's String Quintet, and the Suite from Rimsky-Korsakov's opera "The Fairy Tale of Tsar Saltan" without the famous, and easily dispensed-with "Flight of the Bumble Bee."

Weber's Overture, written, like the preface of a book after the composition of the major work, is an introduction to, and a summation of, that long forgotten opera. It's a close-packed and welcome condensation of a windier work and makes a fine element of spice in most any symphonic program.

The Brahms Symphony Mr. Burgin played with tenderness and affection—no special pleading (as is the wont of some conductors), no straining for effect. He followed the Grand Line and permitted no special fuss over details, which fell into place of their own accord. The lovely Bruckner movement, which, according to a reliable source, had been performed in Cambridge by the Boston Symphony, but not in Symphony Hall, was a further extension of the mood developed by the Brahms. One never quite got over the beauty of the first bars; but the piece is still a wonder of enveloping sound.

So the program closed with the Rimsky-Korsakov Suite; a mixed grille (to badly mix a metaphor) of lean tunes, juicy [illegible] and rich plum pudding. Taken all around, it was a thoroughly satisfying musical diet, served with Mr. Burgin's own special touch.

NEW YORKER
NEW YORK CITY
FEB 26 1949

MUSICAL EVENTS

Welcome

TWO great orchestras from out of town played here last week—the Boston Symphony and the Cleveland Orchestra. Their programs were a good deal farther apart than Cleveland and Boston. The Boston Symphony, under the direction of Igor Stravinsky, devoted itself to an evening of Stravinsky, while the Cleveland group, in no mood for novelty, presented a brilliant, if orthodox, array of Smetana, Schumann, Strauss, and Brahms. Both evenings struck me as being quite wonderful experiences, and indicative of the rich and full musical life of our country.

Stravinsky, in his "Chronicle of My Life," has unburdened himself on the subject of conductors. At one point, he says, "One cannot even pretend that the easygoing fashion in which 'interpreters' treat their contemporaries is because they feel that these contemporaries have not sufficient reputation to matter. The old masters, the classics, are subjected to just the same treatment, notwithstanding all their authority. It is enough to cite Beethoven and to take as an illustration his Eighth Symphony, which bears the composer's own precise metronomic directions. But, are they heeded? There are as many different renderings as there are conductors! 'Have you heard *my* Fifth, *my* Eighth?' That is a phrase that has become quite usual in the mouths of these gentlemen. . . ." From this, I think we are safe in concluding that Mr. Stravinsky's conducting of his own works the other night at Carnegie Hall was his idea of how Stravinsky should be conducted. All the signs—from Stravinsky's intense, sometimes even persnickety, beat to the evident respect of the orchestra for his music—indicated the same thing. I can recall no symphonic concert in which so much pure music, as pure music, was thrust upon the public. Stravinsky made no concessions, no compromises. There was no sentim[illegible] shading. There was simply a clear, crisp, clean, almost naked rendering of his "Ode in Three Parts," Concerto for Piano and Wind Orchestra, Concerto in D for String Orchestra, and "Orpheus" ballet music. Admittedly, that is a lot of any one composer's music for one evening.

Henriot Symphony Soloist

Carvalho Introduces Fernandez Symphony

By L. A. Sloper

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Eleazar de Carvalho, returning for a second tour of duty as guest conductor, directed a program beautifully devised to set off its center piece. It opened with the first performance of the Symphony in B major by Oscar Lorenzo Fernandez, the late Brazilian composer, and closed with Strauss's "Also Sprach Zarathustra." It was an afternoon of romance, ecstasy, Sturm und Drang.

When Miss Henriot appeared on the platform, slight, girlish, fragile-looking, we wondered if she was up to Liszt's old warhorse. The doubt was quickly dispelled. She rode the piece with a fine bravura, a clear, round tone, and a keen rhythmic sense. It was a brilliant performance.

* * *

There was, it is true, a tendency to break up her phrases and to indulge in capricious tempi which marred the lyric line. But she was so appealing and so much the master of her instrument that the audience was loth to let her go. Mr. De Carvalho gallantly kissed her hand while the public cheered.

Fernandez's symphony is nothing if not romantic. In spite of an insistence on a polytonality that produces the harshest of harmonies, it is full of lush tunes and stinging rhythms. The first movement is perhaps the most interesting musically, with a development of two easily recognizable themes. The material and the rhythms both suggest an Indian origin. The second movement, a Scherzo, is based, one guesses, on native dances.

The third, Lentamente, is Tchaikovsky's Adagio Lamentoso in modernist guise, a twentieth-century "Tristan," plus Siegfried's Funeral March. It is very, very sad, with an intensity of sadness that Anglo-Saxons find it difficult to understand. The Finale is again somber in mood and the conclusion is tempestuously mournful.

The composer moves among the instruments freely, with frequent employment of the woodwinds and a particular affection for the English horn.

* * *

But who can compare with the Strauss of the early tone poems as master of the orchestra? Here is an unsurpassed tonal splendor, to be listened to without reference to the libretto, which could not be expressed in music in any case. Just as sound, the score topped the program.

Here, and throughout the afternoon, the orchestra played willingly and brilliantly for Mr. De Carvalho. Unfortunately, his understanding of the Strauss score was not equal to his technical ability. Often the orchestra seemed to get out of hand, solo voices were not always heard distinctly. Mr. Burgin wandered a little in pitch in the finale, and there was a general muddiness of effect.

Roland Halfpenny, who was to have played the organ part, was unable to appear. Mr. De Carvalho had to make do with the double-basses and drums. Actually, the organ wasn't missed; there was plenty going on without it.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Some 16 and a half hours after one Boston audience had shouted itself hoarse at the Opera House, a second acted in like fashion at Symphony Hall. The two occasions were the local premiere of Strauss' "Salome" and the repetition from last season of Mahler's Second Symphony, with Leonard Bernstein again conducting, and the chorus drawn once more from the choirs of Harvard and Radcliffe. Yesterday, however, the soloists were different. They were Adele Addison, soprano, and Nan Merriman, contralto. At this particular pair of concerts, as when Dr. Muck previously led this "Resurrection" Symphony here in 1918, no other piece stood on the program, making it probably the shortest regular Symphony Concert on record. And while an interval might have occurred between the first and second movements, where Mahler requests a pause of at least five minutes, there was no intermission.

Great was the contrast between these two works, so nearly contemporaneous, and from the hands of composers who were both colleagues and rivals. That both were conductors also had not a little to do with their mastery of the orchestra as an expressive medium. But whereas Strauss, in his setting of the decadent play of Wilde, gives us something close to the absolute zero in human degradation, Mahler is here concerned with humanity's loftiest aspiration, that for life beyond the grave. Yet so wide is the sphere of art that we can call both music drama and choral symphony masterpieces. Moreover, well known as they are elsewhere, Boston has been a bit slow in catching on to them.

If there is any weakness in the "Resurrection" Symphony it is in the undue length of the instrumental portion of the finale before the so eagerly-awaited chorus appears. Save for some unfortunate beeps in the brass section, the orchestral performance was an eloquent one. Mr. Bernstein loves this music and understands it, nor does he need a score when conducting it. There is not room on the stage of Symphony Hall for both an adequate chorus and the huge orchestra that Mahler requires in order to paint such weighty matters as death and the Day of Judgement. It did not seem to me that the group of yesterday sang with quite the volume of tone produced by its predecessor. Be that as it may, I am certain that Adele Addison fell way behind Ellabelle Davis in her conveyance of the soprano part. Miss Addison has a light, pretty voice, but something more than that is indicated for these apocalyptic doings. In the matter of size Miss Merriman's voice came closer to filling the bill, but it is possible to sing the wonderful solo that makes the fourth movement with

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ATURDAY, FEBRUARY 26,

MUSIC

New Pianist, Symphony and De Carvalho Make Memorable Concert

By CYRUS DURGIN

Taken all in all yesterday's concert by the Boston Symphony Orchestra was one of the big and memorable ones of the season. First there was a tremendous new pianistic talent, Nicole Henriot, who in her Boston debut played the E-flat Concerto of Liszt. Second there was a new and interesting Symphony, the First, by the late Brazilian composer, Oscar Lorenzo Fernandez, which received first performance. And third, Eleazar de Carvalho, in his second round of appearances as guest conductor, achieved the finest work one has yet heard from him.

Fernandez' Symphony, in the key of B major, is large of design and heavily, expertly scored, with much intricate detail. The first movement and the slow one are conservative in idiom, but not old-fashioned; there are some Indian influences in the scherzo, and the finale is a big construction with powerful dissonance. Throughout there are evidences that Fernandez learned a good deal from the Frenchmen of, say, the generations of Debussy, Ravel and D'Indy.

Mostly the expressive nature of the Symphony is on a dark if not quite tragic emotional side, with agitated rhythms conjuring up what De Carvalho refers to as an "anxious" quality. A long, metrically free solo theme, first coming out of the horns, plays an important part and in its way sets the general atmosphere. This is skilled and solid symphonic writing, perhaps not of striking originality, but yet of engaging vitality and color. We ought to hear it again.

Nicole Henriot is only a month over 24, but she is definitely one of the future keyboard great. Even now her technical gifts are matured, and she plays with a virtuoso sweep. She can whisper and thunder, and go at uncanny speed, martellato octaves and all, and more important she plays with the broad style and the emotional warmth of a first-rate artist.

Yesterday the Liszt E-flat Concerto sounded brand new. The ovation which Mlle. Henriot received was historical in its length and enthusiasm. Time after time the blonde, attractive young woman was called back, entering and leaving the stage so fast it looked as if she were skittling along on roller skates.

All through the afternoon, there was a somewhat different De Carvalho before us, displaying the technical control and the dynamic vigor we have noticed already, but reading Fernandez, Liszt and "Thus Spake Zarathustra" of Strauss with an individuality, a bold freedom of expression which he has not mustered before. This was the young Brazilian conductor at his best, and it was decidedly impressive.

"Zarathustra," incidentally, had to be played without the organ, since Halfpenny, who [illegible] taken the part, became sick a minute or two before the performance was to begin.

THE SYMPHONY

BY WARREN STOREY SMITH

It looked on paper as though Leonard Bernstein, in the double role of composer and pianist, was up against some pretty stiff competition at yesterday's Symphony Concert. Actually, he made out very well. It was a kindness to his "The Age of Anxiety," Symphony No. 2 for piano and orchestra (after W. H. Auden), that Dr. Koussevitzky finally preceded it by Beethoven's Overture to "Coriolanus," not by his Third "Leonore," which would have crushed it at the outset. Again, the program originally ended with Strauss' "Till Eulenspiegel," a masterpiece in the domain of illustrative music which Mr. Bernstein eccentrically cultivates in this era of absolutism. However, "Till" was replaced by Ravel's "La Valse," which still followed Strauss' "Death and Transfiguration."

Now "Death and Transfiguration" is not the best Strauss, though played with a certain restraint, it can still be impressive; and "La Valse" generally counts as an entertaining number.

But yesterday both works were over-interpreted. The Strauss became trumpery, the Ravel trivial, with an orgiastic finish that was positively embarrassing.

Possibly, most of my readers are no more familiar with Auden's "boroque eclogue" than I was when word of Mr. Bernstein's forthcoming piece (the score was completed on March 20 last) set me to reading it. This wordy poem, with passages of prose, its scene laid during the late war, has to do with four lonely people who meet in a New York bar, drift into bozy half-consciousness, progress to the apartment of the one girl in the group, and finally go their several ways, aware both of the emptiness of their lives and of the fact that what they need is faith in something. Mr. Bernstein has not attempted a musical paraphrase of this extraordinary poem. Strauss, you may be sure, would have given us the tinkling of glasses or even the gurgling of a bottle. Nor does he attempt to characterize the four figures, who, after all, are little more than mouthpieces for Mr. Auden's philosophizing.

He has managed, however, to get the essence of the poem into a coherent and consistent musical scheme; and on a second hearing one could ignore Auden entirely and concentrate on Bernstein. What the latter has given us is music sensitively imagined and expertly conveyed. It is not particularly original, but it is always musical, ingenious and resourceful. There is a jazzy episode (the scene in Rosetta's apartment) and a soaring, somewhat Mahlerish epilogue. For a more detailed analysis there is no space here. It is sufficient to say that the piece made its effect; that the participants were warmly applauded; to prophesy that the work will have an extensive career; and to marvel at Dr. Koussevitzky's ability to absorb its contents in such short order.

MUSIC

New Honegger Work at Symphony; Heifetz Is Soloist in Two Pieces

By CYRUS DURGIN

There is a new work by Arthur Honegger, his Fourth Symphony, at the concerts by the Boston Symphony Orchestra this week. Jascha Heifetz is violin soloist in two concertos. The latter are the D major (K. 218) by Mozart, and the No. 2, in G minor, by Prokofieff, which Heifetz introduced here in 1937 and repeated in 1940. The one other number is "La Mer" by Debussy, and Serge Koussevitzky conducts.

This first Boston performance of the Honegger, yesterday afternoon, revealed a small, harmless, cheerful and cleverly factured work in three movements. It is essentially musicians' music, and its predominant merit I would think to be inward and technical.

The composer acknowledges a kinship with the spirit of Mozart and Haydn in this score, which is subtitled "Delights of Basel."

It was written in 1946. The title refers to the fact Honegger, at the time, was thinking how nice it would be to leave his "odious and stupid conditions of life" and run off to spend some time with his musical friends in the Swiss city. A couple of Basel songs are quoted.

It seems unlikely this Fourth Symphony will ever amount to much. But it is relatively pleasant and easy to take.

Two violin concertos more unlike, except in relative size of accompanying orchestras, would be hard to imagine. Nevertheless, Heifetz delivered some of his finest bowing and phrasing and flawless technic in both Mozart and the grotesquely modern Prokofieff. Each, moreover, went with impeccable style; the flavor of each was sharply differentiated.

Neither performance had a great deal of emotional heat. In that respect they suggested the old Heifetz of some years ago. But everything was neat and crisp and looked and sounded so easy. Such, in itself, is a good deal of a virtue. Needless to say, Heifetz was received by the Friday audience with much enthusiasm.

But the biggest ovation came at the end of "La Mer," which Koussevitzky had conducted like the wizard of color and subtlety and emotional tension, that he is. At this point applause was compounded with cheers, and deservedly so.

Debussy, like Ravel, has been a specialty with Koussevitzky. I can think of no one who conducts those composers so well, let alone better. This was the definitive "La Mer."

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NEW YORKER
NEW YORK CITY
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THE SYMPHONY

BY WARREN STOREY SMITH

It looked on paper as though Leonard Bernstein, in the double role of composer and pianist, was up against some pretty stiff competition at yesterday's Symphony Concert. Actually, he made out very well. It was a kindness to his "The Age of Anxiety," Symphony No. 2 for piano and orchestra (after W. H. Auden), that Dr. Koussevitzky finally preceded it by Beethoven's Overture to "Coriolanus," not by his Third "Leonore," which would have crushed it at the outset. Again, the program originally ended with Strauss' "Till Eulenspiegel," a masterpiece in the domain of illustrative music which Mr. Bernstein eccentrically cultivates in this era of absolutism. However, "Till" was replaced by Ravel's "La Valse," which still followed Strauss' "Death and Transfiguration."

Now "Death and Transfiguration" is not the best Strauss, though played with a certain restraint, it can still be impressive; and "La Valse" generally counts as an entertaining number.

But yesterday both works were over-interpreted. The Strauss became trumpery, the Ravel trivial, with an orgiastic finish that was positively embarrassing.

Possibly, most of my readers are no more familiar with Auden's "boroque eclogue" than I was when word of Mr. Bernstein's forthcoming piece (the score was completed on March 20 last) set me to reading it. This wordy poem, with passages of prose, its scene laid during the late war, has to do with four lonely people who meet in a New York bar, drift into bozy half-consciousness, progress to the apartment of the one girl in the group, and finally go their several ways, aware both of the emptiness of their lives and of the fact that what they need is faith in something. Mr. Bernstein has not attempted a musical paraphrase of this extraordinary poem. Strauss, you may be sure, would have given us the tinkling of glasses or even the gurgling of a bottle. Nor does he attempt to characterize the four figures, who, after all, are little more than mouthpieces for Mr. Auden's philosophizing.

He has managed, however, to get the essence of the poem into a coherent and consistent musical scheme; and on a second hearing one could ignore Auden entirely and concentrate on Bernstein. What the latter has given us is music sensitively imagined and expertly conveyed. It is not particularly original, but it is always musical, ingenious and resourceeful. There is a jazzy episode (the scene in Rosetta's apartment) and a soaring, somewhat Mahlerish epilogue. For a more detailed analysis there is no space here. It is sufficient to say that the piece made its effect; that the participants were warmly applauded; to prophesy that the work will have an extensive career; and to marvel at Dr. Koussevitzky's ability to absorb its contents in such short order.

MUSIC

New Ho[illegible] Work at Symphon[illegible]eifetz Is Soloist in Two Pieces

By CYRUS DURGIN

There is a new work by Arthur Honegger, his Fourth Symphony, at the concerts by the Boston Symphony Orchestra this week. Jascha Heifetz is violin soloist in two concertos. The latter are the D major (K. 218) by Mozart, and the No. 2, in G minor, by Prokofieff, which Heifetz introduced here in 1937 and repeated in 1940. The one other number is "La Mer" by Debussy, and Serge Koussevitzky conducts.

This first Boston performance of the Honegger, yesterday afternoon, revealed a small, harmless, cheerful and cleverly factured work in three movements. It is essentially musicians' music, and its predominant merit I would think to be inward and technical.

The composer acknowledges a kinship with the spirit of Mozart and Haydn in this score, which is subtitled "Delights of Basel."

It was written in 1946. The title refers to the fact Honegger, at the time, was thinking how nice it would be to leave his "odious and stupid conditions of life" and run off to spend some time with his musical friends in the Swiss city. A couple of Basel songs are quoted.

It seems unlikely this Fourth Symphony will ever amount to much. But it is relatively pleasant and easy to take.

Two violin concertos more unlike, except in relative size of accompanying orchestras, would be hard to imagine. Nevertheless, Heifetz delivered some of his finest bowing and phrasing and flawless technic in both Mozart and the grotesquely modern Prokofieff. Each, moreover, went with impeccable style; the flavor of each was sharply differentiated.

Neither performance had a great deal of emotional heat. In that respect they suggested the old Heifetz of some years ago. But everything was neat and crisp and looked and sounded so easy. Such, in itself, is a good deal of a virtue. Needless to say, Heifetz was received by the Friday audience with much enthusiasm.

But the biggest ovation came at the end of "La Mer," which Koussevitzky had conducted like the wizard of color and subtlety and emotional tension that he is. At this point applause was compounded with cheers, and deservedly so.

Debussy, like Ravel, has been a specialty with Koussevitzky. I can think of no one who conducts those composers so well, let alone better. This was the definitive "La Mer."

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Some 16 and a half hours after one Boston audience had shouted itself hoarse at the Opera House, a second acted in like fashion at Symphony Hall. The two occasions were the local premiere of Strauss' "Salome" and the repetition from last season of Mahler's Second Symphony, with Leonard Bernstein again conducting, and the chorus drawn once more from the choirs of Harvard and Radcliffe. Yesterday, however, the soloists were different. They were Adele Addison, soprano, and Nan Merriman, contralto. At this particular pair of concerts, as when Dr. Muck previously led this "Resurrection" Symphony here in 1918, no other piece stood on the program, making it probably the shortest regular Symphony Concert on record. And while an interval might have occurred between the first and second movements, where Mahler requests a pause of at least five minutes, there was no intermission.

Great was the contrast between these two works, so nearly contemporaneous, and from the hands of composers who were both colleagues and rivals. That both were conductors also had not a little to do with their mastery of the orchestra as an expressive medium. But whereas Strauss, in his setting of the decadent play of Wilde, gives us something close to the absolute zero in human degradation, Mahler is here concerned with humanity's loftiest aspiration, that for life beyond the grave. Yet so wide is the sphere of art that we can call both music drama and choral symphony masterpieces. Moreover, well known as they are elsewhere, Boston has been a bit slow in catching on to them.

If there is any weakness in the "Resurrection" Symphony it is in the undue length of the instrumental portion of the finale before the so eagerly-awaited chorus appears. Save for some unfortunate beeps in the brass section, the orchestral performance was an eloquent one. Mr. Bernstein loves this music and understands it, nor does he need a score when conducting it. There is not room on the stage of Symphony Hall for both an adequate chorus and the huge orchestra that Mahler requires in order to paint such weighty matters as death and the Day of Judgement. It did not seem to me that the group of yesterday sang with quite the volume of tone produced by its predecessor. Be that as it may, I am certain that Adele Addison fell way behind Ellabelle Davis in her conveyance of the soprano part. Miss Addison has a light, pretty voice, but something more than that is indicated for these apocalyptic doings. In the matter of size Miss Merriman's voice came closer to filling the bill, but it is possible to sing the wonderful solo that makes the fourth movement with

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ATURDAY, FEBRUARY 26,

MUSIC

New Pianist, Symphony and De Carvalho Make Memorable Concert

By CYRUS DURGIN

Taken all in all yesterday's concert by the Boston Symphony Orchestra was one of the big and memorable ones of the season. First there was a tremendous new pianistic talent, Nicole Henriot, who in her Boston debut played the E-flat Concerto of Liszt. Second there was a new and interesting Symphony, the First, by the late Brazilian composer, Oscar Lorenzo Fernandez, which received first performance. And third, Eleazar de Carvalho, in his second round of appearances as guest conductor achieved the finest work one has yet heard from him.

Fernandez' Symphony, in the key of B major, is large of design and heavily, expertly scored, with much intricate detail. The first movemen and the slow one are conservative in idiom, but not old-fashioned; there are some Indian influences in the scherzo, and the finale is a big construction with powerful dissonance. Throughout there are evidences that Fernandez learned a good deal from the Frenchmen of, say, the generations of Debussy, Ravel and D'Indy.

Mostly the expressive nature o the Symphony is on a dark if no quite tragic emotional side, with agitated rhythms conjuring up wha De Carvalho refers to as an "anxious" quality. A long, metrically free solo theme, first coming out o the horns, plays an important par and in its way sets the genera atmosphere. This is skilled and solid symphonic writing, perhaps not o striking originality, but yet of engaging vitality and color. We ought to hear it again.

Nicole Henriot is only a month over 24, but she is definitely one of the future keyboard great. Even now her technical gifts are matured, and she plays with a virtuoso sweep. She can whisper and thunder, and go at uncanny speed, martellato octaves and all, and more important she plays with the broad style and the emotional warmth of a first-rate artist.

Yesterday the Liszt E-flat Concerto sounded brand new. The ovation which Mlle. Henriot received was historical in its length and enthusiasm. Time after time the blonde, attractive young woman was called back, entering and leaving the stage so fast it looked as if she were skittling along on roller skates.

All through the afternoon, there was a somewhat different De Carvalho before us, displaying the technical control and the dynamic vigor we have noticed already, but reading Fernandez, Liszt and "Thus Spake Zarathustra" of Strauss with an individuality, a bold freedom of expression which he had not mustered before. This was the young Brazilian conductor at his best, and it was decidedly impressive.

"Zarathustra," incidentally, had to be played without [illegible], since Halfpenny, who [illegible] taken the part, became sick a minute or two before the performance was to begin.

[262]

BALTIMORE, MD.
NEWS-POST
MAR 4 1949

Auditions Set By Berkshire Music Center

Dates are being announced for those who wish to apply for admission to the student orchestra or to the opera class, of the Berkshire Music Center, to open its session at Tanglewood, Mass., on July 4 under direction of Dr. Serge Koussevitsky.

April 12 is the date for instrumental auditions, the nearest center for this city being The Art Alliance, 251 South Eighteenth street, Philadelphia.

Strings will be heard at 1 P. M.; woodwinds at 2.30; brass at 3.30; piano at 4.30; harp, tympani and percussion at 7.

At 11 A. M. Tuesday Boris Goldovsky will hold auditions for the opera department at the Philadelphia Musical Academy, 1617 Spruce street. An accompanist will be present.

Particulars may be obtained from Thomas D. Perry, Jr., Berkshire Music Center, Symphony Hall, Boston 15, Mass.

NEW YORK, N. Y.
TIMES
MAR. 6 - 1949

THE WORLD

By ROSS PARMENTER

CHILD: Representatives of the Holland Festival announced some time ago they would be presenting the world première of Benjamin Britten's "Spring Symphony." But Mr. Britten himself, it seems, has promised the first performance to Serge Koussevitzky. We have received a copy of a letter the composer wrote the conductor in November. Calling it "my latest child, your 'Spring Symphony'," he wrote:

"I am hopeful that it will be done in time for you to play the work in April. I will let you have bulletins from time to time so that you can make your programs accordingly. I am sorry to be so difficult and so unwilling to commit myself but the work is one of the biggest and most serious that I have ever undertaken and I do not want it to come out to you unless I am entirely satisfied with every semiquaver."

EL PASO, TEXAS
TIMES
MAR 6 1949

BOSTON SYMPHONY

BY WARREN STOREY SMITH

After his long midseason vacation Dr. Koussevitzky returned yesterday to the Symphony Concerts. It was not, however, the first time that he had conducted in Symphony Hall since he exchanged the sun of Arizona for the winter snows of Massachusetts. He and the orchestra entertained the Friends of the Boston Symphony at the annual meeting Wednesday.

It is safe to assume that the current program was built round the First Piano Concerto of Brahms, that was the chosen vehicle of Dame Myra Hess, the soloist on this Friday-Saturday pair. Be that as it may, the list runs wholly to that composer's music. Unheard at these concerts since 1933, the "Tragic" Overture sounded an initial somber note and more or less set the key for the whole, while that seasonal visitor, the Fourth Symphony, brought the end.

Theoretically, an all-Brahms program, plus Myra Hess and a returning Koussevitzky should make an ideal combination for the Friday subscribers. Certainly there was no lack of enthusiasm, though the overture stirred hardly more than a few ripples of applause.

But there was not the frantic excitement of the week before when little Miss Henriot set them all by the ears with a very different first piano concerto, that of Franz Liszt.

This was an afternoon of serious music, some of it lofty and inspired, some of it, as in the working-out section of the Overture, on the dull side. Brahms was always an admirable technician, but there are places where he was not much else. Yet there are enough fine things in the "Tragic" Overture to make its revival worthwhile.

The First Piano Concerto is less sustained than the Second. There are times when Brahms' invention flags, and after what has come before, the concluding pages of the rondo, in which Brahms strove for a brilliant ending, as well as a happy one, are somewhat out of character. In spite of this final brave attempt at gaiety, the Concerto was a long time in making its way, and even today it requires of the listener an almost reverent attention.

We have heard more powerful performances of the work than that of yesterday, speaking now of the piano part, but none that were more poetic, more devout, more imbued with the Brahmsian spirit. As in her recent Symphony Hall recital, Dame Myra played with the music before her. Actually, whether a soloist or a conductor uses the notes makes little difference. The important thing is that the music be well conducted or well performed.

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 18th program of the [illegible] season in Symphony Hall yesterday afternoon. The soloist was Myra Hess. The all-Brahms program consisted of the Tragic Overture, the Piano Concerto No. 1 in D minor and the Symphony No. 4 in E minor.

By RUDOLPH ELIE

Serge Koussevitzky returned for the final lap of his 25th and valedictory season yesterday afternoon, fit and sun-tanned following his mid-winter vacation in Arizona, and devoted the entire program to the music of Brahms. Myra Hess appeared as soloist in the D minor Concerto and it all added up to a good solid concert though not one marked by any especial notability.

Although it is true that Brahms is one of the few whose music can sustain the "all' in an all-anybody concert, yesterday's choice of the Tragic Overture, the D minor Piano Concerto and the Fourth Symphony doesn't offer quite the contrast in mood that makes for a well-rounded program. The Overture, though not particularly tragic in character, is nonetheless in a dark, melancholy vein. So, in fact, is the Concerto; its first two movements are unmost unrelievedly sombre (the slow movement indeed has long and probably erroneously been considered a sort of farewell to Schumann), while the rondo, though jocose in spirit is hardly gay. There is a gentle melancholy pervading the Fourth, too, a symphony that is certainly the summit of Brahms' art. Individually any of these works are a rich musical experience; all together they prove heavy.

Myra Hess, at once a great personality, a great musician and a great woman, displayed once again the depth of her musical perception in the Brahms. It is not exactly a woman's concerto, not that women can't play it but that everything about it seems to call for the straight-off-the-top-of-Mount-Olympus quality of a bearded prophet. This is a little absurd in view of the fact that Brahms was only 21 when he composed it, but nonetheless there is an air of pompous majesty, even of self-conscious grandeur about it that calls for a pianist combining the qualities of Horowitz, Solomon and God.

Dame Myra, however, is only a distinguished Englishwoman who is no prophet and does not have the extraordinary technical command called for in Brahms' individual piano style. Notwithstanding this, she more than made up for it in the devotional reading she gave the work in the tender lyrical passages of the first movement and, in particular, in the beautiful adagio. And there is no question but that her forcefulness and momentum were effective. It was, in fine, a splendid but not an ultimate performance either by pianist or orchestra.

As always, on returning from a brief vacation, Dr. Koussevitzky took no time at all to demonstrate that he is, all said and done, the master. He is, for the most of us, the measuring stick; we compare others to him not him to others. Everything about him, from the way he walks onto the stage to the way he calls upon the musicians to soar to new heights of tonal splendor, is matchless in its effect. And yesterday, in Brahms' great Fourth Symphony, he was in the top of his form.

The revised program for next week offers Gregor Piatigorsky, cellist, in two concertos: those of Milhaud and Saint-Saens. The program begins with Roussel's F major Suite and ends with Tchaikovsky's Fourth Symphony.

NEW YORK, N. Y.
NEWS
MAR 10 1949

Conductor Honored

A dinner and concert in honor of Serge Koussevitzky, retiring conductor of the Boston Symphony Orchestra, will be given on May 10 in the grand ballroom of the Waldorf-Astoria.

NEW YORK, N. Y.
POST
HOME NEWS
MAR 11 1949

Noted U. S. Musicians Cable Welcome to Shostakovich

A cablegram of welcome to Dimitri Shostakovich, Soviet Russian composer, has been dispatched by a number of prominent musicians, the National Council of the Arts, Sciences and Professions said today.

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The signers were listed by NCASP as Serge Koussevitzky, Lawrence Tibbett, Vladimir Horowitz, Leonard Bernstein, Eugene Ormandy, Roy Harris, Randall Thompson, Morton Gould, Dmitri Mitropolous, Lukas Foss, Gian Carlo Menotti, Paul Creston, Artie Shaw, Warner Lawson, Richard Burgin, Lehman Engel, Guy Hutchins and Samuel Barber.

HARTFORD, CONN.
TIMES
MAR 12 1949

Student Orchestras Auditions Slated

Auditions for admission to the student orchestras at the Berkshire Music Center will be held next week in the Recital Hall, Carnegie Hall: strings, Wednesday, 10 a. m.; woodwinds, Thursday, 10 a. m.; brass, Friday, 10 a. m.; piano, Friday, 11:30 a. m.

HANOVER, PA.
SUN
MAR 12 1949

The Boston Symphony Orchestra announces its Twelfth annual Berkshire Festival to open at Tanglewood, in Lenox, Massachusetts, on July 16. The Festival will be the climax of the Twenty-fifth season of Serge Koussevitzky as the conductor of the orchestra.

Nine concerts will be given in the Music Shed, through three week-ends, on Thursday evenings, Saturday evenings, and Sunday afternoons (Series A on July 28, 30 and 31; Series B, August 4, 6, and 7; Series C, August 11, 13 and 14). The guest conductors of the Festival will be Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced. Before these concerts in the large Music Shed by the full orchestra, Dr. Koussevitzky will conduct four concerts by an orchestra of smaller proportions in the intimate Theater-Concert Hall. These concerts will be given on the Saturday evening and Sunday afternoon of two week-ends, July 16-17, and July 23-24. Two different programs will be given each week-end. These will be drawn from the music of Bach and Mozart, as in previous seasons, and this year music of Haydn and Schubert will be added.

Art—Music—Theater **5

Week-End Symphony

Piatigorsky to Be Soloist In Milhaud Cello Concerto

Melody, according to Darius Milhaud, is "the only living element in music." It permits a work to survive.

And melody is never conspicuous by its absence in this Frenchman's writing. There is abundant melodic line in his first Cello Concerto, to be heard by Symphony Hall patrons for the first time tomorrow afternoon and Saturday evening. Gregor Piatigorsky will be the soloist. Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra.

An erstwhile member of the famous "French Six," Milhaud is now exerting a profound influence on American music as an educator at Mills College in California, where he has taught since 1940. He wrote his Cello Concerto in 1934. The Little Orchestra Society gave the work its American première on Jan. 3 of this year at Times Hall, New York City. Thomas Scherman directed; Piatigorsky was soloist.

⁂

Miles Kastendieck made the following observations in the New York Journal American on this occasion: "In frankly nonchalant mood, Milhaud has tossed off a delightful work. It unabashedly espouses the popular, yet pauses a moment to pursue serious thought. The orchestration is fascinating, but the value of the music lies in an exceptional piece of writing for cello.

"The first and third movements capture the beguiling lilt of folksy music with more than a dash of syncopation to make the [illegible] carefree. The second lets the cello sing in full-throated glory. Each captures its mood securely but treats it as a passing fancy."

Sounding a slightly cooler note, Robert Bagar set down these impressions for the New York World-Telegram: "It is a light, tossed-off sort of piece, with a first movement not unlike a popular song with one or two loftier pretensions. Throughout the work there is mostly conventional harmony, excepting little nips, here and there, at the corners of things.

⁂

"The second movement offers a reflective solo, set amidst passages of somber and doleful sonorities of the muted brass, distant drums, and tremolos on the bridge in the violas. And the third is a happy, sparkling, festive selection with much leaping about for the cello."

But Milhaud has said certain definite things about his approach to composition, and we arrive at a fuller understanding of his works by looking to the man himself. He writes:

"I have never been able to understand the establishment of different categories in music: classical music and modern music; serious music and light music. It is most unjust. There is only music, and one can find it in a café melody or an operetta tune as well as in a symphony, an opera, or a work of chamber music.

⁂

"I have no aesthetic rules or philosophy, or theories," he continues. "I love to write music. I always do it with pleasure; otherwise I must not write it. I have always made it my rule to accept musical jobs of every kind. Naturally, there are certain types of work I prefer; but a composer should do everything with application, with all the resources of contemporary technique at his disposal."

The short movements of Milhaud's Cello Concerto are marked Nonchalant, Grave, and Joyeux. Mr. Piatigorsky will also play the Saint-Saëns Concerto in A minor. Dr. Koussevitzky will open the program with Roussel's Suite in F and close it with Tchaikovsky's Fourth Symphony. H. R.

SPRINGFIELD, MASS.
NEWS
MAR 1[illegible]

TANGLEWOOD ALUMNI WILL HAVE REUNION

Tanglewood Alumni Association will hold its first general meeting for the organization of former Berkshire Music Center students in the Boston area on Sunday, at 7 p. m. in Symphony Hall. Among the guest speakers will be Lukas Foss '40, composer and conductor and official pianist of the Boston Symphony Orchestra.

The Association has been in progress of organization for several months and already has chapters organized in New York, Chicago and Philadelphia. Cynthia Sweeney of New Bedford is National Secretary. The Boston Chapter will include all of New England.

This meeting will be the first general meeting in Boston and the first reunion of all Tanglewood students now living in Boston and studying in Boston colleges and convservatories. Preliminary committee meetings have already laid plans for an interesting program of activities including public and private concerts and performances of new compositions.

MERIDEN, CONN.
RECORD

Auditions in New York for Tanglewood Summer School

Auditions for admission to the student orchestras of the Berkshire Music Center will be held this week in New York by members of the Boston Symphony Orchestra who are also members of the faculty of the Berkshire Music Center, Tanglewood. The Music Center, which is sponsored by the Boston Symphony, is directed by Serge Koussevitzky, with Aaron Copland as Assistant Director. This summer's session, the seventh, will be held from July 4th through August 14th.

The auditions for orchestral instruments will be held in the Recital Hall of Carnegie Hall, 154 West 57th Street, New York, as follows:

Strings, Wednesday, March [illegible] at 10 a. m.

Woodwinds, Thursday, the [illegible] at 10 a. m.

Brass, Friday, the 18th, [illegible] a. m.

Piano, Friday, March [illegible] 11:30 a. m.

Auditions for tympani, percussion and harp will be held on the stage at Carnegie Hall on Wednesday, March 16, at 6:30 p. m. Please use street entrance.

Opera auditions. Boris Goldovski, head of the opera department at the Berkshire Music Center, will hold auditions for singers who wish to apply for admission in the Chapter Room of Carnegie Hall, Friday, March 18, at 10 a. m.

The catalogue of the Berkshire Music Center and information about the courses of study may be obtained from Thomas Perry, Symphony Hall, Boston, Mass.

LOS ANGELES, CAL.
NEWS
MAR 3 1949

Tanglewood again opens

Getting closer to home, we have the summer school of the Boston Symphony, the Berkshire Music Center, opening its annual six-weeks session at Tanglewood July 4, to continue through the period of the Berkshire Festival concerts at Lenox, Mass., which this year climax Serge Koussevitsky's 25th anniversary season.

This year Aaron Copland will be assistant director to Koussevitsky, with Parisian composer Olivier Messiaen making his first American visit to join Copland as teacher of composition.

NEW YORK, N. Y.
NEWS
MAR 2 - 1949

Berkshire Trials

Boris Goldovsky will audition singers for the Berkshire Music Center at Carnegie Hall, Friday morning, and the following Friday.

BALTIMORE, MD.
NEWS-POST
MAR [illegible] 1949

Auditions Se
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NEW YORK, N. Y.
TIMES
MAR. 6 - 1949

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EL PASO, TEXAS
TIMES
MAR 6 1949

Berkshire Music Fete Opens July 16

New York. (UP)—The 12th annual Berkshire Festival will open at Tanglewood, Lenox, Mass., on July 16, the Boston Symphony Orchestra announces. The festival will climax the 25th season of Serge Koussevitzky as conductor of the orchestra.

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In connection with the Koussevitzky anniversary, the Boston Orchestra has arranged with RCA Victor to distribute a souvenir album of double bass recordings made by Dr. Koussevitzky in 1929 when he played for the last time the instrument which first brought him fame. The album, containing three vinylite records, will be sold for $10 each. All proceeds will go to the Koussevitzky anniversary fund of the orchestra.

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NEW YORK, N. Y.
POST
HOME NEWS
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MUSIC

Mar 5 Herald

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By RUDOLPH ELIE

Serge Koussevitzky returned for the final lap of his 25th and valedictory season yesterday afternoon, fit and sun-tanned following his mid-winter vacation in Arizona, and devoted the entire program to the music of Brahms. Myra Hess appeared as soloist in the D minor Concerto and it all added up to a good solid concert though not one marked by any especial notability.

Although it is true that Brahms is one of the few whose music can sustain the "all' in an all-anybody concert, yesterday's choice of the Tragic Overture, the D minor Piano Concerto and the Fourth Symphony doesn't offer quite the contrast in mood that makes for a well-rounded program. The Overture, though not particularly tragic in character, is nonetheless in a dark, melancholy vein. So, in fact, is the Concerto; its first two movements are unmost unrelievedly sombre (the slow movement indeed has long and probably erroneously been considered a sort of farewell to Schumann), while the rondo, though jocose in spirit is hardly gay. There is a gentle melancholy pervading the Fourth, too, a symphony that is certainly the summit of Brahms' art. Individually any of these works are a rich musical experience; all together they prove heavy.

Myra Hess, at once a great personality, a great musician and a great woman, displayed once again the depth of her musical perception

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year, will be at first base when the Regulars and Yannigans play their first intra-squad game Sunday. He indicated Fleming has a fine chance to take over the regular first-base post from Ed Stevens.

The Buc skipper said Wally Judnich, outfielder bought from Cleveland, probably will see a lot of duty in centrefield during the season.

BOXING GOSSIP
by Doc Almy

While over the years we have seen many wrestling and glove bouts, some very good and others equally bad, the combination of these branches of strenuous sport such as was afforded by Zanelli vs. Cesario, dual N. E. ring titles the stake, at the Garden the other night was mighty tough on the eyes of this and many other beholders. While it could have been a pretty fair scrap, at least as it shaped up on paper, it turned out to be merely a case of Zanelli continually barging in, receiving a few pokes to the face and then a clinching, holding, maulfest with one principal about as guilty as the other.

The lone fairly clean blow scored in the entire 12 rounds was landed by Zanelli, a left hook to the head at the start of the fourth, which knocked Cesario down for the official eight-count. When this cere-

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form.

The revised program for next week offers Gregor Piatigorsky, cellist, in two concertos: those of Milhaud and Saint-Saens. The program begins with Roussel's F major Suite and ends with Tchaikovsky's Fourth Symphony.

HARTFORD, CONN.
TIMES
MAR 12 1949

Student Orchestras Auditions Slated

Auditions for admission to the student orchestras at the Berkshire Music Center will be held next week in the Recital Hall, Carnegie Hall: strings, Wednesday, 10 a. m.; woodwinds, Thursday, 10 a. m.; brass, Friday, 10 a. m.; piano, Friday, 11:30 a. m.

HANOVER, PA.
SUN
MAR 12 1949

The Boston Symphony Orchestra announces its Twelfth annual Berkshire Festival to open at Tanglewood, in Lenox, Massachusetts, on July 16. The Festival will be the climax of the Twenty-fifth season of Serge Koussevitzky as the conductor of the orchestra.

Nine concerts will be given in the Music Shed, through three week-ends, on Thursday evenings, Saturday evenings, and Sunday afternoons (Series A on July 28, 30 and 31; Series B, August 4, 6, and 7; Series C, August 11, 13 and 14). The guest conductors of the Festival will be Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced. Before these concerts in the large Music Shed by the full orchestra, Dr. Koussevitzky will conduct four concerts by an orchestra of smaller proportions in the intimate Theater-Concert Hall. These concerts will be given on the Saturday evening and Sunday afternoon of two week-ends, July 16-17, and July 23-24. Two different programs will be given each week-end. They will be drawn from the music of Bach and Mozart, as in previous seasons, and this year music of Haydn and Schubert will be added.

[263]

Week-End Symphony

Piatigorsky to Be Soloist In Milhaud Cello Concerto

Melody, according to Darius Milhaud, is "the only living element in music." It permits a work to survive.

And melody is never conspicuous by its absence in this Frenchman's writing. There is abundant melodic line in his first Cello Concerto, to be heard by Symphony Hall patrons for the first time tomorrow afternoon and Saturday evening. Gregor Piatigorsky will be the soloist. Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra.

An erstwhile member of the famous "French Six," Milhaud is now exerting a profound influence on American music as an educator at Mills College in California, where he has taught since 1940. He wrote his Cello Concerto in 1934. The Little Orchestra Society gave the work its American première on Jan. 3 of this year at Times Hall, New York City. Thomas Scherman directed; Piatigorsky was soloist.

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Miles Kastendieck made the following observations in the New York Journal American on this occasion: "In frankly nonchalant mood, Milhaud has tossed off a delightful work. It unabashedly espouses the popular, yet pauses

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syncopation to make them vividly carefree. The second lets the cello sing in full-throated glory. Each captures its mood securely but treats it as a passing fancy."

Sounding a slightly cooler note, Robert Bagar set down these impressions for the New York World-Telegram: "It is a light, tossed-off sort of piece, with a first movement not unlike a popular song with one or two loftier pretensions. Throughout the work there is mostly conventional harmony, excepting little nips, here and there, at the corners of things.

⁂

"The second movement offers a reflective solo, set amidst passages of somber and direful sonorities of the muted brass, distant drums, and tremolos on the bridge in the violas. And the third is a happy, sparkling, festive selection with much leaping about for the cello."

But Milhaud has said certain definite things about his approach to composition, and we arrive at a fuller understanding of his works by looking to the man himself. He writes:

"I have never been able to understand the establishment of different categories in music: classical music and modern music; serious music and light music. It is most unjust. There is only music, and one can find it in a café melody or an operetta tune as well as in a symphony, an opera, or a work of chamber music.

⁂

"I have no aesthetic rules, or philosophy, or theories," he continues. "I love to write music. I always do it with pleasure; otherwise I just do not write it. I have always made it my business to accept musical jobs of every kind. Naturally, there are certain types of work I prefer; but a composer should do everything with application, with all the resources of contemporary technique at his disposal."

The short movements of Milhaud's Cello Concerto are marked Nonchalant, Grave, and Joyeux. Mr. Piatigorsky will also play the Saint-Saëns Concerto in A minor. Dr. Koussevitzky will open the program with Roussel's Suite in F and close it with Tchaikovsky's Fourth Symphony. H. R.

Eddie said that his ankle, broken at Brooklyn, on July 8, had given him no trouble since his operation on Dec. 18 in Mobile, Ala.

Pleased With Salary

"Three days ago I played 18 holes of golf and also took part in an hour and a half baseball drill without any ill effects, so I know I'm all set for this season," he observed. "I'm 100 per cent satisfied with my salary, otherwise I wouldn't be here."

Stanky held a reunion with another famed ex-Dodger, Pete Reiser, and afterwards talked with Billy Southworth.

Outfielder Jim Russell arrived late this evening. He flew to Tampa and took a bus from there to Bradenton.

The Braves now have their championship 1948 infield intact with Earl Torgeson, who has abandoned his contact lenses on the field, at first, Stanky at second, Alvin Dark at short and Bob Elliott on third.

Reiser Tries Third Base

Reiser has been working out at third as well as in the outfield and Southworth stated this afternoon that if Elliott should be incapacitated, Pete might fill in for him. "In that way we would keep our power in the lineup," Billy ex-

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ALUMNI
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This meeting will be the first general meeting in Boston and the first reunion of all Tanglewood students now living in Boston and studying in Boston colleges and conservatories. Preliminary committee meetings have already laid plans for an interesting program of activities including public and private concerts and performances of new compositions.

LOS ANGELES, CAL.
NEWS
MAR 3 1949

Tanglewood again opens

Getting closer to home, we have the summer school of the Boston Symphony, the Berkshire Music Center, opening its annual six-weeks session at Tanglewood July 4, to continue through the period of the Berkshire Festival concerts at Lenox, Mass., which this year climax Serge Koussevitsky's 25th anniversary.

This year Aaron Copland will be assistant director to Koussevitsky, with Parisian composer Olivier Messiaen making his first American visit to join Copland as teacher of composition.

NEW YORK, N. Y.
NEWS
MAR 2 - 1949

Berkshire Trials

Boris Goldovsky will audition singers for the Berkshire Music Center at Carnegie Hall, Friday morning, and the following Friday.

MERIDEN, CONN.
RECORD

Auditions in New York for Tanglewood Summer School

Auditions for admission to the student orchestras of the Berkshire Music Center will be held this week in New York by members of the Boston Symphony Orchestra who are also members of the faculty of the Berkshire Music Center, Tanglewood. The Music Center, which is sponsored by the Boston Symphony, is directed by Serge Koussevitzky, with Aaron Copland as Assistant Director. This summer's session, the seventh, will be held from July 4th through August 14th.

The auditions for orchestral instruments will be held in the Recital Hall of Carnegie Hall, 154 West 57th Street, New York as follows:

Strings, Wednesday, March 16 at 10 a. m.

Woodwinds, Thursday, the 17th, at 10 a. m.

Brass, Friday, the 18th, at 10 a. m.

Piano, Friday, March 18 at 11:30 a. m.

Auditions for tympani, percussion and harp will be held backstage at Carnegie Hall on Wednesday, March 16, at 6:30 p. m. Please use street entrance.

Opera auditions. Boris Goldowski, head of the opera department at the Berkshire Music Center will hold auditions for singers who wish to apply for admission in the Chapter Room of Carnegie Hall Friday, March 18, at 10 a. m.

The catalogue of the Berkshire Music Center and information about the courses of study may be obtained from Thomas Perry, Symphony Hall, Boston, Mass.

HARTFORD, CONN. TIMES

MAR 12 1949

Resolved: Respect, Affection

ENGROSSED resolution expressing the community's respect and affection will be presented Dr. Serge Koussevitzky Monday night when he appears at the Bushnell Memorial. Mrs. Elizabeth Wel[illegible] Cooley is holding the resolution.—[Hartford Times Photo

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BUFFALO, N. Y. NEWS

[illegible] 12 1949

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Richard Seibold will discuss Franck's Symphonic Variations in his music appreciation class in the Buffalo Museum of Science Monday at 7:30 P. M.

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BOSTON HERALD, SATURDAY, MARCH 12,

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 19th program of the 68th season in Symphony Hall yesterday afternoon. Gregor Piatigorsky, cellist, was the soloist. The program:

Suite in F major, Op 33..........Roussel
Concerto for Violoncello, No. 1...Milhaud
Concerto for Violoncello in A minor, Op. 33..................Saint-Saens
Symphony No. 4 in F minor, Op. 36 Tchaikovsky

By RUDOLPH ELIE

You would think the last word had been said on Tchaikovsky's Fourth Symphony 20 years ago; indeed, unless you had a special place in your heart for this whacking symphony of passion and sentimentality run amuck you might have toyed with the idea of ducking out at the intermission. And if you had you would have missed one of the day's most astonishing musical phenomena: Koussevitzky and the Boston Symphony orchestra creating, out of dead symbols on a printed page, music of such impact the only response to it is a yell. Once again, the incredible Serge Koussevitzky!

Tchaikovsky, whatever he may be to others is to Koussevitzky what the fountain of youth would have been to Ponce de Leon. All he has to do, apparently, is take one draught of this heady water and of a sudden the years melt away from him as snow in a hot spring. Not that he ever seems his 75 years in anything, but Tchaikovsky—there is the potion that takes his years away.

While energizing him physically, however, the potion still allows the greater Koussevitzky to remain in command. And so he brings to bear all the wisdom, the ripe maturity, the musical authority of his years. The result yesterday was that, for me at least, the Fourth was a virtually new experience. I had never before realized the drama of the opening moments as the composer sets the stage for the turbulent events to follow. Nor, for that matter, had the slow movement ever seemed so elevated in mood; it had always previously seemed mawkish. The pizzicato movement, hitherto seemingly as fresh as a three months old hit parade tune, had wonderful grace and fastidiousness while the finale, until now just about possible to take, all but unseated me. It was a terrific performance and it earned Dr. Koussevitzky (who seemed as pleased as his audience) a clamorous response.

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The symphony was not the only notable aspect by any means, for the first half of the concert was amply rewarding, too. There was Gregor Piatigorsky, perhaps our greatest cellist, in the very top of his form in two exceedingly effective concertos. The Milhaud, receiving its first Boston performance, is a composition that begins with a captivating, even lilting first movement called "nonchalant," passes through a solemn "grave" and ends with an ebullient, rousing finale called "joyeux." Dating from 1934, it is happy work that offers no problems for the listener whatever [illegible] how the cellist solves his [illegible] for me. The same [illegible] be said of the Saint-Saens concerto. There are no problems [illegible] at all for the listener; more grateful music for the cello would be hard to imagine Mr. Piatigorsky, a man whose stature and stage presence lends his playing additional interest (for his technical mastery is in a class by itself), was excellently accompanied by conductor and orchestra and got his usual ovation.

The concert began with Roussel's F major Suite, a work that deserves a good deal more comment than it will get at the moment, what with space running out, but one that speaks well enough for itself. In short, a concert that ranks high in a season of highs. Next week the orchestra is off on its final tour. It returns on March 23 with Leonard Bernstein repeating the great Second Symphony of Mahler with Adele Addison and Nan Merriman as soloists and the Harvard Glee Club and Radcliffe Choral [illegible]

NEW YORK, N. Y. HERALD TRIBUNE

MAR 13 1949

Dinner and Concert To Honor Koussevitzky

A dinner and concert in honor of Serge Koussevitzky, who is completing his twenty-fifth and last year as the Boston Symphony Orchestra's regular conductor, will be held on Tuesday night, May 10 at the Waldorf-Astoria Hotel under the auspices of the League of Composers and a group of Dr Koussevitzky's friends. Both he and conductors trained by him will take part in the program, which will include works commissioned by the Koussevitzky Foundation.

Prominent composers of several countries have been invited to become honorary sponsors for this event. Messages have already been received from Richard Strauss, Ralph Vaughan Williams, Francesco Malipiero, Jacques Ibert, Pavel Borkevic, of Czechoslovakia, and Carlos Chavez, and many American composers and foreign composers living in the United States are planning to attend. Reservations can be made at Suite 1533, 9 Rockefeller Plaza, New York 20, or by calling COlumbus, 5-7460.

The members of the dinner committee include Aaron Copeland, Leonard Bernstein, Mrs. Arthur M. Reis, Mrs. N. Penrose Hallowell, Mrs. Robert Woods Bliss, Mrs. William C. Breed, Mrs. Harold Brooks, Mrs. Otto H. Kahn, Alfred Knopf, Mrs. Charles E. Mitchell, Mrs. John T. Pratt, William Schuman, Miss Gertrude Robinson Smith and Lieutenant Colonel John A. Warner.

CINCINNATI, OHIO ENQUIRER

MAR 13 1949

AN ALBUM of double-bass recordings has been issued by RCA-Victor, with **Serge Koussevitzky**, greatest living virtuouso of the instrument, appearing both as soloist and composer. The albums are being sold as souvenirs of the 25th anniversary of Koussevitzky's baton reign with the Boston Symphony Orchestra, proceeds going to the conductor's Anniversary Fund. The conductor, who regretfully laid aside the huge instrument after a Carnegie Hall recital in 1929, plays an "Andante" from his own Concerto for Double-Bass, his "Chanson Triste" and "Valse Miniature"—plus a Largo from a Sonata by **Henry Eccles** (early 18th century English comoser) and a Lullaby by the contemporary, **Laska**. There is no bass-slappin here, not even a pizzicato. Difficult, even awkward listening the firt time one plays these records, they improve immeassurably on more intimate association. There is a note of **Rachmaninoff**, and **Tchaikovsky** in the "Andant," of **Bach** in the "Largo," and **Brahms** in the Cradle Song." Tasteful piano accompaniment is by Pierre Luboshutz.

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TULSA, OKLA. WORLD

MAR 13 1949

Bass Fiddlers Get Edge On Piccolo Players

BOSTON (UP)—The bass players in the Boston Symphony orchestra envy the piccolo players when it comes to toting instruments from place to place, but they come into their own when the orchestra is on tour.

Then, all musicians but the bass players have to get their suitcase-increased evening clothes pressed before the performance. The bass players have no such problem. While traveling, they hang their evening clothes inside the big wooden boxes used to protect their instruments.

CINCINNATI, OHIO POST

MAR 13 1949

ANOTHER THING that distinguishes the Robert Merrill show is the blessed absence of studio applause. No doubt there is an audience in Boston's Symphony Hall But it's not permitted to waste time or destroy the intimacy of the program with palm beating. For that, someone or other rates hearty thanks.

TULSA, OKLA. WORLD

[illegible] 1949

Berkshire Festival Plans Announced

Serge Koussevitsky has announced plans for the 1949 session of the Berkshire Music Center, the Summer school of the Boston Symphony orchestra at Tanglewood in Massachusetts. The center will have a six-week session from July 4 to Aug. 14, during which the Berkshire festival concerts will be given.

Dr. Koussevitsky will direct the school, with Aaron Copland as assistant director. The faculty will include Olivier Messiaen, Parisian composer on his first visit to America; Gregor Piatigorsky, Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Hugh Ross.

[illegible] MARCH 12, 1949 **Art—Music—Theater** *11

Soloist With the Symphony

Milhaud's Cello Concerto No. 1 Introduced

By L. A. Sloper

Gregor Piatigorsky gave the first Boston performance of Darius Milhaud's Cello Concerto No. 1 at yesterday's Boston Symphony concert, the nineteenth of the Friday series. Dr. Koussevitzky conducting. The soloist also offered the Saint-Saëns Concerto in A minor, which had rested on the shelves for a decade, to fill out the playing time. Another French work, Roussel's Suite in F major, opened the program. The final [illegible] scheduled was Tchaikovsky's Fourth Symphony.

Milhaud's concerto is a light-hearted work, which bears out the composer's statement that he loves to write music and always does so with pleasure. The end movements are marked "Nonchalant" and "Joyeux," which fairly well describes them, except that "Dreamy" might be a better appellation for the first. The last is lively and gay. The second, marked "Grave," is just so. The cello sings a little mournfully to a background of quiet weeping in the orchestra. But the important thing is that the cello sings throughout. If the work is not world-shaking, it is very agreeable in the "pure music" tradition.

And that is precisely what Roussel was attempting in his Suite in F. He accomplished it, too, but not so deftly as Milhaud. He had fun, but at the cost of considerable labor. On a fourth hearing, only the middle movement of his Suite (which is dedicated to Dr. Koussevitzky) made much appeal. Roussel resembles Mahler in one particular: he is honored chiefly in his own country.

Mr. Piatigorsky, of course, distinguished himself both in the Milhaud and in the Saint-Saëns. He is a musician and a master of his instrument. He received an ovation.

• So did Dr. Koussevitzky and the orchestra, who equally distinguished themselves in the widely divergent accompaniments of the two concerti, besides providing a technically brilliant and musically persuasive account of Roussel's Suite. And everybody knows what Koussevitzky can accomplish with Tchaikovsky.

NEW YORK, N. Y. TIMES

MAR 13 1949

GIFT: When Serge Koussevitzky conducted his final concert with the Boston Symphony in Providence, R. I., recently, he was accorded a standing ovation from the audience and presented with a citation from Brown University and a check for $6,462. John Nicholas Brown, who presented the check, explained the odd sum was reached by the different sized gifts of 258 grateful Rhode Islanders.

HEMIDEMISEMIQUAVERS: Members of the Boston Symphony Orchestra will be in New York this week auditioning applicants for the student orchestra of the Berkshire Music Centre, and Boris Goldovsky will audition singers for the center's opera department on Friday. . . . Music Reporter, which reprints the New York music criticisms, lists fifteen more debutants for February, bringing the total to 118 this season. . . . The American Junior Red Cross and the Music Educators National Conference are planning to send 1,000 albums of recorded American school music to be distributed in foreign schools. . . . Arthur Cohn and Nicolas Slonimsky are leaving for Europe next month to round up music for the Free Library of Philadelphia and the Edwin A. Fleisher Music Collection. . . . Leeds Music Corporation has brought out an edition of the ten piano Sonatas of Scriabin.

NEW YORK, N. Y. TIMES

MAR 13 1949

COMPOSERS TO HONOR KOUSSEVITZKY MAY 10

The League of Composers, which honored Serge Koussevitzky two years ago on the fifth anniversary of the Koussevitzky Music Foundation, will honor him again on May 10 with a dinner and concert at the Waldorf-Astoria on his silver anniversary as conductor of the Boston Symphony Orchestra.

The musical program is being designed to illustrate four aspects of Dr. Koussevitzky's contribution to music in this country. He will appear as a conductor of an orchestra assembled for the occasion. His work in training young conductors will be demonstrated when former students lead the orchestra. His contributions as a music educator will be shown by performances by members of the Berkshire Music Center.

Finally, the role he has played in stimulating new music will be shown by the fact that the orchestra will play works that have been commissioned by the foundation the conductor established in memory of his wife.

Members of the dinner committee include Aaron Copland, Leonard Bernstein, Mrs. Arthur M. Reis, Mrs. N. Penrose Hallowell, Mrs. Robert Woods Bliss, Mrs. William C. Breed, Mrs. Harold Brooks, Mrs. Otto H. Kahn, Alfred Knopf, Mrs. Charles E. Mitchell, Mrs. John T. Pratt, William Schuman, Miss Gertrude Robinson Smith and Lieut. Col. John A. Warner.

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HARTFORD, CONN.
TIMES
MAR 12 1949

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BUFFALO, N. Y.
NEWS
.2 1949

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NEW YORK, N. Y.
HERALD TRIBUNE
MAR 13 1949

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CINCINNATI, OHIO
ENQUIRER
MAR 13 1949

AN ALBUM of double-bass recordings has been issued by RCA-Victor, with **Serge Koussevitzky**, greatest living virtuouso of the instrument, appearing both as soloist and composer. The albums are being sold as souvenirs of the 25th anniversary of Koussevitzky's baton reign with the Boston Symphony Orchestra, proceeds going to the conductor's Anniversary Fund. The conductor, who regretfully laid aside the huge instrument after a Carnegie Hall recital in 1929, plays an "Andante" from his own Concerto for Double-Bass, his "Chanson Triste" and "Valse Miniature"—plus a Largo from a Sonata by **Henry Eccles** (early 18th century English comoser) and a Lullaby by the contemporary, **Laska**. There is no bass-slappin here, not even a pizzicato. Difficult, even awkward listening the firt time one plays these records, they improve immeassurably on more intimate association. There is a note of **Rachmaninoff**, and **Tchaikovsky** in the "Andant," of **Bach** in the "Largo," and **Brahms** in the Cradle Song." Tasteful piano accompaniment is by Pierre Luboshutz.

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TULSA, OKLA
WORLD
MAR 13 1949

Bass Fiddlers Get Edge On Piccolo Players

BOSTON (UP)—The bass players in the Boston Symphony orchestra envy the piccolo players when it comes to toting instruments from place to place, but they come into their own when the orchestra is on tour.

Then, all musicians but the bass players have to get their suitcase-increased evening clothes pressed before the performance. The bass players have no such problem. While traveling, they hang their evening clothes inside the big wooden boxes used to protect their instruments.

MARCH 12, 1949 **Art—Music—Theater** *11

Soloist With the Symphony

Milhaud's Cello Concerto No. 1 Introduced

By L. A. Sloper

Gregor Piatigorsky gave the first Boston performance of Darius Milhaud's Cello Concerto No. 1 at yesterday's Boston Symphony concert, the nineteenth of the Friday series. Dr. Koussevitzky conducting. The soloist also offered the Saint-Saëns Concerto in A minor, which had rested on the shelves for a decade, to fill out his playing time. Another French work, Roussel's Suite in F major, opened the program. The final item scheduled was Tchaikovsky's Fourth Symphony.

Milhaud's concerto is a lighthearted work, which bears out the composer's statement that he loves to write music and always does so with pleasure. The end movements are marked "Nonchalant" and "Joyeux," which fairly well describes them, except that "Dreamy" might be a better appellation for the first. The last is lively and gay. The second, marked "Grave," is just so. The cello sings a little mournfully to a background of quiet weeping in the orchestra. But the important thing is that the cello sings throughout. If the work is not world-shaking, it is very agreeable in the "pure music" tradition.

And that is precisely what Roussel was attempting in his Suite in F. He accomplished it, too, but not so deftly as Milhaud. He had fun, but at the cost of considerable labor. On a fourth hearing, only the middle movement of his Suite (which is dedicated to Dr. Koussevitzky) made much appeal. Roussel resembles Mahler in one particular: he is honored chiefly in his own country.

Mr. Piatigorsky, of course, distinguished himself both in the Milhaud and in the Saint-Saëns. He is a musician and a master of his instrument. He received an ovation.

So did Dr. Koussevitzky and the orchestra, who equally distinguished themselves in the widely divergent accompaniments of the two concerti, besides providing a technically brilliant and musically persuasive account of Roussel's Suite. And everybody knows what Koussevitzky can accomplish with Tchaikovsky.

NEW YORK, N. Y.
TIMES
MAR 13 1949

GIFT: When Serge Koussevitzky conducted his final [illegible] the Boston Symphony in Providence, R. I., recently, he was accorded a standing ovation from the audience and presented with a citation from Brown University and a check for $6,462. John Nicholas Brown, who presented the check, explained the odd sum was reached by the different sized gifts of 258 grateful Rhode Islanders.

HEMIDEMISEMIQUAVERS: Members of the Boston Symphony Orchestra will be in New York this week auditioning applicants for the student orchestras of the Berk shire Music Centre, and Boris Go dovsky will audition singers fo the center's opera department o Friday. . . . Music Reporter, whic reprints the New York music crit cisms, lists fifteen more debutant for February, bringing the total t 118 this season. . . . The America Junior Red Cross and the Musi Educators National Conference ar planning to send 1,000 albums c recorded American school music t be distributed in foreign school . . . Arthur Cohn and Nicolas Slc nimsky are leaving for Europ next month to round up music fc the Free Library of Philadelphi and the Edwin A. Fleisher Musi Collection. . . . Leeds Music Corpc ration has brought out an editio of the ten piano Sonatas of Scriabin.

NEW YORK, N. Y.
TIMES
MAR 13 1949

COMPOSERS TO HONOR KOUSSEVITZKY MAY 10

The League of Composers, which honored Serge Koussevitzky two years ago on the fifth anniversary of the Koussevitzky Music Foundation, will honor him again on May 10 with a dinner and concert at the Waldorf-Astoria on his silver anniversary as conductor of the Boston Symphony Orchestra.

The musical program is being designed to illustrate four aspects of Dr. Koussevitzky's contribution to music in this country. He will appear as a conductor of an orchestra assembled for the occasion. His work in training young conductors will be demonstrated when former students lead the orchestra. His contributions as a music educator will be shown by performances by members of the Berkshire Music Center.

Finally, the role he has played in stimulating new music will be shown by the fact that the orchestra will play works that have been commissioned by the foundation the conductor established in memory of his wife.

Members of the dinner committee include Aaron Copland, Leonard Bernstein, Mrs. Arthur M. Reis, Mrs. N. Penrose Hallowell, Mrs. Robert Woods Bliss, Mrs. William C. Breed, Mrs. Harold Brooks, Mrs. Otto H. Kahn, Alfred Knopf, Mrs. Charles E. Mitchell, Mrs. John T. Pratt, William Schuman, Miss Gertrude Robinson Smith and Lieut. Col. John A. Warner.

CINCINNATI, OHIO
POST
MAR 13 1949

ANOTHER THING that distin guishes the Robert Merrill show i the blessed absence of studio ap plause. No doubt there is an audi ence in Boston's Symphony Hall But it's not permitted to wast time or destroy the intimacy of the program with palm beating. For that, someone or other rates hearty thanks.

TULSA, OKLA
WORLD
.3 1949

Berkshire Festival Plans Announced

Serge Koussevitsky has announced plans for the 1949 session of the Berkshire Music Center, the Summer school of the Boston Symphony orchestra at Tanglewood in Massachusetts. The center will have a six-week session from July 4 to Aug. 14, during which the Berkshire festival concerts will be given.

Dr. Koussevitsky will direct the school, with Aaron Copland as assistant director. The faculty will include Olivier Messiaen, Parisian composer on his first visit to America; Gregor Piatigorsky, Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Hugh Ross.

AMERICAN H

HENDERSON, TEXAS
TEXAS NEWS
1949

Serge Koussevitsky has announced plans for the 1949 session of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra at Tanglewood in Massachusetts. The center will have a six-week session from July 4 to Aug 14. during which theBerkshire festival concerts will be given. Dr. Koussevitsky will direct the school, with Aaron Copland as assistant director. The faculty will include Olivier Messiaen, Portisian composer on his first visit to America; Kregor Piatigorsky, Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Hugh Ross

The Philadelphia Orchestra will be back on the air for its sixth season of broadcasts, beginning March 6. There will be an eight-week series on Saturdays from 5 to 6 p.m. e.s.t. over the Columbia network. The first broadcast will consist of Progofieff's Classical Symphony and the Brahms Fourth.

NEW YORK, N. Y.
TIMES
MAR 15 1949

Auditions for Berkshire Center

Auditions for orchestra players who wish to attend the Berkshire Music Center this summer will be held this week in Carnegie Recital Hall on the following schedule: Strings, tomorrow at 10 A. M.; woodwinds, Thursday at 10; brass, Friday at 10; piano, Friday at 11:30. Players of timpani, percussion and harp will be heard backstage at Carnegie Hall tomorrow at 6:30 P. M.

MADISON, WIS.
STATE JOURNAL
MAR 6 - 1949

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NEW REPUBLIC
NEW YORK, N. Y.
MAR 14 1949

MUSIC: The Conductors Play Musical Chairs

AFTER SEVERAL calm years in which few of the American orchestras—except the tempestuous Chicago Symphony—have changed their conductors, the orchestral scene has suddenly gone topsy-turvy.

The most startling change, because it marks the end of the longest association between a conductor and an orchestra since that of the Chicago Symphony Orchestra and the late Frederick Stock, will take place in Boston. In October, Charles Munch, formerly of Strasbourg and Paris, and latterly a peripatetic guest conductor in this country, becomes music director of the Boston Symphony Orchestra, replacing Serge Koussevitzky, who retires this spring at the end of a 25-year period of distinguished service. Koussevitzky will continue to direct the Berkshire Festival and the summer school at Tanglewood, and will make a few guest appearances in Boston next season. But the orchestra's policies will be in the hands of Munch.

Time will tell whether Munch possesses, or can develop, either the magnificent public presence of Koussevitsky or his persuasive idealism. But his musical taste is essentially French, despite his ambiguous Alsatian background, as Koussevitzky's is, despite his Russian origin; and he arrives with a Parisian reputation to guarantee him an initial status mere American success would not have provided in the eyes of Boston.

8 +

A short time ago, Bruno Walter resigned as musical adviser (in other words, chief conductor) of the New York Philharmonic-Symphony Society, effective next fall. Immediately a chain reaction began. Dimitri Mitropoulos was invited to share with Leopold Stokowski the conductorship of the Philharmonic—which the management rightly considers to be more than a one-man job, in view of the long and crowded season. Mitropoulos asked to be released from the Minneapolis Orchestra, which he had directed for more than a decade. Not too hesitantly, the Minneapolis board agreed to a parting of the ways; dissatisfaction over his long absences as guest conductor in New York and his irrepressible campaigning for Henry Wallace throughout the orchestra's last Southern tour counterbalanced the enthusiasm of some Minneapolis people for his capable work with the organization.

To fill the vacant post, Minneapolis seized the Hungarian conductor, Antal Dorati, away from Dallas. After a few weeks' thought, the Dallas Symphony decided to engage Walter Hendl, the 32-year-old assistant conductor of the New York Philharmonic-Symphony, thereby making him, as of next fall, the youngest American-born conductor of a major orchestra. Thus Bruno Walter's decision to take things easier will alter three careers in October, and may make way for the beginning of a fourth, if the Philharmonic continues to use its assistant conductorship as a training ground for a gifted young American.

SYMPHONY CONCERT IS THRILLING

Bruckner-Wagner Music Tribute to Koussevitsky

BY WARREN STOREY SMITH

No, it wasn't Max Fiedler or Karl Muck who put together the Bruckner-Wagner program that serves for the current and next-to-the-last pair of symphony concerts, but Serge Koussevitzky. And this reviewer, hearing the music that thrilled him in his youth, listened to it yesterday with unashamed enjoyment.

ALL MAGNIFICENT

Specifically, Dr. Koussevitzky had placed together the Austrian master's Seventh Symphony and the German's "Siegfried Idyll" and "Tannhaeuser" Overture. From the standpoint of sound, all three performances were magnificent, as well they might have been. Bruckner and Wagner had an ear for orchestral richness. And this was the Boston Symphony.

Interpretatively, Dr. Koussevitzky fared better with Bruckner, a much harder composer to handle, than he did with Wagner, though there were fine moments in both the Idyll and the Overture. He played Wagner for effect, and, if he did not lose, he did not exactly win. At times the Idyll was restless, febrille; it did not always breathe the air of domestic felicity that was its motivation. The Overture began too slowly and ended too frantically. In both the beginning and the end Wagner had already done all that was necessary. There are times when it is best to let a composer speak for himself.

Not Minute Too Long

Bruckner, on the other hand needs plenty of assistance, and while this or the other Brucknerite might take exception to this or the other detail, the fact remains that the Symphony, without cuts was made consistently pleasurable and though consuming nearly an hour, it was not a minute too long.

It was interesting to hear the Seventh, after having heard the Third from the City Symphony the night before. While the Third deserves no such neglect as has been its rate hereabouts, it is easy to see why the Seventh is the most popular of them all. It has all of Bruckner's virtues and few of his defects.

Success Complete

The one really weak spot is the altering development section of he first movement. The common omplaint that the finale is mere nticlimax was not in order yeserday. It is, of course, the least memorable of the four movements acking the serene beauty of the first, the sublimity of the second the power of the third. But somehow, as Dr. Koussevitzky played it, you felt it was all right for it to be exactly what is was, that no other type of movement would have served any better. There had been climaxes enough for one hour. Brahms built up his finales by playing down the middle movements. Bruckner chose another course. The Symphony's success with yesterday's audience was complete.

MAR 15 1949

Koussevitzky's Farewell Triumph of Artistry

By CARL E. LINDSTROM

CITY'S TRIBUTE—a resolution passed by the council—is presented to retiring conductor, Dr. Serge Koussevitzky. Left-right: Dr. Koussevitzky, Charles F. T. Seaverns, Mayor Coleman, City Manager Sharpe.—[*Hartford Times Photo*

SERGE KOUSSEVITZKY would have us believe that we took leave of him last night. You don't really part company with such an artist any more than you say goodbye to music. You stand up and make as grand a noise as you can with clapping and keep him coming back to the podium, see him try to share this personal ovation with the musicians who are applauding also, but even if he is determined that this was his last concert at Bushnell Memorial his art is indelibly inscribed upon the memory.

Years hence it will sound as clearly as it did on your way home last night; as clear and true as his first Hartford concerts still sound to those who were fortunate enough to hear them well over a quarter of a century ago.

Beethoven's Seventh will ever sound precisely as it did last night. You won't hear Toscanini's perfectly chiseled interpretation like the engraver's copperplate, nor recall precisely the intellectual refinements of Bruno Walter's readings. You remember Koussevitzky's way because there's more of Koussevitzky than of Beethoven in it.

* * *

THOSE GRANITIC opening chords like great Ionic pillars are Beethovian enough but then there is the almost comic fastidiousness of the bridge passage into the vivace. That's Koussevitzky all over, and so is the over-brilliant tone that he forces from brass, so edgey that it makes you feel you've bitten into a quince. He knows his orchestra—for the only one of its kind.

Oh yes, Koussevitzky has his faults. They say his Boston Orchestra is so perfect a mechanism that it lacks character. The answer to that was that closing harmony in the epilogue of Vaughan-Williams' Sixth Symphony as beautifuly suspended over infinity as a hummingbird in a delphinium horn.

And they say he doesn't beat time. No, he doesn't. He only gets inside the music and takes you with him.

Koussevitzky always has a better time than anyone else at the concert—if having a good time is running an esthetic temperature. If you are tense, he is ecstatic. If you are happy; he is beatified. There are felicities in the music that you would not see if the perceptive Doctor did not see them first; and quips whose point he will not let you miss.

* * *

THAT'S THE WAY Koussevitzky leads his orchestra. There are no tentative or muddy passages even in new scores because the man thinks his music clearly. You may not like the Vaughan-Williams Symphony but he will not let you be confused about it.

For me the slow movement is one of the most portentous experiences in music. You seem to stand at the verge not of something awesome but something so dangerously beautiful that only the creator of those pages knows what lies beyond that last door which he seems unwilling to open. The scherzo shakes loose a torrent of rousing sound as though to dispel the disturbing presentiments of what has gone before.

The whole symphony is disturbing. You rather expect to meet it again. If it is a critic's business to make predictions, this one foresees a good many more performances. I like it better than at its premiere in the Tanglewood concerts last August; better, too, than "A London Symphony."

* * *

THOUGH KOUSSEVITZKY gloried in his wind choir, the strings had K. P. E. Bach's D major Concerto virtually all to themselves. This superbly groomed tone is the ornament of the Boston Orchestra, its aristocratic diction the criterion of musical speech. But this was more than sensuous sound for here too Koussevitzky's expressive design was paramount—the intensification of the slow movement and its final bars so accentuated that who knows where you left off hearing it—like the departure of music itself.

The departure of Koussevitzky indeed!

THE HARTFORD COURANT: TUESDAY, MARCH 15, 1949.

Farewell To Great Conductor

The City says its formal farewell to a great conductor. Left to right, William H. Putnam and Charles W. Gross, senior members of the Bushnell Memorial board of trustees; Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra; Charles F. T. Seaverns, president of the Bushnell Memorial; Mayor Coleman; and City Manager Sharpe (Courant Photo).

Koussevitzky In Farewell Concert Here

Boston's Conductor Saluted by Audience And Common Council

Concertgoers here said goodbye to the city's most beloved musical figure Monday night.

At the close of the performance by the Boston Symphony Orchestra, the audience which had crammed Bushnell Memorial to the back walls, rose in farewell greeting to Dr. Serge Koussevitzky, conductor.

Twenty-five years ago, Dr. Kousseviazky, new imperator of the great orchestra, came here for he first time. Ever since the Bushnell Memorial was founded, he returned each season, most of them twice, or more than any other conductor. Monday night, however, was his final concert here, the conclusion of a local musical epoch or dynasty. For this season, Dr. Koussevitzky steps down from the podium of the Boston Symphony, into a quasi-retirement.

As the audience handed up its final tributes of applause, the great Doctor surveyed the house like a benign Augustus. The years which have stooped his shoulders have tempered the former imperiousness, until last night his grave smile and little bows were those of a pater-familias.

Three times he was called back by the applause which would not die down. Each time he shared the acclaim with the orchestra which itself was saluting the master by rapping on the fiddles or the less professional handclapping. It was plain that the audience hoped he would speak, give some last "Vale!" He didn't.

Backstage, in the Bushnell green room, after Dr. Koussevitzky had had time to change, the City officially tendered its goodbyes and quarter-century gratitude. Mayor Coleman presented the conductor with an engrossed resolution, recently passed by the Common Council.

It said in part:

"Whereas for a quarter century we have taken joy in the peerless art of Dr. Serge Koussevitzky as conductor of the Boston Symphony Orchestra and,

"Whereas the many visits of this large-spirited musician and his orchestra to Hartford have served to extend and deepen incalculably our interest in great music, thereby quickening the entire life of the community . . . .

"Resolved, that we, the Court of Common Council, in behalf of all our fellow-citizens, acknowledge to Dr. Koussevitzky the profound admiration and affection which Hartford holds for him and for the orchestra which he inspires to such superlative performance."

Mayor Coleman hoped that the resolution "will remind him of Hartford whenever he looks at it." Charles F. T. Seaverns, president of the Bushnell Memorial, wanted him to know "how grateful we are to you and how sorry to see you leave." Of all the conductors to come here, "You have been the dearest to us," he declared.

Recalls First Visit.

In return, Dr. Koussevitzky recalled his first visits here, when the orchestra had played in a local theater. When he saw the Bushnell Memorial for the first time, he had been vastly taken with it, he said. "But," he had asked himself on that occasion, "what kind of an audience will it hold?"

"I found that it holds a very musical public," Dr. Koussevitzky said, speaking slowly and emphatically. "It is an audience that values great art and great artists. It has always been a very great joy for me to come here all these years."

Dr. Koussevitzky also paid tributes to the city's "two wonderful music schools," and had a pat on the head for the music reviewers of the city's two newspapers.

Also attending the informal, little, formal leave-taking were two senior members of the Bushnell trustees, Charles W. Gross and William H. Putnam, and City Manager Sharpe.

The hall was packed for the concert. Tickets had not been available for nearly a fortnight. It proved to be an occasion of the handsome musicmaking consistently delivered by Dr. Koussevitzky and the Boston Symphony.

The program opened with a seraphic performance of the C.P.E. Bach Concerto in D Major, in which the concertino sections were exquisitely played by woodwinds added to the original score by Maximilian Steinberg. Dr. Koussevitzky worked over it in a quiet ecstacy, bending now over the first desk of the violins for some delicate passage, now over the violas for some lush moments. It was magnificent.

The Vaughan Williams Sixth Symphony, which Dr. Koussevitzky had premiered at Tanglewood last summer, was heard here for the first time. Shortly past the perfervid Tschaikovian opening comes a long, swingy section, to which it is possible to sing, "Vaughan Williams, yo' is mah man now!" That is, if he is. He wasn't mine, any more than when I heard the work at Tanglewood. It's an enormously solid piece, substantial as steak and kidney pie, and all moderned up. It's sonorous and it's expertly tailored everywhere.

Hard Times A-Knockin'.

But despite its suavity of construction, its alternate tumult and bemusings on war and peace (which are said to be its themes), it fails to speak to me. All I can find in it are the conventional musical cliches which are being used everywhere to denote hard times. Its vastness, its violence and its endless ending give an impression of importance which the inner stuff fails to bear out. The performance was something tremendous.

The closing Beethoven Seventh Symphony was played in an extraordinarily pastoral vein, almost as if it might have been the Sixth. Dr. Koussevitzky found a special lyricism for it. So often conceived as a sterile kind of hipskotch, full of bounce and metronomics, it was hear covered and ornamented with warmth and beauty, grace and dapple. It made a fine closing piece for the Koussevitzkian Period in our musical history here. May it be pressed in our memory book with a few stray laurel leaves from the brow of the master!

—T.H.P.

ATHENS, OHIO
MESSENGER
MAR 1 5 1949

ROUND THE RECORD

By MICHAEL SWYERS

Do you know what is played nightly at the Cocoanut Grove? . . . Freddy Martin's vocalists chant that it is "The Humphrey Bogart Rhumba". "If you don't like Bogart," as the lyrics go on, you can call it the "Lana Turner", the "Bing Crosby", or even the "Bugs Bunny Rhumba" . . . this rhumba is a favorite of Dana Ward at the Rainbow Restaurant.

Perry Como's "Forever and Ever" backed by "I Don't See Me In Your Eyes Anymore" will probably cause a great sensation among the "starry-eyed" set. That barber can really cut the records!

o o o

The Boston Symphony Orchestra under the conduction of Maestro Serge Koussevitzky has recorded Ravel's "Ma Mere l'Oye" ("Mother Goose Suite"). This recording is packaged in Victor's new soft-gray envelope, which is now being used whenever a composition calls for two records.

Capitol's Margaret Whiting vocals "Dreamer With A Penny" for the "June, moon, spoon," crowd . . . this disk is for easy listenin', if you have the time for such luxury.

For the Kiddies: Gene Kelly narrates "The Cuckoo Who Lived In a Clock", a nonbreakable album complete with birth imitations, original music, and sound effects. If you are seven or seventeen it is very possible that this recording will appeal to you.

OUT OF TUNE . . . The "King Cole Trio", now a quartet is concerting in Noo Yawk . . . Swoon Man Sinatra to be removed from Radio's "Hit Parade" on May 24 . . . . the Broadway and road musical "Annie Get Your Gun" to be filmed by MGM . . . Stan Kenton, who is now resting in Brazil may be back this summer as a bandleader, according to rumor . . . Eden "Nature Boy" Ahbez, known to his family as just plain George McGrew, has composed a new tune. It is labeled "Land Of Love" . . . wonder what it is like?

During a recent discussion among a few "local yokels", these tunes were selected as the greatest contributors in the field of "American Musical Progress" "Three Little Fishes" . . . "A Tisket ATasket" . . . "Mairzy Doats" . . . "Shoo Fly Pie" "Open the Door, Richard!" and now . . . "Sixty-Two Ladies in Sea-Green Pajamas" . . . No wonder the "Snake Pit" is overcrowded these days!

HARTFORD, CONN.
TIMES
MAR 1 6 1949

Dr. Koussevitzky Bows Out

Ever since he took command of the Boston Symphony a quarter of a century ago, Dr. Serge Koussevitzky has been a regular and most welcome visitor to Hartford. It was not until the opening of the Bushnell in 1930 that we could offer an auditorium really worthy of him and the musicians he has led with such distinction. But, just as it did Monday night, the city has always provided an audience that was our finest homage.

Dr. Koussevitzky says he has always found us aware of the value of "great art and great artists." If he has read our hearts as correctly as he has interpreted our applause, he knows who stands at the center of our musical appreciation. Mr. Seaverns spoke for the entire community when he told Dr. Koussevitzky that of all the conductors who come here, "You have been the dearest to us."

It was fitting that Mayor Coleman should have presented an engrossed resolution from the Common Council. But, at best, words about music and musicians are futile things. Only the forces Dr. Koussevitzky himself has so often evoked, with that imperious genius of his, could adequately pay him the tribute we all feel. And, alas, there is only one Dr. Koussevitzky! And so we have recourse to applause, to resolutions, to inadequate expressions of all sorts. We can only hope that the sensitivity that makes him such a great master of music will also enable him adequately to feel the admiration, the gratefulness and the good will that Hartford bears toward him and his orchestra.

NEW YORK, N. Y.
SUN
MAR 17 1949

Koussevitzky Directs Vaughan Williams' No. 6

There was both unity and perspective in the program directed by Serge Koussevitzky in Carnegie Hall last night, beginning his next to last visit here in his long career with the Boston Symphony Orchestra. Of historic impact were the C. P. E. Bach string concerto arranged by Steinberg and the fourth symphony of Tchaikovsky, both fundaments of this conductor's artistic creed; to them headed the sixth symphony of Vaughan Williams for whose American premiere he was responsible last summer.

The work has been heard from other hands since then, but not with such drama, force, logic and musical integrity. Together with fervor, Koussevitzky's presentation has a structural sense which adds much to the composer's purpose. Little was hurried, nothing dragged, in a systematic solution of problems resembling the turning of tumblers in the combination of a safe. It was also welcome to have, in John Burk's always excellent program book, the composer's own notes on his score; especially such off-hand comments as "the reprise is only hinted at, just enough to show this is a symphony and not a symphonic poem"; or "the woodwind experiment as to how the fugal subject will sound upside down but the brass are angry and insist on playing it the right way up." So much final objectivity suggests how much essential subjectivity there is in the writing. It was a superb concert.

I. K.

NEW YORK, N. Y.
HOME NEWS
MAR 1[illegible] 1949

Vaughan William's '6th' Played by Bostonians

By HARRIETT JOHNSON

The most provocative work of last night's concert of the Boston Symphony Orchestra in Carnegie Hall was the recently composed Sixth Symphony by Ralph Vaughan Williams, given a previous Carnegie performance this season by the Philharmonic under the direction of Leopold Stokowski.

A rehearing of the sympony strengthens my original conviction that this musice is among the most imaginative and powerful symphonic works of our time. Serge Koussevitsky who conducted, directed its first American performance last August at the Berkshire festival

He obviously has a profound understanding of its contents and conducted a performance that was transcendental in its effect. The composer worked approximately three years on the score, completing it in 1947.

Abundant in cross rhythms, melodic and harmonic complexities and dramatized by a pugent instrumentation including a saxaphone, the symphony is alternately joyous, dramatic, goodnatured or eerily introspective, or just plain expressive in a fascinating way. Pigeon-holing every bar gets to be a limiting bore, and this symphony, being highly imaginative, says a lot, thank fortune, which can't be explained in words.

NEW YORK, N. Y.
HERALD TRIBUNE

MAR 1[illegible]

CONCERT AN

Boston Symphony

By Arthur V. Berger

Serge Koussevitzky and his Boston Symphony Orchestra were in fine condition last night at the society's fourth evening concert at Carnegie Hall this season. A program that was in every way a conductor's delight showed this presently retiring visitor from Boston in a remarkably vigorous and spontaneous mood for music-making. The C. P. E. Bach Concerto in the Maximilian Steinberg arrangement, long one of Mr. Koussevitzky's special offerings, was the usual tour de force for the luxurious Boston string sections each to respond as one man. The early Romanticism of this adventurous son of the great Bach becomes, in the Andante, a vehicle for an almost Parsifalian atmosphere in Mr. Koussevitzky's reading, but it is something this conductor can carry off, and Louis Speyer, the English-horn player, was given a bow at the end of the work for sustaining the long phrases of the solo passages so well.

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On a rehearing, the quiet, somewhat mysterious epilogue affirms itself as much as the distinguished part of this English work. It is quite different from anything in the earlier three movements, and these movements in themselves embrace, along with this composer's characteristic, pastoral and modal manner, such mutually discrete episodes as the rather sympathetic, blues-like ones and the grandiose miliary ones. If Shostakovich is suggested in the latter episodes, it may be simply because he has become chief purveyor of the symphonic military style in our time. But there is more than a suggestion of the "Bolero"-like theme of the "Leningrad" Symphony in the second movement of the Vaughan-Williams.

HA[illegible]ACK, N. J.
BE[illegible] RECORD

[illegible] 18 1949

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NEWS

MAR 18 1949

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NEW YORK, N. Y.
TIMES

MAR 19 1949

EMIL ARCIERI

Special to The New York Times.

BOSTON, March 18—Emil Arcieri, clarinetist of the Boston Symphony Orchestra, died today in Robert Breck Brigham Hospital after a brief illness. His age was 47.

Born in Lynn, Mass, Mr. Arcieri studied music in Paris under Gaston Hamelin. He joined the Boston organization in 1921.

Surviving are his widow, Mrs. Selma Arcieri; his mother, Mrs. Anunziata Arcieri of Keene, N. H.; three brothers and two sisters.

BROOKLYN, N. Y.
EAGLE

MAR 19 1949

MUSIC

By Paul Affelder

Burgin Wields the Baton at 4th Concert In Boston Symphony Series at Academy

On its fourth visit of the season to the Academy of Music last night, the Boston Symphony Orchestra was under the direction of its concertmaster and associate conductor, Richard Burgin, who chose an interesting and effective program, including Weber's "Euryanthe" Overture, Brahms' Third Symphony, the Adagio from Anton Bruckner's String Quintet and three movements from the "Tsar Sultan" Suite of Rimsky-Korsakoff.

The overture was probably the best performed and interpreted work of the evening. It had crispness and enthusiastic vigor in its faster sections, while the largo for divided violins and violas emerged with haunting beauty, and the fugato that followed it was exceptionally clear.

The Brahms symphony was another matter. Mr. Burgin has a long, vigorous beat, one not conducive to producing precise attacks and subtly controlled tempi. Consequently, the entire symphony was marked by a stodginess and lack of color. It was a routine, often boring performance.

The Adagio from the Bruckner Quintet, played by the members of the string section, also began in a somewhat perfunctory fashion, but as this overlong but frequently inspired work progressed, so did the conductor's inspiration, so that toward the end there was real eloquence in his reading. The tone of the strings was warm and finely rounded throughout.

The more we hear of Rimsky-Korsakoff, the more we marvel at the wonderful coloristic effects he achieves in his orchestration. These came through last night, despite the unnaturally slow tempi adopted by Mr. Burgin in the opening march, and they shone with special luster in the more animated final section of the suite.

Without meaning to reflect on Mr. Burgin's conducting, we feel that, considering the fact that this is Serge Koussevitzky's last season with the orchestra, Brooklynites were entitled to hear him more frequently than they have thus far.

In the four concerts that the Bostonians have presented here to date, Dr. Koussevitzky has directed less than two. He was in charge of the first and part of the second, the Hanson Piano Concerto having been conducted by its composer. The third concert was under Igor Stravinsky's baton, and certainly was not a highly inspired affair, nor was last night's anything about which to get excited.

We sincerely hope and trust that Dr. Koussevitzky will give us a real and justly deserved treat at his last appearance next month.

Pension Fund Concert

One of the greatest successes in Serge Koussevitzky's illustrious 25 years with the Boston Symphony occurred last night when, at the conclusion of the Bach B-Minor Mass, a shouting, stamping, cheering throng stood up and roared its heart-felt appreciation of an inspired performance.

After three days of operatic and symphonic music, all composed with sheer genius, the unmatched genius of Johann Sebastian Bach shone with renewed light when the Harvard Glee Club and the Radcliffe Choral Society, under Dr. Koussevitzky's masterful leadership, sang the Kyrie and Gloria from the Mass in the afternoon, and the remaining four sections in the evening.

Fifty-odd players from the Boston Symphony played the orchestral score which included harpsichord and organ. Soloists in both performances were Adele Addison, soprano; Eunice Alberts, contralto; Sumner Crockett, tenor; Leo [illegible]sky, bass; Richard Burgin, violin; Louis Speyer and Jean [illegible], oboi d'amore; William [illegible], horn; James Pappoutsakis, flute; E. Power Biggs, organ; Lukas Foss, harpsichord. The concert was for the benefit of the Pension Fund and was the 108th in that series of special musical events.

Magnificent (overworked as that word is) is the only adjective I can apply to the choral portions of the Mass, and to their performance yesterday. Technically [illegible] all the way along, there was a spontaneity of expression and a [illegible] to the conductor's demands that fused the rendition into one of inspiring sincerity. Vocally, the [illegible] were flexible and brilliant, the altos rich in timbre, with [illegible] and basses sustaining [illegible] with remarkable [illegible].

Of the soloists Miss Alberts was outstanding, although all of them sang with conviction and [illegible] control. Her [illegible] warmth and [illegible] cient size, which [illegible] lacking in Miss Addison's soprano. The soprano tone was [illegible] quality, pure, and [illegible] but other [illegible] down to [illegible] singing in the Bene[illegible] discerning musician [illegible] mand of vocal nuance. [illegible]sky was better in the [illegible] being heard to advantage [illegible] "Et in Spiritum" in the Credo. Mention must also be made of Mr. Burgin's superlative violin [illegible] obligato passages which [illegible] the Kyrie and Benedictus.

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The sight [illegible] students singing [illegible] with glowing enthusiasm [illegible] not to be forgotten. There [illegible] many students with [illegible] audience which, from the last [illegible] cony seat to the first [illegible] floor, remained to cheer [illegible] its homage to Dr. Koussevitzky [illegible] the end of the program.

HARRY [illegible]

NEWARK, N. J.
~~CALL~~
NEWS

Boston Symphony

Resplendent Debussy Performance High Spot of Griffith Mosque Concert

BY ALAN BRANIGAN

In a vivid and resplendent conclusion to Griffith Music Foundation's first symphony concert series, the Boston Symphony gave the best of its performances here last night at the Mosque. The packed house was eager to respond to the group and its widely admired director, Dr. Serge Koussevitzky, and turned the evening into a series of thoroughly deserved ovations.

The foundation's president, Mrs. Parker O. Griffith, between ecstatic gasps over the orchestra's performance, confided that the series has been an estimable success. Furthermore, it will be continued next year with one concert each by the New York Philharmonic Symphony and the Little Orchestra Society of New York and two visits by the Bostonians. One of the latter will be led by the group's incoming conductor, Charles Muench, and the other by Dr. Koussevitzky.

Authority

The veteran Russian musician was in excellent fettle last night. Every movement bespoke the authority of his long years in the service of music. And the climacteric moments of the music found him vibrant with motions, as he imparted his own excitement to the players. Through all of it, one felt in Dr. Koussevitzky the benign, serene, philosophical depth of a master musician who is also a student of life.

The fortunate audience heard at least one orchestral performance that was far superior to anything done here in recent decades. And that was the Boston's glowing, reverberant playing of Debussy's impressionistic tone poem, "La Mer." The sun gleamed over the waves, the clouds floated over the immense reaches, and the wind and the sea spoke to each other—in a series of images that unmistakably rendered the meaning and the color of the scenes.

The work had not been done here previously, according to our usually reliable memory. The performance emphasized one aspect that music lovers are too likely to forget—that recordings and broadcasts simply fail to deliver the essence of a complicated and delicate mechanism like the Debussy score. It has to be heard in a hall, with some one of Koussevitzky's genius presiding, for the full effect to be reached. Last night it was reached, and it would be difficult to understand how anybody who heard the work could soon lose the memory.

Second Son

The Debussy was preceded by an interesting, lively playing of Concerto in D for orchestra, arranged by Maximilian Steinberg from a score by Carl Philipp Emanuel Bach. This work by the brilliant second son of Johann Sebastian proved to be a delightful experience, both in the sheer beauty of the Boston's tone and in the warmth of its style. The latter, although relying on Johann Sebastian's polyphonic mannerisms, was one step nearer to the personalized music that came afterward. The lyric measures of the slow movement were particularly rewarding.

The concert came to a resounding conclusion with Beethoven's Seventh Symphony, the one to which authorities have imputed the "spirit of the dance." Dr. Koussevitzky took the symphony at a brisk and flowing pace, from the hammered out rhythms of the opening movement, through the eloquent allegretto and the nimble scherzo to the finale that went at a hectic, dizzying and breathless speed. The result was electrifying.

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[267]

NEW YORK, N. Y.
HERALD TRIBUNE
MAR 1

CONCERT AN

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Of the soloists Miss Alberts was outstanding, although all of them sang with conviction and technical control. Her contralto voice has warmth and range, and also sufficient size, which is the one thing lacking in Miss Addison's soprano. The soprano tone was of beautiful quality, pure, and nicely phrased, but other voices have to be scaled down to match it. Mr. Crockett's singing in the Benedictus displayed discerning musicality and a command of vocal nuance. Mr. Wolovsky was better in the upper register, being heard to advantage in the "Et in Spiritum" in the Credo. Mention must also be made of Mr. Burgin's superlative violin solos and obligato passages which enhanced the Kyrie and Benedictus.

But the guiding light and spirit of the whole performance was Dr. Koussevitzky, whose energy and inspiration seemed endless. The sublimities of the Gloria and the Sanctus were recreated by him with a fervor which united chorus and orchestra into one [illegible].

The sight of nearly [illegible] students singing the ageless score with glowing enthusiasm was one not to be forgotten. There were many students with scores in the audience which, from the last balcony seat to the first row on the floor, remained to cheer and express its homage to Dr. Koussevitzky at the end of the program.

HARRY LAWTON.

[267]

HARTFORD, CONN.
COURANT

MAR 19 1949

Koussevitzky Lauds Music in America

Special to The Hartford Times

Boston, Mass.—America has finally gained a recognized foothold in the world of contemporary music which, instead of weakening with the rehabilitation of Europe, continues to grow stronger.

Dr. Serge Koussevitzky, famed conductor of the Boston Symphony Orchestra who made his farewell in Hartford Monday, has expressed his faith in new American composers by constantly devoting his programs to the performances of their music.

Europe unquestionably led the world in her output of the great music from the masters, but, says Dr. Koussevitzky, American composers of today rank hand-in-hand with their European contemporaries.

There is, however, a sharp difference between the two, and an understandable one. Europe, with 2,000 years of hardship and maturity behind her, does not compose, write, or think in the same way as a two-century-old America. This, states Dr. Koussevitzky, is exemplified in the "moods" found in the music of each continent.

* * *

THESE MOODS, explains the eminent conductor, are prime examples of two wholly different ways of life. That is to say, that while American music will retain its original freshness and enthusiasm through its Walter Pistons, Roy Harrises, William Schumans, and Aaron Coplands for many years to come, at the same time, the present political chaos of Europe will not only bring a certain amount of decadence into her diplomatic endeavors, but into her art, literature and music as well.

England, however, tremendously relieved from the rigors of the last war, has made a firm step forward in her contributions to music mainly by the efforts of her own productive Ralph Vaughan Williams and Benjamin Britten.

Relaxing under the famous Chaliapin portrait of himself in the Conductor's Room at Symphony Hall, Dr. Koussevitzky spoke freely of the degenerate attitude of Russia toward her own music, as well as that of other countries. With her recent restrictions upon the harmonic patterns which her composers may and may not use, she is depriving the world of two of its greatest geniuses, Prokofieff and Shostakovitch. Presumably neither of these men are working now behind the Iron Curtain.

* * *

NOT ONLY DOES Russia snuff out her own culture, says Dr. Koussevitzky, but the real tragedy is that the entire world must suffer because of the stupidity of a limited few. And this remark was stated with a vehemence which means, in a way, to indicate Dr. Koussevitzky's own personal feelings on the matter.

However pessimistic Dr. Koussevitzky is upon the Russian political attitude toward music, he is very enthusiastic over the future prospects of American composers and instrumentalists. He expresses the firm belief that it is no longer necessary for Americans to go abroad for musical training. Not only American composers, but instrumentalists as well, are just as highly ranked these days as the European artists, says Dr. Koussevitzky.

The fiery conductor, himself a man of great emotional enthusiasm, has put an accent upon youth. William Kapell, Isaac Stern, and the French violinist, Ginette Neveu, to mention a few, are all young in years, but have, in the estimation of both Dr. Koussevitzky and their public, already approached greatness.

When queried about his plans after retiring from the Symphony at the end of this present season, Dr. Koussevitzky admitted his intentions to compose a great deal, which should be good news to many, and also to conduct frequently. As for the Berkshire Music Center and Festival each summer in Tanglewood, Dr. Koussevitzky intends to carry on his work there indefinitely, regardless of his retirement from the symphony.
—F. S.

MAR 20 1949

Opera Auditions Held

Boris Goldovsky, head of the opera department of the Berkshire Music Center, will hold auditions in Cleveland for singers who wish to apply for admission to the opera department. The auditions will be held at the Cleveland Institute of Music, 3411 Euclid Av, Cleveland, on Monday, March 28, at 10 a. m. The Berkshire Music Center, which is sponsored by the Boston Symphony Orchestra, will hold its seventh session at Tanglewood, Lenox, Massachusetts, from July 4 to August 14. Serge Koussevitzky is director and Aaron Copland is assistant director. The music center offers an opportunity for music study in connection with the Berkshire festival concerts of the Boston Symphony at Tanglewood. The catalog of the Berkshire Music Center and information about the courses offered may be obtained from Thomas Perry, Symphony Hall, Boston 15, Massachusetts.

FORT WAYNE, IND.
NEWS SENTINEL

MAR 19 1949

RECORDED MUSIC

Ravel Wrote With Grace, Hansen Finds

BY WALTER A. HANSEN
(News-Sentinel Music Critic)

One never ceases to marvel at the orchestral magic wrought by the late Maurice Ravel (1875-1937). There are good reasons for saying that this able French composer has far less to tell us in his music than those masters who by common consent are numbered among the greatest of the great, but there are equally good reasons for declaring without any hesitation whatever that no one excelled him in the art of instrumentation.

Whom do we think of first whenever we undertake to enumerate those composers whose skill in writing for the modern orchestra must be regarded as great in the true sense of the word? Our thoughts turn to Richard Wagner, to Hector Berlioz, to Nicolas Rimsky-Korsakoff, to Claude Debussy, to Ottorino Respighi, to Richard Strauss and to Ravel.

Skill Mentioned

Yes, one often meets men and women who say, "Ravel's music is not for us. We do not like it." For reasons best known to themselves they are not attracted by what Ravel has to say in his works, but they cannot effectively question the gifted Frenchman's technical skill.

Ravel's writing is always full of grace. It is refined to the nth degree. It is highly polished. One writer likened it to "those formal French gardens in which the trees are trimmed to precise shapes and the flowers laid out in well-ordered patterns." This author—it was Gilbert Chase—found consummate skill in Ravel's scores. He knew, of course, that in the opinion of some there was "too much artifice" in the Frenchman's way of writing; but he was sure that even those holding to such a view would be forced to "admit that he (Ravel) conceals this artifice with infinite grace."

Serge Koussevitzky

It is this "infinite grace" of expression which makes Ravel's suite titled "Ma Mere l'Oye" ("Mother Goose Suite") a masterpiece. If it is true that any work which has permanent value must be looked upon as a classic, then one is compelled to conclude that this appealing composition must be numbered among the classics of recent times.

Arranged in 1912

Ravel wrote the "Mother Goose Suite" in 1908. Originally it was a piano duet. Four years later the composer arranged it for orchestra, and it is this version which has become known throughout the world. The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, double bassoon, two horns, tympani, bass drum, cymbals, triangle, tam-tam, xylophone, glockenspiel, celesta, harp and strings.

The Boston Symphony Orchestra, under Serge Koussevitzky, gives a superb performance of the "Mother Goose Suite" in a recent recording (RCA Victor DM-1268). Here Dr. Koussevitzky is at his best. The reading does full justice to the magic contained in the score.

Ravel composed the suite for two children—Mimi and Jean Godebski. He based it on the fairy tales of Charles Perrault, whose "Comte de ma Mere l'Oye" was published in 1697. The work has the following five parts: "Pavane of the Sleeping Beauty," only 20 measures in length; "Hop o' My Thumb"; "Laideronette, Empress of the Pagodas"; "The Conversation of Beauty and the Beast" and "The Fairy Garden."

* * * *

Other Recordings

Marian Anderson, the great Negro contralto, sings Richard Stauss' "Morgen" ("Tomorrow") and "Befreit" ("Freed") with spine-tingling beauty (RCA Victor 12-0734). Franz Rupp is at the piano.

Licia Albanese, soprano, is heard in the recitative, "Quel Guardo il Cavaliere," and the aria, "So Anch' Lo la Vitru Magica," from the first act of Donizetti's "Don Pasquale," and, on the opposite side of the 12-inch disc, in the recitative, "Giunse Affin il Momento," and the aria, "Deh Vieni, Non Tardar," from the fourth act of Mozart's "The Marriage of Figaro" (RCA Victor 12-0733). For the selections from Donizetti's opera the distinguished artist has the assistance of the RCA Victor Orchestra under D. Marzollo; for the Mozart music the orchestra is under the baton of Jean Paul Morel.

Florence Quartararo, soprano, and Ramon Vinaym, tenor, sing the duet, "Parle-moi de Ma Mere" ("Tell Me of My Mother"), from the first act of Bizet's "Carmen," with the RCA Victor Orchestra under Mr. Morel (RCA Victor 12-0687).

FLINT, MICH.
JOURNAL

MAR 20 1949

Berkshire Festival Plans Told For Koussevitzky's Anniversary

New York —UP— The 12th annual Berkshire Festival will open July 16, at Tanglewood, Lenox, Mass., the Boston Symphony Orchestra announces. The festival will climax the 25th season with Serge Koussevitzky as conductor of the orchestra.

Nine concerts will be given in the Tanglewood music shed, through three week ends, on Thursday evenings, Saturday evenings, and Sunday afternoons (series A, July 28, 30 and 31; series B, Aug. 4, 6 and 7; series C, Aug., 11, 13 and 14). The guest conductors of the festival will be Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced.

Before the concerts in the large music shed by the full orchestra Dr. Koussevitzky will conduct four concerts by a smaller orchestra in the intimate theater-concert hall. These concerts will be given on the Saturday evening and Sunday afternoon of two week ends, July 16-17 and July 23-24.

Two different programs will be given each week end. They will be drawn from the music of Bach and Mozart, as in previous seasons and this year the music of Haydn and Schubert will be added.

In connection with the Koussevitzky anniversary, the Boston Orchestra has arranged with RCA Victor to distribute a souvenir album of double bass recordings made by Dr. Koussevitzky in 1929, when he played for the last time the instrument which first brought him fame. The album, containing three vinylite records, will sell for $10. All proceeds will go to the Koussevitzky anniversary fund of the orchestra.

LEWISTON, ME.
SUN

MAR 21 1949

Koussevitsky Announces Plans For Berkshire Music Center

BOSTON — Serge Koussevitzky has announced plans for the 1949 session of the Berkshire Music Center, the Summer school of the Boston Symphony Orchestra, at Tanglewood in Lenox, Massachusetts. The Music Center will have a six-week session from July 4 to August 14 through the period of the Berkshire Festival concerts (July 16 to August 14) which will climax Dr. Koussevitzky's 25th anniversary season.

Dr. Koussevitzky will direct the school with Aaron Copland as assistant director. Additions to the faculty include Olivier Messiaen, the Parisian composer, who will make his first visit to America to join Aaron Copland as teacher of composition. The members of the Juilliard String Quartet (Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd) will assist Gregor Piatigorsky, who will be in charge of chamber music. Twenty-five members of the Boston Symphony Orchestra will also take part in this department. Among the faculty, together with the principals of the Boston Symphony Orchestry, will be Leonard Bernstein, Richard Burgin and Eleazar de Carvalho assisting Dr. Koussevitzky in the conducting classes and with the student orchestra. Hugh Ross will head the Choral Department. Robert Shaw, regularly a member of the choral faculty, will be on leave of absence, and Mr. Ross will be joined by Christopher Honaas, head of the music department of Rollins College, Winter Park, Fla.

There will be five departments as in former seasons—Orchestral and Choral Conducting, Orchestra and Chamber Music, Composition, Opera and Chorus. The opera department will include a considerably expanded opera and chamber orchestra which will perform for the opera productions and will give concerts from the chamber orchestra repertoire. There will be some 40 school performances, including concerts by all the departments, by members of the faculty, and visiting artists, and a major opera production under the direction of Boris Goldovsky in the tradition of Benjamin Britten's "Peter Grimes" (American premiere in 1946), Mozart's "Idomeneo" (American premiere in 1947) and Rossini's "The Turk in Italy" (1948). Members of the Friends of the Berkshire Music Center, an organization of contributors to the support of the school, are invited to these concerts.

The Berkshire Music Center was initiated in 1940 by Dr. Koussevitzky and is established under the sponsorship of the Boston Symphony Orchestra in connection with the concerts of the Berkshire Festival.

Information about the Music Center and the Berkshire Festival may be secured by writing the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

ERIE, PA.
DISPATCH-HERALD-SUN

MAR 20 1949

Auditions for Opera

SINGERS IN ERIE and this area who wish to audition for admission to the Berkshire Music Center's opera department this coming summer will have a chance to do so this month.

Boris Goldovsky, head of the department, will hold auditions at the Cleveland Institute of Music, 3411 Euclid Ave., in Cleveland, beginning at 10 a. m. Monday, March 28.

Berkshire opens its seventh session at Tanglewood, Lenox, Mass. July 4, closing August 24. Serge Koussevitsky is director, Aaron Copland, assistant director.

NEW YORK, N. Y.
JOURNAL AMERICAN

MAR 21 1949

Koussevitsky and Orchestra Weave Magic

By MILES KASTENDIECK

Koussevitzky and the Boston Symphony worked their customary magic in Carnegie Hall on Saturday afternoon. The program of two war horses was prefaced by a little insight into French music. Debussy's "La Mer" and the Brahms' First Symphony were introduced by Roussel's Suite in F and Satie's Two "Gymnopedies."

A superb performance of the Roussel reminded the audience of the outspoken nature, the biting harmony, and the essential vitality of this music. In contrast there was the "dream" music that Debussy's orchestration made of Satie's two piano pieces.

Already enhanced by Debussy, they became even more beautiful in the sensitive performance that Koussevitzky fashioned. Here was a case where transcription clearly heightened the value of the original music.

In the light of these performances [illegible] surprising to find that the [illegible] of "La Mer" fell [illegible] kind of realization [illegible] identified the work closely with this conductor. Its details were over-refined; its pace [illegible] too deliberate.

It took a while to whip up the Brahms to the incandescence it finally achieved. There was something in the nature of a last fling as the performance culminated. The glory of the orchestra found full utterance, reminding the listener again what a magnificent instrument Koussevitzky has made of it.

* * *

Curtains

Verdi rang down the curtain of the 64th subscription season of the Metropolitan Opera on Saturday. "Rigoletto" in the afternoon and "Traviata" in the evening attracted the customary capacity audiences.

It was also curtains for the Ballet Russe de Monte Carlo at City Center yesterday. The sure-fire bill of "Swan Lake," "Nutcracker" and "Scheherazade" in the afternoon, "Pas de Quatre," "Giselle" and "Gaite Parisienne" in the evening wound up the engagement. The company will return Sept. 10.

SYMPHONY CONCERT

There were three distinguishing features in the concert by the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. Dr. Koussevitzky was again at the helm, and the first of the afternoon's artistic accomplishments (although it came second on the program) was his superb reading of Debussy's "La Mer." This miracle has been wrought before, but since this week end may be the last time we shall hear the work under his direction, it is worthy of further comment. Not only was the performance notable for the variegation of tone color, but also for the compelling sweep and rhythmic surge which are the distinguished conductor's specialties. The French tone may be purer, but the sounds evoked yesterday were luminous beyond comparison.

Preceding the Debussy work came Honegger's Fourth Symphony, heard here for the first time. The three movements are short and curiously gentle, written with masterly transparency through which shine small solo passages for nearly everything from piccolo to snare drum. In his explicit program notes, the composer has explained that the first movement expresses the hope of possible escape from the stupid and trivial things of life. In the second and third sections, this hope is realized with the creative artist enjoying life with musical friends in Switzerland. To carry out this pleasant atmosphere he employs two popular Swiss folk-tunes which are used ingeniously, especially in the concluding polyphonic movement.

Following the intermission came the third feature of the afternoon, the appearance of Jascha Heifetz to play not the customary one concerto, but two. To delight the classicists there was the Mozart Concerto in D major, and for the modernists the noted violinist offered the Prokofieff Concerto in G minor. The Heifetz interpretation of Mozart was, as always on the exquisite side. His practice of playing Rondos in the Dresden china style may not have appealed to the admirers of the more virile type Mozart, but I found it delightful in the closing section of the concerto.

The audience expressed its enthusiasm for both soloist and conductor by prolonged applause at the conclusion of the program.

HARRY LAWTON.

NEW YORK, N. Y.
HERALD TRIBUNE

MAR 21 1949

Boston Symphony

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, fourth afternoon concert of its New York series Saturday at Carnegie Hall. The program:

Suite in F major, Op. 33 ....Roussel
Two Gymnopedies (Nos. 1 and 3)
Satie, orchestrated by Debussy
La Mer ....Debussy
Symphony No. 1, in C minor........Brahms

By Francis D. Perkins

The Boston Symphony Orchestra completed its fourth visit of the season to Carnegie Hall Saturday afternoon when Serge Koussevitzky divided his program between works by three French composers born in the 1860s and the first symphony of Brahms. Originally, he had planned to open the concert with another work of Brahms, the Tragic Overture; the house program cited the substitution of Albert Roussel's suite but omitted Debussy's orchestrations of the two "Gymnopedies" by Erik Satie which followed. The correct course of events was announced by Dr. Koussevitzky to his hearers from the stage.

In regard to balance and contrast, as well as to the quality of the music performed, it was a well ordered program. Roussel's suite in F major was introduced to New York by the Bostonians under Dr. Koussevitzky twenty-two years ago; it had several performances here in the 1930s, and was played by the Philharmonic-Symphony last season after an eleven-year absence from local stages. With a certain classicism of form, and titles associated with the eighteenth century for two of its three movements, it does not suggest a nostalgia for that age either in content or in atmosphere; the idiom is distinctly Roussel's and of his time, and skill in structure and scoring is accompanied by musical invention and expressive range and persuasiveness.

The conductor and orchestra gave an imaginative account of the suite and of the two Satie pieces; these, originally two of a set of three piano works, had a performance which fully revealed their essential clarity and dignity and also their atmosphere, with its unspecific but pervasive suggestion of a remote, classic age. Here and there, in Debussy's "La Mer," there seemed to be an understatement of certain phrases, as compared with previous performances of this masterpiece by the same conductor and orchestra, but the interpretation as a whole, with its expected aural appeal, reflected the rich imaginative resources of the music.

The spirited and expressive interpretation of the Brahms symphony was marked by the high standards of performances which are associated with the Bostonians, and brought the concert to a duly climactic and warmly applauded close.

COLUMBUS, OHIO
CITIZEN

MAR 22 1949

Tanglewood Opera Tryouts In Cleveland

Boris Goldovsky, head of the opera department of the Berkshire Music Center, will hold auditions in Cleveland for singers who wish to apply for admission to the opera department. The auditions will be held at the Cleveland Institute of Music, 3411 Euclid-av, Cleveland, on Monday, March 28, at 10 a. m.

The Berkshire Music Center, which is sponsored by the Boston Symphony Orchestra, will hold its seventh session at Tanglewood, Lenox, Mass., from July 4 to Aug. 14. Serge Koussevitzky is director and Aaron Copland is assistant director. The music center offers an opportunity for music study in connection with the Berkshire Festival Concerts of the Boston Symphony at Tanglewood.

The catalog of the Berkshire Music Center and information about the courses offered may be obtained from Thomas Perry, Symphony Hall, Boston 15, Mass.

WHEN THE WALDEN String Quartet appears at 8:30 p. m. today in the Art Gallery, it will mark their final concert of the season. These concerts have been under the sponsorship of the newly formed Prestige Concerts. Tickets for this concert will be available at the door.

The program follows:

Quartet in F Minor, Op. 95 ...Beethoven
Quartet No. 1, Op. 25 .... Britten
Intermission
Quintet in F Minor, Op. 34 .....Brahms
Evelyn Garvey, pianist

THE WOMEN'S MUSIC CLUB will present a group of members in concert on Sunday, March 27, at 3:30 p. m., in the Columbus Gallery of Fine Arts. The public is invited.

The program:

Thanks Be to Thee .... Handel
La Mer, Est Plus Belle ...... Debussy
Ava Maria .... Bruch
Opal Berry Stauffer, contralto
Cora Kurtz Coffinbeery, accompanist
Scherzo from Opus 78 .... Schubert
Two American Minstral Songs ..Arranged
Rosa Lee
Uncle Ned
Capriccio in Molto Perpetuo . Stoeving
Violin quartet—Mabel Dunn Hopkins, Elizabeth Stoltz Johnston, Isabel Chandler, Etta Mae Sherman. Frances Beall, accompanist.
Have You Seen But a White Lillie Grow .... Old English
When I Bring You Colored Toys .... Carpenter
Children of the Moon .... Warren
Vocal Trio—Ruth Deeds, [illegible] William J. Barton, Mrs. Beryl [illegible]sberg. Sara Reynard, accompanist.
Sonata F Sharp Minor .... Scarlatti
Ballet des Hombres [illegible] .... Gluck-Friedman
Minuet L'Arlesienne Suite No. 1 .... Bizet-Rachmaninoff
Fantasie, F Minor Op. 49 .... Chopin
Jessie Peters, pianist

Maplewood, N.J.
Record
3/24/49

Music Notes

By Gertrude H. Hale

The concert by the Boston Symphony, with Dr. Serge Koussevitzky, conductor, last week at the Mosque brings these reflections.

Once the plaything of princes and nobles, the modern symphony has become the most powerful and eloquent of all musical instruments. Musical history tells us of the small, ill-assorted group of instruments brought together in the 16th century by Monteverde and developed later by Haydn, Mozart and Beethoven, but surely the power and excellence of a modern symphonic orchestra, was never dreamed of by those pioneers.

The real purpose of a symphony orchestra is what one might call psychological, namely, to produce a certain effect on our consciousness. Why? Because each instrument possesses some distinctive trait for producing an impression on the listener's heart and mind. Each instrument gives some tint or shade in this assembling of tone color. In hearing alone, the different instruments, one discovers how versatile each can be, and the variety of roles each can play in the musical drama.

When most symphony orchestras assemble on a stage, it seems as if there was an active maelstrom of men, sending out a confusion of sounds, as they tune together, but gradually the listener hears as the program opens, the co-ordination of tones, laws of structure and progression as the musical composition unfolds.

Symphony and orchestral writing demands that the composer know not only the individual psychology of each instrument with its capabilities and peculiarities, but also how it will combine and fit in with every other instrument.

Two instruments which sound well alone might make an atrocious combination. So a composer's problem is to mix, balance and contrast the timbre of the instruments, with the total compass from the lowest notes of the tuba to the shriek of the piccolo, and tone from the pale blue of the flute to the jet black of the drum.

It was Beethoven who adopted clarinets and made his first known large work somewhat remarkable.

The Seventh Symphony of Beethoven, played by the Boston Symphony last Thursday, was considered by its composer as among one of his best works and many critics call it the perfect symphony.

With this Seventh Symphony, the only one of Beethoven's immortal works written in the key of A major, there began an entirely new music. Ludwig, in "Beethoven, the Life of a Conquerer" writes, "The titan who struggled so long to reach Olympus, was raised aloft to it in this Symphony, without a struggle. Instead of his own struggle he portrays those of the gods."

In hearing again this Seventh Symphony, one discovers the emotions that are portrayed and one perceives what boundless dreams Beethoven must have had. In previous symphonies, Beethoven dramatized power, freedom, defiance and fate, but in the Seventh, emotions rise heavenward. Your scribe had a few herself, as she recalled her youthful days in Boston, sitting on the lap of her father so she could see the conductor and players in the orchestra, and trying hard to listen. Probably not a man who played at that time is alive today, but each one gave his best, and added a rich heritage which has made the Boston Symphony Orchestra the peer in the world of music.

Just a word about Koussevitzky who is the Prince of conductors. He is a great conductor because he is a great man. In personality rich in experience, [illegible] in sympathy, with a mind fresh, forceful, and alert, to conceive and revitalize the creative mood of the composer.

NEW BEDFORD, MASS.
STANDARD-TIMES

Pianist, Singer In Tanglewood Alumni Body

Miss Har[illegible] Kapla[illegible] Adams Street, [illegible] pianist and [illegible] Miss Cyn[illegible] S[illegible] daughter [illegible] Sweeney of Sou[illegible] members of a new [illegible] ter of the Ta[illegible] Alumni Association.

The alumni [illegible] who have studied at Tanglewood, the Berkshire [illegible] Center founded by Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Miss Kaplan is [illegible] editor with Leon[illegible] Bu[illegible] assistant librarian [illegible] the Boston Symphony, [illegible] to be [illegible] distribution [illegible] New York and [illegible] as well as Boston chapters. She also is [illegible] chairman [illegible] Boston chapter.

Miss Sweeney, [illegible] Radcliffe College, is [illegible] of the [illegible] Tanglewood [illegible] Association.

A group of composer [illegible] of the association are [illegible] an orchestral work to be played in honor of Dr. Koussevitzky at the public tribute which will be given for him May 2 in Symphony Hall, Boston. The association looks forward to holding musical meetings at which former fellow students may renew friendships and discuss musical subjects of common interest.

Album Feature Koussevitzky On Double Bass

By Alice Eversman

What will surely rank as a collector's item of great value is the album of double bass recordings by Serge Koussevitzky recently issued by RCA Victor. The issue is a limited one and devised as a souvenir of the 25th anniversary season of the conductor as head of the Boston Symphony. Proceeds will be added to the Koussevitzky 25th anniversary fund established this year to benefit the orchestra. The fund is an outcome of the desire on the part of those who have enjoyed the symphony programs to honor the conductor in a special way on his retirement at the end of this season. It was his wish that any such tribute take the form of a gift to the orchestra.

The collection of recordings consists of the "Andante" from the concerto Koussevitzky wrote for the instrument, his "Chanson Triste" and "Valse Miniature," Eccles' "Largo" and Laska's "Lullaby." With the exception of the "Chanson" and the "Largo," which were recorded and circulated 20 years ago, the other numbers are released for the first time. It was in 1929 when his duties as the Boston conductor occupied so much of his time, that he abandoned the solo performances on the double bass. Two years previously he had given a recital in Symphony Hall and one in Carnegie Hall the following season. At the end of his solo career, he made several recordings for Victor but they are not widely known.

More than the interest attached to the acquaintance of Koussevitzky as a virtuoso as well as a conductor, is the fact that double bass players of a proficiency to give public concerts and make recordings are too few to matter. The difficulties of the instrument, its dark and cumbersome tone and the lack of solo literature have confined it almost exclusively to the orchestra. The Koussevitzky recordings, however, show that these hindrances can be overcome in the hands of an artist and virtuoso. The tone which the noted conductor draws is velvety and light, resembling more that of a cello. He is a master of artistic effects on the instrument as he is in conducting the orchestra. One of his hopes in permitting the release of the album is that more people will realize the possibilities of the instrument and dedicate themselves to its study. Only 1,000 copies of the album are available now, but if the demand warrants it, a reprint may be made.

INDIANAPOLIS, IND.
STAR

MAR 22 1949

Berkshire Auditions To Be Held At Chicago

Boris Goldovsky, head of the opera department at the Berkshire Music Center, will hold auditions in Chicago for singers who wish to apply for admission to the opera department. Auditions will be held at Orchestra Hall, Chicago, Saturday at 1 p.m. An accompanist will be present.

The Berkshire Music Center, sponsored by the Boston Symphony Orchestra, will hold its seventh session at Tanglewood, Lenox, Mass., from July 4 to Aug. 14. Serge Koussevitzky is director of the center. The Music Center offers opportunity for music study in connection with the Berkshire Festival Concerts of the Boston Symphony Orchestra.

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SPRINGFIELD, MASS.
MORNING UNION
[illegible] 1949

Adele Addison Is Soloist With Boston Symphony Orchestra

By WILLARD M. CLARK

[illegible] n Symphony Hall, Boston, [illegible] and listened to [illegible] of one of the [illegible] of the 19th Century [illegible] for that matter, [illegible] second symphony [illegible] "Resurrection." The [illegible] calls for orchestra, [illegible] and soprano soloists [illegible] by Leonard Bernstein. [illegible] was the Boston [illegible] chorus was made up of members of the **Harvard Glee Club** and **Radcliffe Choral Society** and the soloists were **Nan Merriman**, contralto, and **Adele Addison**, soprano.

That's why we were there, to hear Miss Addison participate in this memorable work. We were well repaid for she had the purity of voice, the feeling for text and the musicianship to make the most of this very complicated score. No wonder the hall resounded with bravos after the performance for it was truly great.

Conducts Without Score

Mr. Bernstein has a knack of making whatever he interprets sometimes sound just a bit better than it really is. It is a question whether the Mahler symphony justifies its extreme length—it takes one hour and a quarter for performance. During 1948, he conducted this work in Boston and at Tanglewood. As usual, he conducted without score and with an incisive beat and wonderfully clear cues.

This "Resurrection" symphony, as its name implies, deals with life and death and the final judgment. The opening movement depicts the death of a hero. The utter ruthlessness of the long funeral march sets the mood and holds it throughout the movement. The second movement, an andante, is delightfully gay and melodic with a sort of Landler dance form throughout. The third movement is a scherzo, but what a scherzo, sardonic, brutal and tireless in its progression. In the fourth and fifth movements soloists and chorus are heard.

The contralto has a solo of great beauty, the text of which was taken from the famous anthology of old German folk-poetry, "Des Knaben Wunderhorn." Miss Merriman sang it exquisitely. Her voice is large, rich and warm, and she uses it skillfully. Suddenly, out of utter silence, the chorus is heard in the words of Klopstock's ode, "Resurrection," opening the final movement. It was from this ode that Mahler gained the inspiration for the tremendous finale of this symphony, depicting in mighty tone that "death and judgment are at hand."

Audience Moved

As the chorus sings, one soprano voice rises above it proclaiming, "You will arise again, my dust, after a short repose." As Miss Addison sang these words in German and with the simplicity of complete assurance of their truth, the audience about us was visibly moved. Again in "Believe, you were not born in vain," she sang with telling effect. The voice cut through the orchestra without losing its lovely quality and every word was understandable. She was particularly effective in the contralto-soprano duet which, with a peal of organ, bells, and jubilant orchestra, the symphony ends.

Mr. Bernstein apparently is very close to the meaning of this work. He built up tremendous climaxes, and drew the most alluring sounds from the strings. Always, rhythm was uppermost The performance never sagged and if certain pages were found arid, it was the fault of the composer, not the conductor.

The work will be repeated tonight. Sunday, Miss Addison will be soloist in the Bach "Mass in B Minor." The first portion will be given in the afternoon. There will be time out for dinner and the work will be concluded at the evening performance. It was said that Symphony Hall is completely sold out for this performance.

SCIENCE MONITOR

—Pension

Koussevitzky Directs Bach B Minor Mass

By Harold Rogers

[illegible] Sebastian Bach, with [illegible] humility, once referred to the first two sections of [illegible] Mass in B minor as an "in[illegible] example of my skill [illegible]"

[illegible] day's performance of the [illegible] given by the Boston Symphony Orchestra and the [illegible] forces of the Harvard Glee Club and Radcliffe Choral Society served to reaffirm what [illegible] been patent—Bach's "in[illegible]" Mass is to be counted among the greatest musical utterances ever composed. And [illegible] of course, who [illegible] none greater.

* * *

[illegible] performance, divided into afternoon and evening sessions, [illegible] conducted by Dr. Serge Koussevitzky for the benefit of the Boston Symphony's Pension Fund. The choristers were expertly trained by G. Wallace Woodworth. Adele Addison, soprano, Eunice Alberts, contralto, Sumner Crockett, tenor, and Lee Wolovsky, bass, were soloists whose emotional grasp and musicianship were equal to the demands. Symphony Hall was filled.

In the future we may hear productions of the B minor Mass that can be matched to the one heard yesterday, but some time may pass before we hear one that surpasses it. The purity of line and phrase, the sensitive balance [illegible] between orchestra and chorus, the nobility of the solo voices, all blended under Dr. Koussevitzky's baton to bring Bach's exalted conceptions into vivid focus.

* * *

Outstanding among the choruses were the opening Kyrie, a five-part fugue; the section beginning "Qui tollis" in the Gloria; that of the Credo beginning "Et incarnatus est," sublimely pure in conception and execution; the passacaglia, "Crucifixus," and the noble Sanctus.

Yesterday Bach's great Mass, sung in ecclesiastical Latin, appeared to transcend even the vast [illegible] of Protestantism for which it was composed. Whether Bach knew it or not, he was speaking in universal terms.

A demonstration followed that reached its height in enthusiasm when Dr. Koussevitzky took a curtain call with Mr. Woodworth.

EL PASO, TEXAS
TIMES
[illegible] 27 1949

Koussevitzky To Direct School

New York. (UP)—Serge Koussevitzky has announced plans for the 1949 session of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra at Tanglewood in Massachusetts. The center will have a six-week session from July 4 to Aug. 14, during which the Berkshire festival concerts will be given.

Dr. Koussevitzky will direct the school, with Aaron Copland as assistant director. The faculty will include Olivier Messiaen, Parisian composer on his first visit to America; Gregor Patigorsky, Leonard Berstein, Richard Burgin, Eleazar de Carvalho and Hugh Ross.

MUSIC

March 28

B Minor Mass

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave a performance of the Mass in B minor by Johann Sebastian Bach yesterday afternoon and evening in Symphony Hall. The soloists were Adele Addison, soprano; Eunice Alberts, contralto; Sumner Crockett, tenor, and Lee Wolovsky, bass. The assisting chorus was that of the Radcliffe Choral Society and the Harvard Glee Club, G. Wallace Woodworth, conductor.

By RUDOLPH ELIE

Here ended the association of one our greatest living conductors ith one of our greatest choral ganizations; an association that as, in the last 25 years, produced me of the grandest moments that ave ever shaken the warm grey alls of Symphony Hall.

Yesterday it was the Mass in B inor by Sebastian Bach, and no ore fitting valedictory for the rting of their separate ways uld possibly be imagined; it was hail and farewell of the most alted nature. Moreover, it was recollection of the perhaps five six thousand young men and omen who have stood before this mense musical figure during ese 25 years and have sung their arts out for him hardly knowing at they were doing, so intense s their emotion.

And what emotion has more validity, more nobility, more grandeur an that which springs from sing- g great music in concert with e's fellows? Here, as in no other owd situation, is there produced e feeling that the universe is disclosing itself as it should, and that somehow we all belong to it and are a part of it. If this is true of the performers, it is almost equally true of the listener, for aside from the emotions great music is capable of stirring, choral music is also words.

The B minor Mass contains the words of the most solemn rite of the Catholic church, but they touch all members of Christianity as well. No one was ever more Protestant than Bach himself, and though he composed this work for his Catholic sovereign (a "trifling example" of his ability, he said), it is in fact neither Roman nor Protestant but transcendantly ecumenical. It is also undeniably the greatest choral work ever committed to paper.

Its performance yesterday was stupendous. The choruses of Harvard and Radcliffe, prepared by G. Wallace Woodworth, never achieved more beauty of tone or more unanimity. The entrances were marvels of precision, the voice leading of the sheerest clarity, the balance, even in the great double chorus of the Osanna, breathtaking. And as for volume without distortion, the Et Resurrexit still rings in my ears.

I do not remember a more distinguished quartet of young soloists. The two women, Adele Addison and Eunice Alberts, were perhaps the more remarkable for the exquisite qualities of their voices and the truly astonishing integration of their voices in the duets, but Sumner Crockett and Lee Wolovsky were almost equally fine. The orchestral soloists were Richard Burgin, violin; Louis Speyer and Jean Devergie, oboes; Willem Valkenier, horn; James Pappoutsakis, flute, and Georges Mager and Roger Voison on the high trumpet, and it hardly need be said they performed magnificently. E. Power Biggs played the organ and Lukas Foss the harpsichord to provide additional sonority to the ensemble.

"The B minor Mass? Sure, I sang it with Koussevitzky the last time he ever did it." The 340 young men and women who can say that, as well the capacity audience that heard them do it, have something to remember. It is going to be a long time before we ever hear the like again.

MUSIC

Bach's B Minor Mass Given to Benefit the Symphony Pension Fund

By CYRUS DURGIN

Looking at it as calmly as possible, yesterday was historic, both for the Boston Symphony Orchestra and for conductor Serge Koussevitzky. In Symphony Hall during the afternoon and evening they performed, for the benefit of the pension fund, Bach's great B-minor Mass in about as superb a fashion as ever you will hear it done. This was a re-creation of vast dimensions and almost visionary intensity, and at the end it aroused an ovation the like of which I never before have heard in Symphony Hall.

The choice of the B-minor Mass for the last pension fund concert that Mr. Koussevitzky will conduct here as music director of the Boston Symphony was altogether fortunate. In years past his presentations of it, and also of the "St. Matthew" Passion, brought those scores renewed public interest and made them box office sellouts. Last done in 1944, the B-minor Mass again, yesterday, occasioned a capacity audience.

The choruses again were the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor. The four soloists were Adele Addison, Negro soprano; Eunice Alberts, contralto; Sumner Crockett, tenor, and Lee Wolovsky, bass, whose first public appearance in Boston this was, according to the records.

Mr. Woodworth's preparation of any choral score may always be expected to be superlative, and this season's work adheres to the standard. He has had the benefit, I think, of unusually good material, for the choral tone was stronger and richer, without forcing, than at some past concerts. Especially was this true of the tenor and bass sections. From time to time the moving voices were not crystal clear, but mostly the stupendous counterpoint was evenly voiced.

This was a fortunate quartet of soloists, for, while the voices are all young and not of the tonal weight that comes with maturity, the four were admirably balanced. Both Miss Addison and Miss Alberts sang very cleanly and with luscious tone. Miss Alberts, however, by reason of being more easily heard (for Miss Addison's voice is lighter) must be credited with the finest solo work of all. I shall never forget how beautifully she did the Agnus Dei. Mr. Crockett, even if his voice has a passing suggestion of "throatiness," and Mr. Wolovsky, who has a resonant but agile bass, did well, indeed.

The Mass, of course, was given in two sections, beginning at 3 and 8, and complete, except for the da capo repetition of the Hosanna, which was omitted. In this place, to avoid two arias being heard consecutively, Mr. Koussevitzky transposed the tenor Benedictus so that it preceded the Hosanna.

This monumental score, ever one of the wonders of all musical art, is perhaps too long in some of its sections, where the counterpoint becomes a shade academic and perhaps a little dry. The entire score never was intended for complete performance as a church service, for one reason because Bach was a Lutheran, and the Lutheran Mass consisted only of the Kyrie and Gloria. But as a concert work of art, mingling the genius of Bach with individual feeling of devotion, this is both great and profound. The highest points are no less than stupendous, and one of them is the "In gloria Dei Patris, Amen," the phrase which ends the Gloria in a truly glorious burst of affirmation.

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Leonard Bernstein conducting, gave the [illegible] concert of the 68th season in Symphony Hall yesterday afternoon. The program consisted of

Mahler's Symphony No. 2 in C minor.

The soloists were Adele Addison, soprano, and Nan Merriman, contralto, with the choruses of the Harvard Glee Club and the Radcliffe Choral Society (G. Wallace Woodworth, conductor) as assisting artists.

By RUDOLPH ELIE

Monday it was Mozart's C minor Mass, Tuesday it was Bartok's Quartets, Wednesday the opening of the Metropolitan's local season, Thursday it was "Salome," tonight it's "Aida" (in the flesh or on television), tomorrow it will be Bach's B minor Mass—and yesterday it was Mahler's Second Symphony. What a week!

For that matter, what a symphony! It was clear enough last year, when Mr. Bernstein re-introduced it to Boston after it had lain silent for 30 years, that this is one of the most feverishly personal works in the symphonic literature. Not that Mahler ever seeks impersonality; on the contrary, where others may bare their emotions but always convey the impression they know just what they're doing, Mahler almost glories in his expiatory self-revelation. And, like those who suddenly realize they have told too much of themselves to a friend, he as quickly turns harsh, as if to withdraw his confession.

In this immense work, one that calls for the fullest instrumentation with organ, chorus and soloists, Mahler tells of death and of life after death. He was to be preoccupied with this theme all his life, but here he tells us so in unmistakable terms. Even if he had not, it is likely that the listener, without knowledge of the program or of the text sung in the closing movements, could not mistake the significance of this music, now naively supplicating, again doubting and wondering; now otherworldly, again hopeful and triumphant.

It is a musico-emotional experience if there ever was one, and it would be only too gratifying to be able to say that it was fully realized yesterday. I feel, however, that it was not, and all for the most absurd reasons. Perhaps through the possible over-tiredness of the orchestra (for it must have been rehearsing violently all week, what with one thing or another), it never made so many obvious slips. Ordinarily a slip is of such little consequence I never feel called upon to mention it—and I get little opportunity to do so at that. Yesterday, however, was an exception; it didn't go too well. And despite the lovely qualities produced by both soloists, Nan Merriman and Adele Addison, neither quite managed to soar above the orchestral sound as they should have. And, of all things, some silly girl in the middle of the back row of the chorus giggled and chattered her head off throughout. I never thought I'd have to pick on some little girl out of a crowd of 200 performers, but she nearly drove me and, I'm sure a good many others, mad.

Providence Youth Fellow

AMERICAN

NEW YORK, N.Y.
TIMES
MAR 20 1949

BOSTON SYMPHONY AT CARNEGIE HALL

Koussevitzky Gives Roussel Suite and Satie, Brahms and Debussy Compositions

By OLIN DOWNES

The Boston Symphony concert which Dr. Koussevitzky conducted yesterday afternoon in Carnegie Hall advanced familiar yet suprising things—familiar because of their familiarity, surprising because of the unexpected things that Dr. Koussevitzky did with certain of them, ending with a sweepingly dramatic performance of the finale of the Brahms C minor symphony.

One of the most brilliant moments came with the opening F major Suite of Albert Roussel. How splendidly this fine, solid, vigorous music stands up with the years! It was composed in 1926, at Dr. Koussevitzky's invitation, for the Boston Symphony Orchestra, and is dedicated to him. The music really has no age, because it is so vital, so straightforward and genuine in the writing that it belongs to no definite artistic "trend"—unless a general one toward classicism—or to the pretensions of no group or clique of composers. It is just superbly well made music, wholly exceptional, perhaps, in the normality and health of its spirit.

It has a splendid swing and stride, a fine harmonic tension, which sounded good yesterday, sounds good today, and will sound splendidly tomorrow. The dissonance is not discord, it is the strong balanced pull of intervals which have both centrifugal and centripetal relations to each other. They hold the balance of the middle between the compulsions of the opposites. Fine, biting harmony, good two-fisted counterpoint, vital rythms, clear lines, and in the finale a folk element and abounding vivacity and humor.

Work of Top Musician

And mind: this is not music of the grandoise or of the titanic masters of the art. It is just the work of a first-class sincere musician who appears to have sought no glory, excepting in doing a thorough job for himself. And everyone rejoiced in the kick and the strength and the clarity of his art.

It was an ideal arrangement to follow this open-air writing of Roussel with the more original and far more visionary music of the young Eric Satie—the two "Gymnopedies," two of the piano pieces of Satie that Debussy, with the piercing perception of the born genius, recognized as the gem of the unique beauty that lay imbedded in this material that came from a partially inarticulate source, and gave it its perfect and exquisite setting. Dream? Play one of these pieces, so bare in color, so chaste in line in the original piano version. Then listen and sense the perfume of Debussy's orchestration, which reveals all of the sensuousness, the nostalgia, the vision of an antique and severe yet tender beauty that Satie could project in skeleton form, but could not by himself fully realize. From this meeting of the greater musician and the lesser one emerges the perfect beauty.

Hearing these Gymnopedies in an early performance in Boston back in the first decade of this century, wondering in those our salad days who this strangely gifted composer might be, we asked the favor of our good friend Clement Lenom, now in this city, then oboiest of the Boston Symphony, to trace Satie to his lair, if he might, during his summer visit to Paris. And he found him and recounted to us the rather indescribable personality of a fantastic, funny man. What was funny? Mr. Lenom couldn't quite tell us by word of mouth. But he brought back with him proof sheets of the "Gymnopedies," then some twenty years old, in their original form, and a letter.

The letter described ironically, jocularly, perhaps sadly, too, certain disappointments of the composer's life—perhaps, even, the disappoint of life with him. It ended by remarking with humble pride that Messrs. Debussy and Ravel had done Eric Satie the honor to find something suggestive in his ideas, and that, if Satie had failed, it was perhaps because he was a dreamer—dreamers being, nevertheless, unfortunately too rare. The sovereign artist, Debussy, brings the dream to realization in his orchestration of the "Gymnopedies." And Dr. Koussevitzky penetrated as deeply to its essence.

"La Mer" Included on Bill

The Boston Symphony's performance of "La Mer," that is to say Dr. Koussevitzky's particularly intuitive and subtly conceived projection of the music, is now one of the traditions of the orchestra he has been perfecting for twenty-five years. The opening impressed one anew by its mystery and its echoes as faint as those heard in a seashell of the sea at dawn. Coloring was of extraordinary fineness, as of course, but the curious thing was this: that the music had less of sweep and more of the episodic than is customary with this singularly versatile and unpredictable interpreter, and that the outstanding achievements of the concert were its first two items and that old, tried and true battle horse of all the conductors in the world—the Brahms First Symphony.

One might differ with a detail or more of the opening movement, or with another detail farther on. These are miniscule, and, in any event, matters partially of opinion. The slow movement was read with an eloquence and depth of conviction that stand out in the recollection of many performances. The over-all conception was so fresh and impressive in its communication, so great in spirit and dramatically delivered that hardened concertgoers were astonished at their own reaction. The last movement, exciting as it is likely to be, had a singular cohesiveness, fire and inevitability. There is a dangerous wealth of material and elaborateness of design in it. Yesterday it was all white hot, as when the horn passage from the introduction of the last movement returned, amid the tumult; as when the chorale of that introduction, returning, was flung, as if in flaming letters, against the sky.

MUSIC

Mahler's 'Resurrection' Symphony Conducted by Leonard Bernstein

By CYRUS DURGIN

Leonard Bernstein conducts the "Resurrection" Symphony by Gustav Mahler, this week, at the last two of his guest appearances this season with the Boston Symphony Orchestra. Soloists are Adele Addison, Negro soprano, and Nan Merriman, contralto. The chorus is drawn from the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth.

A year ago last February Bernstein made a tremendously favorable impression when he revived the Symphony, which had not been heard here for 30 years. He did it again during last Summer's Berkshire Festival.

This week's performances are in response to popular request. The work has the program all to itself. There is no intermission, which means a solid hour-and-one-half of music.

As usual, Bernstein does not bother either with the printed score or a baton. This is not a feat, for he has the vast, five movements completely in his head, and his interpretation has that direct, personal quality which indicates thorough assimilation of everything in the score.

Since it always is well to repeat what one believes to be the truth, let it be said here again that this Symphony in C minor is a great and difficult work, full of Mahler's characteristic inward feelings about life and death.

Because Mahler was so complex, and his musical style so inclusive, the nature of the Symphony can range with equal validity from the stormy first movement through the folksongish andante to the eerie scherzo, wonderful contralto solo of the "Primal Light" movement, and imposing choral finale of hope and affirmation.

As conductor Mahler never spared himself, and as composer he never spared those who were to perform his music. The "Resurrection" Symphony makes great demands on an orchestra. Little things went wrong here and there, attributable to the pressure of a terribly hard week of rehearsals for this program and for the pension fund performance of Bach's Mass in B minor to come on Sunday.

But, in the main, the performance was overwhelmingly moving, and drew, at the end, a rousing ovation of applause and cheers.

Both Miss Merriman and Miss Addison have beautiful voices, and Miss Merriman's work was an impressive [illegible] last Summer.

Miss Addison [illegible] could not be heard a [illegible] part, though surely her vo[illegible] enough. She ought to sing [illegible] tonight.

The chorus was small [illegible] quiet, but rich and [illegible] Mahler wanted. B[illegible] only so many people on [illegible] phony Hall [illegible] platfo[illegible] tion concert.

KOUSSEVITZKY

Continued From the First Page

Yesterday's concert naturally was charged with more emotion than that generated by Beethoven's great music and its marvelous performance. An association of 25 years between Mr. Koussevitzky, the Boston Symphony Orchestra and the Boston public is a relationship terminated only with extreme reluctance. This community long since came to feel affection as well admiration for the Russian-born interpretive genius who is now a fellow citizen. Consequently there was sadness as well as excitement in the air at Symphony Hall.

When Mr. Koussevitzky first appeared on the stage, the audience rose to applaud him, as they have done at beginning and end of the season for many years. But this time they stood a little longer, and clapped a little louder, until with that familiar gesture, the conductor bade them be seated.

Sense of Time Running Out

There was an affecting sense of time's quick running out as Beethoven's vivacious little First Symphony ran its course. The feeling became heightened through first movement, scherzo, adagio and the chorale finale of the Ninth, and there must have been many in the audience who wished they could always retain in their mind's ear the glorious sounds of the orchestra and the loud choral affirmation on Schiller's words, "All mankind knows all men brothers."

One split second after that quick, staccato chord in D major which ends the Ninth Symphony, such a din broke loose as I never have heard in Symphony Hall. The house rocked with handclapping, cheers, whistles and the stamping of feet.

Taking a moment to catch his breath, Mr. Koussevitzky marshaled the four soloists into a semi-circle behind his stand, and then turned to face the audience. Hereupon the noise grew even louder as the conductor slowly bowed, his face still red and set from the spell of the music. He left the stand, and walked slowly off stage through the ranks of the orchestra. Back he came, bringing G. Wallace Woodworth, who had prepared the combined choruses of the Harvard Glee Club and Radcliffe Choral Society.

Six times Mr. Koussevitzky was called back, to bow and bow again, all the while the audience stood and the ovation continued. Nearly 10 minutes had passed when he flung his arms wide in request of silence. He was still mopping face with handkerchief as he began to speak:

"Ladies and gentlemen. Two years ago when I gave my resignation to the board of trustees of the Boston Symphony Orchestra, I knew it would be hard to separate myself from you, my public, and my"—and here emotion choked him for a second—"and my dear orchestra. But let us be happy! Let us be happy that we have had 25 years together. We have worked and created the greatest orchestra in the world. We have had a tremendous musical evolution. We have helped many composers until now we have in this country many composers equal to any in the other world. I thank you for your cooperation, for your devotion to the orchestra and for your confidence in me."

One more bow and he was gone.

Soon the green room at the northeast corner of the second floor of Symphony Hall was crammed with friends and well-wishers who milled around the grand piano and its vase of flowers in the middle of the room, until Mr. Koussevitzky emerged from his dressing chamber. For each visitor there was a warm smile and a handshake, and for some of his close friends, a kiss on the cheek. Mme. Olga Koussevitzky, his wife, received with him.

Weeks ago it was evident that this special occasion would find many more people seeking admission to these concerts than Symphony Hall could contain. Weeks ago every last ticket was gone. Even so, the outer lobbies were thronged yesterday with those hopeful that somehow they might get in, and some of them remained through intermission.

The crowd for the limited number of "rush" or unreserved seats in the second balcony reached the exceptional number of 500. The first man was in line at 5:30 yesterday morning. By 9:30 there were 252 people in line. That is an exact count, because candidates 251 and 252 were friends, young men. Only 251 of these seats are available, and, when the custodian with the little counting gadget in his hand had checked off No. 251, the other young man reluctantly was told he couldn't get in. Surely the toughest luck of the week!

The soloists for Beethoven's Ninth Symphony were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, the same quartet who had done the score with the orchestra in New York a fortnight ago. They all have good voices that balance well, and they all are good musicians.

Schiller's text for the finale this time was sung in German. The Harvard and Radcliffe singers did well and produced a good body of tone, though there was one place where things seemed to go haywire for a moment. As for the orchestra, they sustained the glorious standards for which so long they have been famed. I don't think the recitative for cellos and basses, at the beginning of the finale, has ever been done with greater beauty.

And here let one reviewer voice his profound gratitude that he has been able to follow two-thirds of Koussevitzky's Boston career, and weekly sit before the supreme musical art of a transcendental orchestra and a great man.

National Arts Group Lauds Koussevitzky as Music Pioneer

NEW YORK, April 2[illegible] (AP)—Serge Koussevitzky [illegible] day as "a pioneer [illegible] contemporary music [illegible] his retirement as co[illegible] Boston Symphony Orchestra.

Carleton Smith [illegible] National Arts Fo[illegible] a statement addressed to Koussevitzky, who retires [illegible] read:

"You have made a [illegible] contribution to the [illegible] America.

"Generations to come [illegible] and treasure the [illegible] done.

"You have [illegible] distinguished stand[illegible] performance. [illegible] pioneer in introd[illegible] rary music. You [illegible] inspired young [illegible] carry on your ideas [illegible] their lives.

"Composers, perform[illegible] lic members [illegible] mittee unite [illegible] life and man[illegible] cessful activit[illegible] quarter century in Boston."

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THE SYMPHONY

BY WARREN STOREY SMITH

It looked on paper as though Leonard Bernstein, in the double role of composer and pianist, was up against some pretty stiff competition at yesterday's Symphony Concert. Actually, he made out very well. It was a kindness to his "The Age of Anxiety," Symphony No. 2 for piano and orchestra (after W. H. Auden), that Dr. Koussevitzky finally preceded it by Beethoven's Overture to "Coriolanus," not by his Third "Leonore," which would have crushed it at the outset. Again, the program originally ended with Strauss' "Till Eulenspiegel," a masterpiece in the domain of illustrative music which Mr. Bernstein eccentrically cultivates in this era of absolutism. However, "Till" was replaced by Ravel's "La Valse," which still followed Strauss' "Death and Transfiguration."

Now "Death and Transfiguration" is not the best Strauss, though played with a certain restraint, it can still be impressive; and "La Valse" generally counts as an entertaining number.

But yesterday both works were over-interpreted. The Strauss became trumpery, the Ravel trivial, with an orgiastic finish that was positively embarrassing.

Possibly, most of my readers are no more familiar with Auden's "boroque eclogue" than I was when word of Mr. Bernstein's forthcoming piece (the score was completed on March 20 last) set me to reading it. This wordy poem, with passages of prose, its scene laid during the late war, has to do with four lonely people who meet in a New York bar, drift into bozy half-consciousness, progress to the apartment of the one girl in the group, and finally go their several ways, aware both of the emptiness of their lives and of the fact that what they need is faith in something. Mr. Bernstein has not attempted a musical paraphrase of this extraordinary poem. Strauss, you may be sure, would have given us the tinkling of glasses or even the gurgling of a bottle. Nor does he attempt to characterize the four figures, who, after all, are little more than mouthpieces for Mr. Auden's philosophizing.

He has managed, however, to get the essence of the poem into a coherent and consistent musical scheme; and on a second hearing one could ignore Auden entirely and concentrate on Bernstein. What the latter has given us is music sensitively imagined and expertly conveyed. It is not particularly original, but it is always musical, ingenious and resourceful. There is a jazzy episode (the scene in Rosetta's apartment) and a soaring, somewhat Mahlerish epilogue. For a more detailed analysis there is no space here. It is sufficient to say that the piece made its effect; that the participants were warmly applauded; to prophesy that the work will have an extensive career; and to marvel at Dr. Koussevitzky's ability to absorb its contents in such short order.

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MUSIC

Koussevitzky Conducts Bruckner Seventh and Two Pieces by Wagner

By CYRUS DURGIN

The flight of time can be a little frightening on occasion, and this is one of them. Here there are only two weeks more of this Boston Symphony season. Then it will be over and Serge Koussevitzky will have departed as music director. The fact was borne in rather heavily at Symphony Hall, yesterday afternoon, as the orchestra gave out with the richness of its wonderful tone, precision and eloquence in a German program devoted to the Seventh Symphony of Bruckner and two Wagner pieces: "A Siegfried Idyll" and the Overture to "Tannhaeuser."

This was one of the afternoons with this glorious instrument that you wish could be preserved forever, held suspended in time, to be savored indefinitely. For while the orchestra will continue on its wonderful way, it will be different without the fiery and poetizing Koussevitzky and his especial qualities of sound and expression.

Bruckner's Seventh Symphony had not been done at these concerts since 1939, almost a full decade. This week Mr. Koussevitzky is playing it in the full length of about an hour, which will delight those willing to be patient over the vast construction and the sculptured beauties of that still debated Austrian of the 19th Century. (By the same token, Bruckner uncut will annoy those unsympathetic to him. No matter!)

It takes such a magnificent orchestra as this to give Bruckner his due, for the involved contrapuntal weavings, the niceties of rhythms and accents, the sweeping melodic phrases and those grandiose bursts of brass constitute virtuoso music. Only thus can it be seen what a technical craftsman he was, how much of a poet in tones (even though in life an awkward yokel!), and how much of a really inspired creator.

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Symphony

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SAN DIEGO, CAL.
UNION

MAR 13 1949

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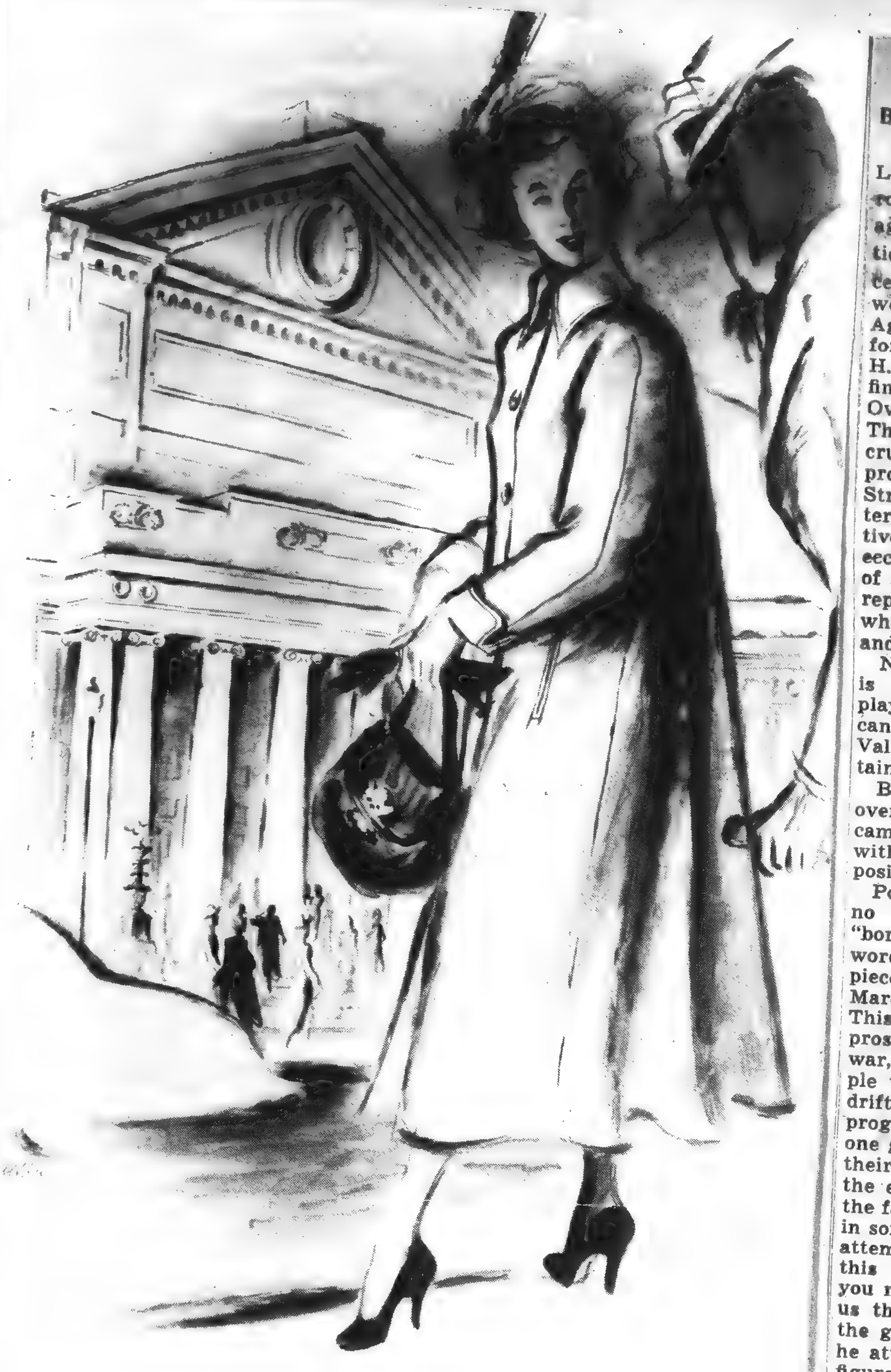

SCENE AT BOSTON SYMPHONY

A SPRING CASUAL of Pacific wool gabardine, for season-long wear over suit or dress. Moderately full back, a slimmer front and a youthful Directoire collar. Misses' sizes in Blue, Grey, Beige, Green, Black. $65.

As a ticket to the Symphony is a symbol of gracious Boston living, the name Stearns symbolizes the lasting satisfaction of timeless good taste in town and country clothes.

R. H. STEARNS CO.
RHCo *Boston*

THE SYMPHONY

BY WARREN STOREY SMITH

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But yesterday both works were over-interpreted. The Strauss became trumpery, the Ravel trivial, with an orgiastic finish that was positively embarrassing.

Possibly, most of my readers are no more familiar with Auden's "boroque eclogue" than I was when word of Mr. Bernstein's forthcoming piece (the score was completed on March 20 last) set me to reading it. This wordy poem, with passages of prose, its scene laid during the late war, has to do with four lonely people who meet in a New York bar, drift into bozy half-consciousness, progress to the apartment of the one girl in the group, and finally go their several ways, aware both of the emptiness of their lives and of the fact that what they need is faith in something. Mr. Bernstein has not attempted a musical paraphrase of this extraordinary poem. Strauss, you may be sure, would have given us the tinkling of glasses or even the gurgling of a bottle. Nor does he attempt to characterize the four figures, who, after all, are little more than mouthpieces for Mr. Auden's philosophizing.

He has managed, however, to get the essence of the poem into a coherent and consistent musical scheme; and on a second hearing one could ignore Auden entirely and concentrate on Bernstein. What the latter has given us is music sensitively imagined and expertly conveyed. It is not particularly original, but it is always musical, ingenious and resourceful. There is a jazzy episode (the scene in Rosetta's apartment) and a soaring, somewhat Mahlerish epilogue. For a more detailed analysis there is no space here. It is sufficient to say that the piece made its effect; that the participants were warmly applauded; to prophesy that the work will have an extensive career; and to marvel at Dr. Koussevitzky's ability to absorb its contents in such short order.

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MUSIC

Koussevitzky Conducts Bruckner Seventh and Two Pieces by Wagner

By CYRUS DURGIN

The flight of time can be a little frightening on occasion, and this is one of them. Here there are only two weeks more of this Boston Symphony season. Then it will be over and Serge Koussevitzky will have departed as music director. The fact was borne in rather heavily at Symphony Hall, yesterday afternoon, as the orchestra gave out with the richness of its wonderful tone, precision and eloquence in a German program devoted to the Seventh Symphony of Bruckner and two Wagner pieces: "A Siegfried Idyll" and the Overture to "Tannhaeuser."

This was one of the afternoons with this glorious instrument that you wish could be preserved forever, held suspended in time, to be savored indefinitely. For while the orchestra will continue on its wonderful way, it will be different without the fiery and poetizing Koussevitzky and his especial qualities of sound and expression.

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Herald Tribu

NEW YOR

Peabody Radio Awards Given To 3 Networks

A. B. C., N. B. C. Each Get 4, C. B. S., 2; Murrow Wins Prize for News Reporting

Thirteen George Foster Peabody awards and citations for meritorious public service in the radio and television industry were presented yesterday to netwroks, local stations and individuals during a luncheon of the Radio Executives Club of New York at the Roosevelt.

The American Broadcasting Company broadcast the first portion of the proceedings, during which it received four awards, and the National Broadcasting Company broadcast the last portion, during which is also received four awards. Two awards went to the Columbia Broadcasting System. Three citations went to the Rocky Mountain Radio Council and the Lowell Institute Co-operative Broadcasting Council for education through broadcasting, and to station WNEW for its "Little Songs About the United Nations."

John E. Drewry, Dean of the Henry W. Grady School of Journalism, University of Georgia, introduced the winners. The awards were estamlished in memory of Mr. Peabody, benefactor and life trustee of the university. They are administered by the Grady School and a national advisory board.

Edward Weeks, chairman of the Peabody Advisory Board and editor of "The Atlantic Monthly," presented the awards. Arthur Pryor, vice-president of the Radic Executives Club, presided.

The awards were as follows:

Public service by a regional station: Station KNBC (N. B. C.), San Francisco, for its "Forests Aflame" series.

Public service by a local station: Station WDAR (A. B. C.), Savannah, for "You and Youth" series.

Reporting and interpretation of the news: Edward R. Murrow (C. B. S.).

Entertainment in drama: The N. B. C. University Theater and The Groucho Marx Show (A. B. C.).

Entertainment in music: N. B. C., for its programs of "good music," especially the N. B. C. Symphony, Orchestras of the Nation, First Piano Quartet, and Boston Symphony Rehearsals.

Educational program: A. B. C., for "Communism—U. S. Brand."

Children's program: "Howdy Doody," N. B. C. television.

Promotion of international understanding: C. B. S., with special reference to its United Nations programs.

Contribution to the art of television: A. B. C., for "Actors Studio."

The awards were accepted in person by executives of the companies concerned and by Mr Murrow, but Groucho Marx accepted his by electrical transcription from Hollywood. Because of the time scheduled by the radi

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THE BOSTON HERALD, SATURDAY, APRIL 2, 1949

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 22d program of the 68th season in Symphony Hall Jascha Heifetz, violinist, was the soloist in the following program:

Symphony No. 4..............Honegger
"La Mer"..............Debussy
Concerto for Violin in D (K.218)
Mozart
Concerto for Violin in G minor, Op. 63
Prokofieff

By RUDOLPH ELIE

Honegger and Heifetz, not to mention Debussy, Mozart, Koussevitzky and the orchestra all combined yesterday afternoon to provide a nicely contrived program. There wasn't anything particularly notable (if great violin playing may ever be considered less than notable) but after this past fortnight of musical climaxes it was perhaps just as well.

All in all I found the Honegger Symphony a work at once charming and ingratiating. It is unquestionably a little specialized; nobody we know goes about whistling the Swiss folk tunes which are the seedlings that grew into this music any more than the Swiss whistle the American folk tunes that are so liberally quoted by, for instance, Copland.

It follows then, despite the dissimilarities of the textures employed by Copland and Honegger, that our reaction to this music would parallel the reception, in Switzerland, of Copland's "Appalachian Spring;"—we recognize the advanced musical impulse of the music, but its nostalgia largely escapes us.

Be that as it may, it is a work of a masterly hand. The clarity, the balance, the transparency of its texture is delightful to hear. The musical ideas are distinguished but deliberately light. Moreover, there are many humorous touches and an overall tenderness in the scoring that proves a welcome relief from the tendency to pile one effect on top of another. It will, in any case, be a pity if Mr. Honegger means what he says, that this is "probably" his last symphony.

After a surprisingly rough beginning in the opening movement of the Mozart concerto—the exceedingly lovely No. 4 in D—Jascha Heifetz went on to give one of his flawless performances with orchestra. It always surprises me that he doesn't put more of himself into it; nobody ever seems more detached and remote than Mr. Heifetz. In the Beethoven and Brahms concertos this comes under the heading of nobility, I imagine, and is well suited to the rite. But in other things Mr. Heifetz moves me not at all, except to cross one leg over the other. It is doubtless a defect in me but I like blood and a few wrong notes, and I like to fancy the soloist is enjoying himself.

Incidentally, to close on an equally peevish note, wouldn't it be a good idea to let us have a little more light from a lower level aimed at the apron of the stage? It seems to me it could be done discreetly without going Hollywood and without offering a glare for the musicians. As it is it is impossible to see the soloist's countenance, or Koussevitzky's either, when he turns about, and an artist's expression, though possibly an extra-musical consideration, remains one of the ponderable factors in concert hall performance.

It needs hardly to be added that the performance of Debussy's "La Mer" achieved its usual great success. The program next week offers Beethoven's third Leonore Overture, Bernstein's Symphony No. 2 for Piano and Orchestra (Leonard Bernstein, soloist), and Strauss' "Death and Transfiguration" and "Till Eulenspiegel."

NEW YORK, N. Y.
HERALD TRIBUNE
APR [illegible]

Schedule of Programs For Tanglewood Concerts

Serge Koussevitzky has announced the programs to be played by the Boston Symphony Orchestra in this summer's Berkshire Music Festival in the Music Shed at Tanglewood, Lenox, Mass. He will conduct six of the nine concerts. Two will be conducted by Leonard Bernstein and one by Eleazar de Carvalho. The dates and programs are:

Series A: Thursday night, July 28, Dr. Koussevitzky conducting: Vivaldi, Concerto for orchestra (arr. Siloti); Strauss, Death and Transfiguration; Brahms, Symphony No. 2. Saturday night, July 30, Dr. Koussevitzky conducting: Beethoven, Overture to "Egmont" and piano concerto in G major (soloist, Claudio Arrau); Liszt, Faust Symphony. Sunday afternoon, July 31, Mr. Bernstein conducting: Overture to 'Manfred" and Fourth Symphony; Stravinsky, Rites of Spring.

Series B: Thursday night, Aug. 4, Dr. Koussevitzky conducting, Tchaikovsky, String Serenade, Violin Concerto (soloist, Jascha Heifetz) and Fourth Symphony. Saturday night, Aug. 6, Dr. Koussevitzky conducting: Roussel, Suite in F; Milhaud, Cello Concerto No. 1 (soloist, Gregor Piatigorsky); Messiaen, L'Ascension; Franck, Symphony. Sunday afternoon, Aug. 7, Mr. de Carvalho conducting: William Schuman, Symphony for Strings; Villa-Lobos, Mandu-carara; Strauss, Thus Spake Zarathustra.

Series C: Thursday night, Aug. 11, Mr Bernstein conducting: Schubert, Symphony No. 4 (Tragic); Shostakovitch, Symphony No. 7. Saturday night, Aug. 13, Dr. Koussevitzky conducting: Haydn, Symphony No. 88, in G major; Benjamin Britten, Symphony with Chorus (first performance). Sunday afternoon, Aug. 14, Dr. Koussevitzky conducting: C. P. E. Bach, Concerto for orchestra; Copland, Quiet City; Debussy, The Sea; Beethoven, Symphony No. 5.

The programs of the Bach and Mozart concerts in Tanglewood's Theater-Concert Hall on Saturday nights and Sunday afternoons, July 16 and 17, 23 and 24, will be announced later.

BUFFALO, N. Y.
COURIER-EXPRESS
APR 3 - 1949

Bass Clarinet Player Recalls Travels as Boy

Studied Piano, Violin While Still in Europe

By MARGARET FESS

Harald F. Hansen, bass clarinetist with the Buffalo Philharmonic Orchestra, has an international background. His parents are Danish, he was born in Hamburg, Germany, and is an American citizen. Before most children are old enough to study geography, Harald had lived in Sweden, Denmark, Switzerland, Austria and Germany.

Hansen says of his early childhood that it was really more a case of living in a piano crate than a suitcase. His father, Einar Hansen, who has been a violinist with the Boston Symphony for 22 years, in his early European tours, was accompanied not only by his wife and young son, but also by a piano.

"He really needed the piano," Hansen remarked.

It was on this piano, that went from one musical center to another, that Harald began his studies. He was about seven when his father gave him his first lessons and at the age of 11 he began work with the violin.

At about this time, his father had an opportunity to play in Boston. For the long trip across the ocean, Einar Hansen was forced to forego his usual entourage of wife, son and piano. However, his first impression of the United States was so favorable that he soon sent for the trio. His touring days were over and the family settled permanently in Boston.

Graduated at Cambridge

Although his musical education had been clear sailing, "living in a piano crate" had presented school problems. Most of Harald's book learning had been in German or Swiss classrooms where only German was spoken.

"I guess my school days were sort of checkered," said the young man. "At first, because of the language barrier, I was put back a couple of grades. Then I skipped several. It all came out even in the end for I was just 17 when I was graduated from Cambridge High School."

At this point the young man passed two mileposts in his life. The first was switching from the violin to the clarinet and the second was accepting a position playing at the Summer resort of York Harbor, Me. The latter led to marriage, fatherhood, permanent Summer employment and the launching of his favorite pastime, building and sailing boats.

After his first Summer at York Harbor, he enrolled in the Juilliard School of Music in New York. Here while contemplating trying out for the school's orchestra, he learned to his dismay that there were about 20 aspiring clarinetists for one chair. He immediately switched to the bass clarinet and has been playing it ever since.

Completing his studies in New York in 1941, Hansen taught the clarinet in the Longy School of Music in Cambridge for a year and then auditioned for the Indianapolis Symphony where he played bass clarinet for five seasons. This is his first season in Buffalo.

At York Harbor he met a girl whose father came from the same Danish village as Hansen's grandfather did. When the two were married about a year and a half ago the young lady did not have to change her name. It was, and is, Norma Hansen.

"We can't figure out any relationship, even 'way back," said Hansen "In fact, Norma is part Swedish and part Danish. I'm all Danish. Hansens are a dime a dozen in both Sweden and Denmark."

Little Erika Hansen, now five months old, is following in her father's footsteps. She was just three weeks old when her parents took her "on tour." Erika was born in York Harbor three weeks before the concert season opened in Buffalo. The family arrived here by plane for opening night.

Although boat building is Hansen's favorite side-line, he did not make his own sailboat, the Black Duck.

The musician has reserved opinion on Buffalo's weather. Its mildness has been a pleasant surprise, but he regrets that his skis have not been taken out of their packing box.

SPRINGFIELD, MASS.
NEWS
[illegible] 6 - 1949

Berkshire Festival Program Announced for the Summer

Bernstein, Heifitz, Arrau, Piatigorsky Announced as Guest Artists for Tanglewood; Britten Symphony Will Have World Premiere

The programs for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox next summer are announced by Serge Koussevitzky who is now completing his last season as the orchestra's conductor.

The concerts in the Shed will open on Thursday evening, July 28, with Vivaldi's Concerto for Orchestra (in Siloti's arrangement), Strauss' "Death and Transfiguration," and Brahms' Symphony No. 2. On Saturday evening, July 30, Dr. Koussevitzky will commemorate the 200th anniversary of the birth of Goethe with Beethoven's Overture to Goethe's "Egmont," and Liszt's Faust Symphony which was inspired by the text of the German poet. Beethoven's Fourth Piano Concerto with Claudio Arrau as soloist will be on this program. On Sunday afternoon, July 31, Leonard Bernstein will conduct Schumann's Overture to "Manfred" and Fourth Symphony, and Stravinsky's "Rite of Spring."

Heifetz, Piatigorsky

The second week of concerts will begin on Thursday evening, August 4, with a Tchaikovsky program including the String Serenade, the Violin Concerto with Jascha Heifetz as soloist, and the Fourth Symphony. On Saturday evening, August 6, Dr. Koussevitzky will present Roussel's Suite in F, Milhaud's First 'Cello Concerto with Gregor Piatigorsky as soloist, "L'Ascension," by Messiaen (who will be on the faculty of the Berkshire Music Center), and the Symphony by Cesar Franck. On Sun-

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The third week of concerts will open on Thursday evening, August 11, with Leonard Bernstein as guest presenting Schubert's Fourth Symphony ("Tragic") and the Seventh Symphony by Shostakovitch. On Saturday evening, August 13, Dr. Koussevitzky will present a symphony with chorus which Benjamin Britten has just completed and which will then have its first public performance. This will be preceded by Haydn's Symphony in G major, No. 88. Koussevitzky's closing program on Sunday afternoon, August 14, will consist of the Orchestra Concerto by C. P. E. Bach, Copland's "Quiet City," Debussy's "The Sea," and Beethoven's Fifth Symphony.

The programs for two pairs of Bach-Mozart concerts in the smaller Theatre Concert Hall on July 16 and 17, and July 23 and 24 will be announced shortly.

Herald Tribune

NEW YOR

Peabody Radio Awards Given To 3 Networks

A. B. C., N. B. C. Each Get 4, C. B. S., 2; Murrow Wins Prize for News Reporting

Thirteen George Foster Peabody awards and citations for meritorious public service in the radio and television industry were presented yesterday to netwroks, local stations and individuals during a luncheon of the Radio Executives Club of New York at the Roosevelt.

The American Broadcasting Company broadcast the first portion of the proceedings, during which it received four awards, and the National Broadcasting Company broadcast the last portion, during which is also received four awards. Two awards went to the Columbia Broadcasting System. Three citations went to the Rocky Mountain Radio Council and the Lowell Institute Co-operative Broadcasting Council for education through broadcasting, and to station WNEW for its "Little Songs About the United Nations."

John E. Drewry, Dean of the Henry W. Grady School of Journalism, University of Georgia, introduced the winners. The awards were estamlished in memory of Mr. Peabody, benefactor and life trustee of the university. They are administered by the Grady School and a national advisory board.

Edward Weeks, chairman of the Peabody Advisory Board and editor of "The Atlantic Monthly," presented the awards. Arthur Pryor, vice-president of the Radic Executives Club, presided.

The awards were as follows:

Public service by a regional station: Station KNBC (N. B. C.), San Francisco, for its "Forests Aflame" series.

Public service by a local station: Station WDAR (A. B. C.), Savannah, for "You and Youth" series.

Reporting and interpretation of the news: Edward R. Murrow (C. B. S.).

Entertainment in drama: The N. B. C. University Theater and The Groucho Marx Show (A. B. C.).

Entertainment in music: N. B. C., for its programs of "good music," especially the N. B. C. Symphony, Orchestras of the Nation, First Piano Quartet, and Boston Symphony Rehearsals.

Educational program: A. B. C., for "Communism—U. S. Brand."

Children's program: "Howdy Doody," N. B. C. television.

Promotion of international understanding: C. B. S., with special reference to its United Nations programs.

Contribution to the art of television: A. B. C., for "Actors Studio."

The awards were accepted in person by executives of the companies concerned and by Mr. Murrow, but Groucho Marx accepted his by electrical transcription from Hollywood. Because of the time scheduled by the radio

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THE BOSTON HERALD, SATURDAY, APRIL 2, 1949

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 22d program of the 68th season in Symphony Hall. Jascha Heifetz, violinist, was the soloist in the following program:

Symphony No. 4 .... Honegger
"La Mer" .... Debussy
Concerto for Violin in D (K.218) Mozart
Concerto for Violin in G minor, Op. 63 Prokofieff

By RUDOLPH ELIE

Honegger and Heifetz, not to mention Debussy, Mozart, Koussevitzky and the orchestra all combined yesterday afternoon to provide a nicely contrived program. There wasn't anything particularly notable (if great violin playing may ever be considered less than notable) but after this past fortnight of musical climaxes it was perhaps just as well.

All in all I found the Honegger Symphony a work at once charming and ingratiating. It is unquestionably a little specialized: nobody we know goes about whistling the Swiss folk tunes which are the seedlings that grew into this music any more than the Swiss whistle the American folk tunes that are so liberally quoted by, for instance, Copland.

It follows then, despite the dissimilarities of the textures employed by Copland and Honegger, that our reaction to this music would parallel the reception, in Switzerland, of Copland's "Appalachian Spring;"—we recognize the advanced musical impulse of the music, but its nostalgia largely escapes us.

Be that as it may, it is a work of a masterly hand. The clarity, the balance, the transparency of its texture is delightful to hear. The musical ideas are distinguished but deliberately light. Moreover, there are many humorous touches and an overall tenderness in the scoring that proves a welcome relief from the tendency to pile one effect on top of another. It will, in any case, be a pity if Mr. Honegger means what he says, that this is "probably" his last symphony.

After a surprisingly rough beginning in the opening movement of the Mozart concerto—the exceedingly lovely No. 4 in D—Jascha Heifetz went on to give one of his flawless performances with orchestra. It always surprises me that he doesn't put more of himself into it; nobody ever seems more detached and remote than Mr. Heifetz. In the Beethoven and Brahms concertos this comes under the heading of nobility, I imagine, and is well suited to the rite. But in other things Mr. Heifetz moves me not at all, except to cross one leg over the other. It is doubtless a defect in me but I like blood and a few wrong notes, and I like to fancy the soloist is enjoying himself.

Incidentally, to close on an equally peevish note, wouldn't it be a good idea to let us have a little more light from a lower level aimed at the apron of the stage? It seems to me it could be done discreetly without going Hollywood and without offering a glare for the musicians. As it is it is impossible to see the soloist's countenance, or Koussevitzky's either, when he turns about, and an artist's expression, though possibly an extramusical consideration, remains one of the ponderable factors in concert hall p erformance.

It needs hardly to be added that the performance of Debussy's "La Mer" achieved its usual great success. The program next week offers Beethoven's third Leonore Overture, Bernstein's Symphony No. 2 for Piano and Orchestra (Leonard Bernstein, soloist), and Strauss' "Death and Transfiguration" and "Till Eulenspiegel."

NEW YORK, N. Y.
HERALD TRIBUNE
APR 7 - 194

Schedule of Programs For Tanglewood Concerts

Serge Koussevitzky has announced the programs to be played by the Boston Symphony Orchestra in this summer's Berkshire Music Festival in the Music Shed at Tanglewood, Lenox, Mass. He will conduct six of the nine concerts. Two will be conducted by Leonard Bernstein and one by Eleazar de Carvalho. The dates and programs are:

Series A: Thursday night, July 28, Dr. Koussevitzky conducting: Vivaldi, Concerto for orchestra (arr. Siloti); Strauss, Death and Transfiguration; Brahms, Symphony No. 2. Saturday night, July 30, Dr. Koussevitzky conducting: Beethoven, Overture to "Egmont" and piano concerto in G major (soloist, Claudio Arrau); Liszt, Faust Symphony. Sunday afternoon, July 31, Mr. Bernstein conducting: Overture to 'Manfred" and Fourth Symphony; Stravinsky, Rites of Spring.

Series B: Thursday night, Aug. 4, Dr. Koussevitzky conducting: Tchaikovsky, String Serenade, Violin Concerto (soloist, Jascha Heifetz) and Fourth Symphony. Saturday night, Aug. 6, Dr. Koussevitzky conducting: Roussel, Suite in F; Milhaud, Cello Concerto No. 1 (soloist, Gregor Piatigorsky); Messiaen, L'Ascension; Franck, Symphony. Sunday afternoon, Aug. 7, Mr. de Carvalho conducting: William Schuman, Symphony for Strings; Villa-Lobos, Mandu-carara; Strauss, Thus Spake Zarathustra.

Series C: Thursday night, Aug. 11, Mr. Bernstein conducting: Schubert, Symphony No. 4 (Tragic); Shostakovitch, Symphony No. 7. Saturday night, Aug. 13, Dr. Koussevitzky conducting: Haydn, Symphony No. 88, in G major; Benjamin Britten, Symphony with Chorus (first performance). Sunday afternoon, Aug. 14, Dr. Koussevitzky conducting: C. P. E. Bach, Concerto for orchestra; Copland, Quiet City; Debussy, The Sea; Beethoven, Symphony No. 5.

The programs of the Bach and Mozart concerts in Tanglewood's Theater-Concert Hall on Saturday nights and Sunday afternoons, July 16 and 17, 23 and 24, will be announced later.

BUFFALO, N. Y.
COURIER-EXPRESS
APR 3 - 1949

Bass Clarinet Player Recalls Travels as Boy

Studied Piano, Violin While Still in Europe

By MARGARET FESS

Harald F. Hansen, bass clarinetist with the Buffalo Philharmonic Orchestra, has an international background. His parents are Danish, he was born in Hamburg, Germany, and is an American citizen. Before most children are old enough to study geography, Harald had lived in Sweden, Denmark, Switzerland, Austria and Germany.

Hansen says of his early childhood that it was really more a case of living in a piano crate than a suitcase. His father, Einar Hansen, who has been a violinist with the Boston Symphony for 22 years, ~~in his early European tours~~, was accompanied not only by his wife and young son, but also by a piano.

"He really needed the piano," Hansen remarked.

It was on this piano, that went from one musical center to another, that Harald began his studies. He was about seven when his father gave him his first lessons and at the age of 11 he began work with the violin.

At about this time, his father had an opportunity to play in Boston. For the long trip across the ocean, Einar Hansen was forced to forego his usual entourage of wife, son and piano. However, his first impression of the United States was so favorable that he soon sent for the trio. His touring days were over and the family settled permanently in Boston.

Graduated at Cambridge

Although his musical education had been clear sailing, "living in a piano crate" had presented school problems. Most of Harald's book learning had been in German or Swiss classrooms where only German was spoken.

"I guess my school days were sort of checkered," said the young man. "At first, because of the language barrier, I was put back a couple of grades. Then I skipped several. It all came out even in the end for I was just 17 when I was graduated from Cambridge High School."

At this point the young man passed two mileposts in his life. The first was switching from the violin to the clarinet and the second was accepting a position playing at the Summer resort of York Harbor, Me. The latter led to marriage, fatherhood, permanent Summer employment and the launching of his favorite pastime, building and sailing boats.

After his first Summer at York Harbor, he enrolled in the Juilliard School of Music in New York. Here while contemplating trying out for the school's orchestra, he learned to his dismay that there were about 20 aspiring clarinetists for one chair. He immediately switched to the bass clarinet and has been playing it ever since.

Completing his studies in New York in 1941, Hansen taught the clarinet in the Longy School of Music in Cambridge for a year and then auditioned for the Indianapolis Symphony where he played bass clarinet for five seasons. This is his first season in Buffalo.

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SPRINGFIELD, MASS.
NEWS
6 - 1949

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Heifetz, Piatigorsky

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The programs for two pairs of Bach-Mozart concerts in the smaller Theatre Concert Hall on July 16 and 17, and July 23 and 24 will be announced shortly.

NEW YORK, N. Y.
SUN
APR 2 - 1949

Beethoven No End

Forewarning of a Remarkable Event to Occur During Easter Week.

By IRVING KOLODIN.

I wish the tidings were otherwise, but I find myself bound to warn the local musical public that it is confronted with the prospect of five performances of Beethoven's Ninth Symphony during the week of April 10 to 17. Nine performances of the Fifth Symphony might be considered in the realm of the possible for a single week, but multiples of the Ninth, with its orchestra, chorus and soloists—surely no city elsewhere has ever been honored so greatly.

IRVING KOLODIN

Here we have a prime specimen of what might be called the Conductorial Coincidence, the simple happenstance by which two virtuosi of the baton miles apart, in different States (but aren't they all?), each at wit's end for what to do that will make even the Oldest Subscriber happy, decide on the same mammoth work, by pure chance. Or is it? The Philharmonic-Symphony's performance of the Ninth Symphony was announced a fair time ago; in fact, a whole year ago, as climax of the Beethoven Cycle directed by Bruno Walter. It was then scheduled for its present dates, for the usual Thursday evening, the Friday and Sunday matinees.

Now we are advised by a well-kept grapevine that the Boston Symphony will similarly end its series with the same work; that is to say, beginning on Wednesday evening and repeating on Saturday afternoon. Only the limitations of the stage in Brooklyn's Academy of Music prevent us from the gaudy prospect of six performances in five days, with opportunity for one who has not had his fill of it on Friday afternoon feasting on it again in the evening!

What the Doctor Ordered.

That there are some special circumstances involved might well be suspected. The last visit of the season by the Boston Symphony will also mark the last time it will come here under the direction of Serge Koussevitzky, who is concluding the final season of his memorable twenty-five with the orchestra. Various earlier visits have had their ceremonial touches, and in this last one we will have the reminder of Koussevitzky as a firm proponent of the brotherhood of man, celebrating through Schiller and Beethoven his faith that the "umschlingen millionen" will finally find peace (excepting, of course, other conductors). But is this, musically, what the doctor ordered for New York in the closing week of its symphonic season? Perhaps, if one thinks in terms of Serge Koussevitzky, Musicae Doctor, as the one who ordered it.

Speaking of myself, in the circumstances that exist, I would rather have a chance to hear Beethoven's "Missa Solemnis" on Wednesday before the Philharmonic Ninth on Thursday, or at least on Saturday between those of Friday and Sunday. But that, I am inclined to believe, would not accord with part, at least, of the purpose. Dr. Koussevitzky might well feel that New York should not be without a Ninth Symphony in this season 1948-49; but since that had been guaranteed a year ago, it is apparent, too, that he feels it should not be without "his" Ninth Symphony.

The Proprietary Profession.

This insight into the workings of the conductorial mind came to my attention some months ago when I chanced to encounter one of the brotherhood during the intermission of a concert. "Leaving so soon?" he queried. "You must hear my Schumann No. 2." I had actually no intention of leaving, but the revelation of the conductor's attitude almost made me want to. Not "You must hear the Schumann No. 2" (which, in fact, was what I wanted to hear) but "You must hear MY Schumann No. 2." He was right: it was his Schumann No. 2. It couldn't have been anybody else's.

Perhaps that is why in this year of a Philharmonic Beethoven cycle we have had two all-Beethoven programs from the NBC Orchestra conducted by Arturo Toscanini. I recognize, of course, that the NBC concerts are prepared primarily for broadcast—that the audiences which hear them in the studio are mere quantities of acoustical matter to give a proper effect for the music on the air. But it is also a fact that the Sunday afternoon concerts of the Philharmonic are also broadcast, if only by a rival network. Students of the Conductorial Coincidence might note, further, that in each case the Toscanini broadcast included a symphony not played by Walter until later. . . . the "Eroica" one week, the "Pastorale" another. Please don't get the impression that I mean comparisons were intended: I only observe that they were inescapable.

The latest instance of the same appeal to the court of public opinion was, one might term it, nolle prossed, when Eugene Ormandy was prevented by illness from pleading his views on three excerpts from Wagner's "Goetterdaemmerung" two days before advocate Leopold Stokowski submitted them to trial with the Philharmonic. As between another aspiring Philadelphia lawyer (Alexander Hilsberg), who replaced Ormandy as counsel, and the dean emeritus of the school which produced them all, there was, of course, hardly a contest.

There is a body of opinion which holds that music is played for the public benefit, to serve a cultural function, to meet an artistic need; for any good reason, indeed, other than display of an interpreter's pride or vanity, vis-a-vis himself or his fellows. Such professional manifestations as these have the virtue, at least, of demonstrating that conductors, too, are human—a point of view from which there is, more than occasionally, dissent.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
R 6 - 1949

Heifetz To Appear as Soloist At Berkshire Festival Concert

LENOX — Jascha Heifetz, renowned violinst, will appear as a soloist with the Boston Symphony Orchestra at the Berkshire Festival at Tanglewood this summer. The announcement was made today by Dr. Serge Koussevitzky as he released the concert programs for the 1949 Festival.

Jascha Heifetz

Heifetz will appear with the orchestra the second week of the concerts on Thursday evening, Aug. 4, when he will play the violin concerto of Tchaikovsky's string serenade.

The concerts in the Music Shed will open Thursday evening, July 28, with Vivaldi's concerto for orchestra in Siloti's arrangement, Strauss' "Death and Transfiguration," and Brahms' Symphony No. 2. On Saturday evening, July 30, Dr. Koussevitzky will commemorate the 200th anniversary of the birth of Goethe with Beethoven's overture to Goethe's "Egmont," and Liszt's Faust symphony which was inspired by the text of the German poet. Beethoven's fourth piano concerto with Claudio Arrau as soloist will be on this program. Sunday afternoon, July 31, Leonard Bernstein will conduct Schumann's Overture to "Manfred" and fourth symphony, and Stravinsky's "Rite of Spring."

The Boston Symphony Orchestra will present Tchaikovsky's fourth symphony on the night of Aug. 4 when Heifetz appears as the violin soloist for Tchaikovsky's String Serenade.

On Saturday evening, Aug. 6, Dr. Koussevitzky will present Roussel's suite in F, Milhaud's First Cello Concerto with Gregor Piatigorsky as soloist, "L'Ascension" by Messiaen, who will be on the faculty of the Berkshire Music Center, and the Symphony by Cesar Franck. Sunday afternoon, Aug. 7, Eleaz de Carvalho will conduct as gue William Schuman's symphony f strings, Mandu-carara by Vill Lobos, and Strauss' "Thus Spa Zarathustra."

The third week of concerts w open Thursday evening, Aug. 1 with Leonard Bernstein as gue presenting Schubert's fourth syn phony ("Tragic") and the sevent symphony by Shostakovitch. Sat urday evening, Aug. 13, Dr. Kous sevitzky will present a symphon with chorus which Benjamin Brit ten has just completed and whic will then have its first public performance. This will be preceded b Haydn's symphony in G major, No 88. Koussevitzky's closing program Sunday afternoon, Aug. 14, will consist of the orchestra concerto by C. P. E. Bach, Copland's "Quiet City," Debussy's "The Sea," and Beethoven's fifth symphony.

The programs for two pairs of Bach-Mozart concerts in the smaller Theatre Concert Hall on July 16 and 17, and July 23 and 24, will be announced shortly.

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra for the past quarter century, as he faced the audience in Symphony Hall after completing his last concert.

N. ADAMS, MASS.
TRANSCRIPT
R 7 - 1949

Beethoven Concert Koussevitzky Finale

Boston Symphony Director to End Career at Tanglewood Aug. 14.

Dr. Serge Koussevitzky will end his career as music director of the Boston Symphony orchestra by conducting the orchestra in a peformance of Beethoven's gigantic Fifth symphony at Tanglewood, Lenox, on Aug. 14.

This was disclosed today as the noted conductor announced the programs for this year's Berkshire festival at Tanglewood. Dr. Kuossevitzky has announced that he will retire as conductor at the end of this season and the Tanglewood concerts are the last activities for the orchestra each season so it is assumed that the final concert there this year will mark the termination of Dr. Koussevitzky's 25 years as its director. The fact that he has marked down Beethoven's Fifth as the concluding number for the final concert is regarded as significant because he has used it on oocasions of special significance in past Tanglewood seasons.

Dr. Koussevitzky will continue as director of the Berkshire Music center, the school conducted for advanced students at Tanglewood each summer, and he is expected to appear occasionally as guest conductor with the Boston Symphony, both at Tanglewood and in Boston, in future seasons, although Charles Muench, French conductor, will succeed him as its director in the fall.

Jascha Heifitz, violinist; Claudio Arrau, pianist, and Gregor Piatigorsky, 'cellist, are among soloists who will appear with the orchestra in the nine concerts on the festival program. Leonard Bernstein and Eleazar de Carvalho also will return as guest conductors this season. The concerts will be on Thursday and Saturday evenings and Sunday afternoons, in three series in consecutive weeks.

The programs were announced as follows:

First series, Thursday, July 28: Concerto for orchestra, Vivaldi-Soloti; "Death and Transfiguration," Strauss; Second symphony, Brahms. Saturday, July 30: "Egmont" overture, Beethoven; Faust symphony, Liszt; Fourth Piano concerto, Beethoven, with Claudia Arrau as soloist. Sunday, July 31: Manfred overture and Fourth symphony, Schumann; "Rites of Spring," Stravinsky, with Bernstein conducting.

Second series, Thursday, Aug. 4: String serenade concerto, Tschaikowsky, with Heifitz as soloist; Fourth symphony, Tschaikowsky. Saturday, Aug. 6: Suite in F, Roussel; First 'cello concerto, Milhaud, with Piatigorsky as soloist; "L'Ascension," Messiaen, and Symphony in D minor, Franck. Sunday, Aug. 7: Symphony for strings, Schumann; "Mandu-ca-rara," Villa-Lobos; "Thus Spake Zarathustra," Straus, with de Carvalho conducting.

Third series, Thursday, Aug. 1, Fourth symphony, Schubert; Seventh symphony, Shostakovich, with Bernstein conducting. Saturday, Aug. 13: Symphony in G minor, No. 88, Haydn; Spring symphony, Britten (first public performance). Sunday, Aug. 14: Orchestra concerto, C. P. E. Bach; "Quiet City," Copeland; "La Mer," Debussy; Fifth symphony, Beethoven.

WALTHAM, MASS.
NEWS-TRIBUNE
APR 7 - 1949

Full Program Of Berkshire Concerts Set

The programs for the Berkshir Festival by the Boston Symphon Orchesta at Tanglewood in Leno next summer, are announced by Serge Koussevitzky who is completing his last season as the orchestra's conductor.

The concerts in the Shed will open Thursday evening, July 28, with Vivaldi's Concerto for Orchestra (in Siloti's arrangement), Strauss' "Death and Transfiguration", and Brahms ' Symphony No. 2.

On Saturday evening, July 30, Dr. Koussevitzky will commemorate the 200th anniversary of the birth of Goethe with Beethoven's Overture to Goethe's "Egmont", and Liszt's Faust Symphony which was inspired by the text of the German poet, Beethoven's Fourth Piano Concerto, with Claudio Arrau as soloist, will be on this program.

On Sunday afternoon, July 31, Leonard Bernstein will conduct Schumann's Overture to "Manfred" and Fourth Symphony, and Stravinsky's "Rite of Spring".

The second week of concerts will begin Thursday evening, Aug. 4, with a Tschaikovsky program including the String serenade, the Violin Concerto, with Jascha Heifetz as soloist, and the Fourth Symphony.

NEW YORK, N. Y.
TIMES
APR 7 1949

PROGRAMS LISTED FOR TANGLEWOOD

Berkshire Festival Concerts Begin on July 28—Britten's New Work Due Aug. 13

The full schedule of programs for the main phase of the Berkshire Festival to be held by the Boston Symphony Orchestra, under Serge Koussevitzky, next summer at Tanglewood in Lenox, Mass., was announced yesterday.

At the first of the concerts in the Shed, Thursday night, July 28, works to be presented are the Vivaldi-Siloti Concerto for Orchestra, Strauss' "Death and Transfiguration" and Brahms' Second Symphony. Saturday night, July 30, in commemoration of the 200th anniversary of Goethe's birth, Dr. Koussevitzky will conduct Beethoven's "Egmont" Overture and Liszt's "Faust" Symphony, and the program will be completed by Beethoven's Fourth Piano Concerto, with Claudio Arrau, as soloist. Sunday afternoon, July 31, Schumann's "Manfred" Overture and Fourth Symphony, and Stravinsky's "Rites of Spring" will be led by Leonard Bernstein, guest conductor.

Programs of the second week will be as follows: Thursday night, Aug. 4, Tchaikovsky's String Serenade, violin concerto, with Jascha Heifetz, as soloist, and Fourth Symphony; Saturday night, Aug. 6, Roussel's Suite in F, Milhaud's First Cello Concerto with Gregor Piatigorsky as soloist, Messiaen's "L'Ascension" and César Franck's Symphony, and Sunday afternoon, Aug. 7, Schuman's Symphony for Strings, Villa-Lobos' "Mandú-cárárá" and Strauss' "Thus Spake Zarathustra," with Eleazar de Carvalho as guest conductor.

For the third week, the programs will be: Thursday night, Aug. 11, Schubert's Fourth Symphony and Shostakovich's Seventh Symphony, directed by Mr. Bernstein; Saturday night, Aug. 13, Haydn's Symphony in G major, No. 88, and the first public performance of the new "Spring" Symphony by Benjamin Britten, and at the closing concert, Sunday afternoon, Aug. 14, C. P. E. Bach's Orchestra Concerto, Copland's "Quiet City," Debussy's "La Mer" and Beethoven's Fifth Symphony.

Works to be performed at the two pairs of Bach-Mozart concerts, July 16 and 17, and July 23 and 24, in the Theatre Concert Hall, will be announced later.

Bernstein's Second Symphony

Marcus Blechman

Leonard Bernstein, whose Symphony No. 2, for piano and orchestra, is having its first performance Friday by the Boston Symphony Orchestra under Koussevitzky.

Composer Describes Work For Piano and Orchestra

By Harold Rogers

Leonard Bernstein read W. H. Auden's poem, "The Age of Anxiety," in the summer of 1947, and almost immediately, he said, the music for a symphony began to sing in him. He's been writing it ever since—in New York, Paris, Israel, Rome, in hotel lobbies, trains, planes, pouring it out phrase by phrase between the heavy demands made upon him as a pianist-conductor.

He finished it last week and has named it his Second Symphony for Piano and Orchestra. He made further changes this week during rehearsals. He will play it with the Boston Symphony Orchestra under Dr. Serge Koussevitzky's direction at its concerts tomorrow afternoon and Saturday evening in Symphony Hall.

"I think it's the best piece I ever wrote," he said. "Each major piece in a composer's career should be better than the last." The symphony is novel in form and employs certain surprising effects that he refuses to release to the public before the première.

* * *

He completed most of the orchestration while on tour recently with the Pittsburgh Symphony Orchestra, working at odd moments in 25 hotels over a period of 28 days. He conducted 25 concerts in this time and played piano concertos in 22 of them. Yet somehow he still found time enough to score a symphony.

The symphony is in two parts, each consisting of three connecting movements. These six movements correspond to the six sections of "The Age of Anxiety." The first part, then, deals with the Prologue, the Seven Ages, and the Seven Stages. The second is devoted to the Dirge, the Masque, and the Epilogue.

The poem tells of four people, three men and a girl, who meet in a New York bar during wartime on All Souls night. They spend the night wandering through the city, responding to its staccato tempo and the artificial stimuli of modern living. The following morning they turn from these frustrations to contemplate "faith in good," aware all the while of their own inability to grasp it or to practice it.

After a contemplative prologue, Mr. Bernstein then develops 14 variations that represent the Seven Ages and the Seven Stages.

"These are not variations on a given theme," he explained, "but variations upon each other. Each new variation seizes upon some feature of the last and develops it—like the reproduction of the amoeba. Each new amoeba is different, but they are all related. Each variation is a completely different piece lasting about a minute. So there are 14 pieces in 14 minutes. As far as I know, this is the first time this has been done in music."

* * *

The symphony's second part opens with the Dirge. In this movement Mr. Bernstein used Schönberg's 12-tone row for the first time in his career. "Only it doesn't sound atonal," he said. "I used it in a tonal, harmonic way."

Next comes the Masque, treated by Mr. Bernstein in the manner of a scherzo. Slightly nightmarish, it is scored for piano and percussion, including harp, celesta, glockenspiel, and xylophone. It represents the wild party in the poem and mounts dizzily to a point where the piano gives out and the orchestra takes over. Then occurs the joke that Mr. Bernstein will not divulge.

The piano, of course, plays a major role in the symphony. It is the protagonist, identified with the four protagonists of Auden's poem.

The Epilogue section tells of the contemplation, by these people, of "faith in good" and of their inability thus far to attain it. The pianist, ergo, does not play. He stands aside to reflect upon the orchestra's expression of "something pure." The elements of purity and of melancholy set up a battle, but the movement builds to a positive statement with purity triumphant. The pianist then signifies his agreement with this statement by a single chord of affirmation. And this is the end.

WORCESTER, MASS.
GAZETTE
APR 7 1949

Programs Listed For Tanglewood

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HARTFORD, CONN.
TIMES
APR 9 - 1949

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Programs for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., this summer are announced by Serge Koussevitzky, who is now completing his last season as the orchestra's conductor.

The concerts in the Shed will open on Thursday evening, July 28, with Vivaldi's Concerto for Orchestra (in Siloti's arrangement), Strauss' "Death and Transfiguration," and Brahms' Second Symphony. On Saturday evening, July 30, Dr. Koussevitzky will commemorate the 200th anniversary of the birth of Goethe with Beethoven's Overture to Goethe's "Egmont," and Liszt's Faust Symphony which was inspired by the text of the German poet. Beethoven's Fourth Piano Concerto with Claudio Arrau as soloist will be on [illegible] On Sunday afternoon, July 31, Leonard Bernstein will conduct Schumann's Overture to "Manfred" and Fourth Symphony, and Stravinsky's "Rite of Spring."

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What Auden and Bernstein are talking about is the neurotic instability which besets our minds and hearts, the lack of something to cling to for the future, and the necessity to find something. It is told poetically in terms of a girl and three young men of Manhattan who meet in a Third Avenue bar, talk and talk, drink and drink, go to the girl's apartment for a nightcap, there stage a party, for if they cannot be happy let them be gay, though 4 a. m. finds all tired and needing rest, and in the large sense needing faith.

Bernstein does not supply faith, for his music does not reach a solution, but he represents it by a trumpet theme. The protagonists of the poem he symbolizes by the solo piano which, at the end of The Masque (the party) can say nothing more except to indicate by one convulsive chord in the epilogue that faith will be grasped at, whether or not it can be retained.

There are great pages: the nostalgia of the two clarinets at the beginning; the rich exfoliation of the variations; the inner tumult of The Dirge which, to my mind, is a magnificent musical representation of the fatigue and the drawn nerves afflicting many of us; the spectacular cleverness of the scherzo in jazz which represents The Masque. This is the finest single movement in an American idiom and feeling that ever I have heard. It is set for the solo piano against a large and varied assortment of percussion instruments, and it is a triumph of rhythmic interplay, subtle and unexpected accents, in short a marvelous distillation of the whole style, technic and mood of jazz. And how wonderfully it was played! The epilogue is a bit blown up, and may stand revising, but it is not rudely out of place.

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HARTFORD, CONN.
TIMES
APR 9 -

Final Auditions Slated For Berkshire Events

Final auditions for admission to the student orchestras and voice department of the Berkshire Music Center, Tanglewood, Lenox, Mass., will be held this week at the Carnegie Recital Hall, New York.

Voice trials will be held Monday afternoon and orchestral trials on succeeding mornings, Wednesday through Friday.

LEADS LAST OF FRIDAY SYMPHONIES

Post Apr-30

Koussevitzky Makes Final Appearance Notable One

BY WARREN STOREY SMITH

For six minutes the clapping, stamping and cheering continued, and then Dr. Koussevitzky, his voice gaining in firmness as he went along, made a little speech in which he expressed his sorrow at parting and his happiness in what these 25 years had accomplished for the Boston Symphony Orchestra, for the American composer and for the young artist.

FIRST FAREWELL

And then it was all over. The conductor who had ministered to it for a quarter of a century, had taken leave of the Friday afternoon audience.

A similar rite will take place this evening and on Sunday afternoon, Aug. 14, the final concert of the 1949 Berkshire Music Festival, when Dr. Koussevitzky for the last time conducts the Boston Symphony as its regular leader. Coming events cast their shadow before. Yesterday's program book announced the orchestra's 69th season, under the leadership of Charles Munch, from Oct. 7 to April 29.

Whether or not Beethoven's Ninth Symphony is the summit of symphonic music, enough people so consider it to make it a fairly obvious choice for an occasion such as this. In point of fact, Dr. Koussevitzky had ended several previous seasons with it, the latest of them that of 1946-47. This time he decided to preface the Ninth with the so-very-different Beethoven First.

Turns to Choirs

For the chorus that the former requires he turned, as in the past, to the combined choirs of Harvard and Radcliffe, as trained by W. Wallace Woodworth, while the solo singers were Frances Yeend, Eunice Alberts, David Lloyd and James Pease. These four made an excellent quartet, individually and in combination. Their task was not always a grateful one, and the same may be said of the choral portion. Had the size of the stage permitted, a larger chorus than that of yesterday would have been to the point, and again these young people were obliged to make up in enthusiasm for that which their voices lacked in natural resonance.

Perhaps if Dr. Koussevitzky had not given us so many performances of the Ninth Symphony, that of yesterday would have conveyed a more special excitment than it did. The Ninth is an old story, as is Koussevitzky's generally eloquent reading of it. It was his farewell that really roused the audience to that special demonstration. Repeatedly the conductor included in the applause the orchestra, the chorus, the soloists and Mr. Woodworth. But most of it was for Koussevitzky.

Delightful One

If the little First Symphony was somewhat snowed under by its mighty successor, it should still be noted that the performance was a delightful one, and it was warmly received by the audience, which had risen to its feet when Koussevitzky first came upon the platform, and stood applauding him until he held up a restraining hand.

That something untoward was afoot yesterday could be noticed on the steps of Symphony Hall, where the would-be occupants of the rush seats in the second balcony began to assemble before 6 o'clock. By 9:30 the quota was filled; yet throughout the morning the crowd kept gathering, and the doors finally closed upon those who had been denied admittance, they lingered forlornly on the steps as though hoping that [illegible] take place.

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[275]

Symphony by Cesar Franck. On Sun-
7, Eleazar

AUSTIN, TEXAS
STATESMAN

25 YEARS WITH BOSTON SYMPHONY

Incomparable Serge Koussevitsky Retiring for 'Busman's Holiday'

NEW YORK, April 7.—(AP)—The greatest conductor in our time . . . incomparable master of string tone . . . matchless virtuoso . . . the man who has done the most for American music . . .

With such superlatives as these, critics have hailed Serge Koussevitzky in the course of his quarter-century as conductor of the Boston Symphony Orchestra; and it is with such praises ringing in his ears that he has resigned, effective at the end of this concert season.

He explains that, as Boston conductor, "you don't belong to yourself, you don't have the time to breathe, you're not your own man. I don't feel I'm old, or that I'm tired, but I want to have my absolute freedom."

He doesn't look old, though his graying hair is getting thin. With one stray lock of it whipping about as he shakes his head in conversation, he certainly does not act tired. He has a complexion as healthy, and as red, as an American Indian's; his eyes snap. He tramps into the room to meet you with the same stately tread with which he marches from the wings to the podium; but once he sits down and begins to talk, he is as animated as any youngster, thrusting out his arms, counting off points on his fingers, clasping his hands to his chest.

Since he intends to travel abroad, it looks as though for a time this would be not only Boston's loss but also the country's. Next season he will conduct for the first time in South America; and he will visit Palestine, Europe and London, where he has not conducted for 13 years. In the following season he may accept repeated, and repeatedly rejected, invitations to spend three months in Australia.

The double-bass, his own instrument, which he taught in his native Russia and played all over Europe, has had to be given up. "Sometimes I take it out of the case, and then put it back, and the tears come to my eyes," he says.

Though he is leaving Boston, he will remain at Tanglewood, where school and concerts will continue to occupy him about 10 weeks every year. He may teach, he wants to compose, he will start immediately to write his autobiography. The languages he knows are music and Russian, not English, which he speaks only with a decided accent. He will write in Russian, and his wife, who for years was his secretary, will translate, as she has translated his numerous speeches.

It looks like a busman's holiday. At any rate it will not be so confining as what he does now, when a week's vacation is no different from a week's work. On his last trip to New York, for instance, his schedule was: Monday, conduct in Hartford; Tuesday, conduct in New Haven; Wednesday, conduct here; Thursday, conduct in Newark; Friday, a stolen day of rest, though he listened to records, was photographed, and talked to a reporter, among other things; Saturday, conduct here again; Sunday, attend three meetings.

Then began his week off: Monday, rehearse two glee clubs; Tuesday, ditto; Wednesday, rehearse orchestra; Thursday, rehearse orchestra and clubs; Friday, free; Saturday, general rehearsal; Sunday, conduct the B minor mass for which he had been preparing; it's so long that most audiences, though they're a lot younger than the 74-year-old conductor, have to take it in two parts, and in Boston the first section comes in the afternoon and the second in the evening. Then on the following Monday the conductor went back to work!

Koussevitzky has programmed nearly 200 American compositions in his 25 years here. "Festivals" of American music such as he presented this winter in Boston and on tour could not have been offered a quarter-century ago, he says unhesitatingly, simply for lack of the music. About that time some of our big conservatories were being founded, and in Koussevitzky's opinion, "the real history of American music began about 25 years ago."

His part in it has been widely acknowledged, and increased recognition is planned. The Boston symphony is selling RCA Victor-made albums of Koussevitzky at the double-bass, recorded 20 years ago, and proceeds will go to the $250,000 Serge Koussevitzky Fund newly established by the orchestra's board of trustees. In May the conductor will be feted at a New York banquet and concert sponsored by the League of Composers.

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TRIBUTE GIVEN KOUSSEVITZKY

Arts Foundation Lauds His Great Career

NEW YORK, April 29 (AP)—Serge Koussevitzky was lauded today as "a pioneer in introducing contemporary music" on the eve of his retirement as conductor of the Boston Symphony Orchestra.

Carleton Smith, director of the National Arts Foundation, issued a statement addressed to Koussevitzky, who retires tomorrow. It read:

"You have made an unparalleled contribution to the art of music in America.

"Generations to come will enjoy and treasure the work you have done.

"You have not only established a distinguished standard of orchestral performance. You have been a pioneer in introducing contemporary music. You have taught and inspired young musicians who will carry on your ideals throughout their lives."

The foundation's advisory committee on music includes Dr. Bruno Walter, Roy Harris, Darius Milhaud, Jean Sibelius, Dr. Fritz Busch, Dmitri Mitropoulos, Vladimir Golschamman, Marian Anderson, Lawrence Tibbett, Deems Taylor, Pierre Monteux, Charles Munch and Gregor Piatigorsky.

SACRAMENTO, CALIF.
UNION

9 1949

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HE BOSTON HERALD, SATURDAY, APRIL 9, 194

MUSIC

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 23d program of the 68th season in Symphony Hall yesterday afternoon. Leonard Bernstein, pianist, was the soloist. The program:

Overture to "Coriolanus," Op. 62, Beethoven
"The Age of Anxiety", Symphony No. 2 Bernstein
"Death and Transfiguration", Op. 24. Strauss
"La Valse" Ravel

By RUDOLPH ELIE

Leonard Bernstein, our three-letter musical prodigy, has composed a striking successor to his "Jeremiah" Symphony.

It is his Symphony No. 2 for Piano and Orchestra, a 30-minute composition subtitled "The Age of Anxiety," after W. H. Auden's unconstrained lyric of a disordered spirit in a seemingly crumbling social order. It employs the piano, not as a virtuoso now conquering and now conquered by the orchestra, but as a protagonist living, to the full, the events transpiring in the orchestra, which is to say the universe bounded by the poem.

More eloquently, perhaps, than anyone else could, Mr. Bernstein has fully enunciated his program for this work, which tells of the odyssey of four characters in a Third Avenue bar. An ephemeral prologue, spoken by two clarinets, leads to two sets of seven variations, each variation based on its predecessor and not, as is the custom, on an announced theme. These variations represent the symbolic gropings of the character to find some spiritual security.

A grotesque dirge follows, a section that achieves exceptional emotional tension, and this leads directly into one of the most extraordinary symphonic movements in the literature, an apotheosis of the jazz spirit. Set for piano and percussion only, it out-bops any contemporary be-bop, and out boogie's any woogie. Yet it bears no more relation to Jazz at Carnegie Hall than Ravel's La Valse bears to the Viennese waltz. It is, in fact, an inspired commentary on jazz, at once sardonic and tender, at once violent and sentimental.

In the frantic, orgiastic climax, the protagonist of the work exhausts himself, and not until the final moment of the Epilogue does he speak again, and then only to add, in one affirmative chord, his hope of finding faith; a stroke of genius in a work whose wonders follow one another from the beginning.

Although there are suggestions of almost every orchestral idiom in this work exactly, as in an atomic physicist's discovery there are the contributions of every scientific predecessor, this is an exceptionally original work. Its sound (if this may be said without conveying any misconceptions) is a mingling of the sounds achieved by Rachmaninoff, Mahler and Copland. It is romantic in tone, rarely dissonant contrapuntally, entirely (for which be praised!) unscholastic, and almost excessively melodic. Indeed, insofar as melody is concerned, Mr. Bernstein has filled every inch of his canvas with melodic ideas each of them of equal importance, much as Cezanne filled his with details.

But far more important than the technical details, which could—and for some time to come will—fill columns of musical discussion, is the esthetic of this work. Almost alone, among our contemporaries, Mr. Bernstein has written of today for today. His inspiration has come from living and being; he writes here of things he knows and lives. He has taken, as all men of musical genius have done in the past, the musical substances he truly understands. He has fused them with his observation, his emotion, his own special search for spiritual calm, and then allowed his artistic subconsciousness to speak for him. In doing so that subconscious has produced music that looks backward and forward; for being of yesterday and today it may also be of tomorrow.

Needless to say the composer at the piano, Dr. Koussevitzky (to whom this work is dedicated), and the orchestra gave it a magnificent performance. Conductor and orchestra, in fact, were in fine fettle throughout, the Beethoven, Strauss and Ravel getting exceedingly rousing performances. The orchestra is out of town next week, but will return on April 22 to do Bruckner's Seventh Symphony and two Wagnerian excerpts. Incidentally, it might be a good idea to read Auden if it's handy, or at least get to the hall in time to read Mr. Bernstein's notes. It is not "absolute" music (though it stands on its own without program), and Mr. Bernstein makes no bones about it. Nor should he; what he has to say is too acutely apropos.

NEW YORK, N. Y.
TIMES
APR 10 1949

WINS ARTISTS '49 AWARD

Lilian Kallir, Pianist, 18, Gets Brooklyn Institute Prize

Lilian Kallir, 18-year-old pianist who was born in Austria, has won the American Artists Award for 1949, it was announced yesterday by the Brooklyn Institute of Arts and Sciences. A $200 cash prize and an engagement to play in the institute's Major Concert Series on Jan. 10, 1950, were presented to her for her "outstanding recital" at the Brooklyn Academy last November.

Miss Kallir came to this country when she was 10 years old. She studies at the Mannes Music School, has spent two summers at the Berkshire Music Center and has recorded the music of one of her teachers, Hugo Kauder. Last year she won the National Music League Award.

NEW BEDFORD, MASS.
STANDARD-TIMES
APR 10 1949

Long Service Nears Ending

Boston Symphony Loses Koussevitzky

By W. G. ROGERS
Associated Press Arts Reporter

NEW YORK, April 9 — The greatest conductor in our time . . . incomparable master of string tone . . . matchless virtuoso . . . the man who has done the most for American music . . .

With such superlatives as these, critics have hailed Serge Koussevitzky in the course of his quarter-century as conductor of the Boston Symphony Orchestra, and it is with such praises ringing in his ears that he has resigned, effective at the end of this concert season.

He explains that, as Boston conductor, "You don't belong to yourself, you don't have the time to breathe, you're not your own man. I don't feel I'm old, or that I'm tired, but I want to have my absolute freedom."

Animated as Youngster

He doesn't look old, though his graying hair is getting thin. With one stray lock of it whipping about as he shakes his head in conversation, he certainly does not act tired. He has a complexion as healthy, and as red, as an American Indian's; his eyes snap. He tramps into the room to meet you with the same stately tread with which he marches from the wings to the podium; but once he sits down and begins to talk, he is as animated as any youngster, thrusting out his arms, counting off points on his fingers, clasping his hands to his chest.

Since he intends to travel abroad, it looks as though for a time this would be not only Boston's loss but also the country's. Next season he will conduct for the first time in South America, and he will visit Palestine, Europe and London, where he has not conducted for 13 years. In the following season he may accept repeated, and repeatedly rejected, invitations to spend three months in Australia.

The double-bass, his own instrument, which he taught in his native Russia and played all over Europe, had to be given up. "Sometimes I take it out of the case, and then put it back, and the tears come to my eyes," he says.

To Stay at Tanglewood

Though he is leaving Boston, he will remain at Tanglewood, where school and concerts will continue to occupy him about 10 weeks every year. He may teach, he wants to compose, he will start immediately to write his autobiography. The languages he knows are music and Russian, not English, which he speaks only with a decided accent. He will write in Russian, and his wife, who for years was his secretary, will translate, as she has translated his numerous speeches.

It looks like a busman's holiday. At any rate it will not be so confining as what he does now, when a week's vacation is no different from a week's work. On his last trip to New York, for instance, his schedule was, Monday, conduct in Hartford; Tuesday, conduct in New Haven; Wednesday, conduct here; Thursday, conduct in Newark; Friday, a stolen day of rest, though he listened to records, was photographed, and talked to a reporter, among other things; Saturday, conduct here again; Sunday, attend three meetings.

Then began his week off—Monday, rehearse two glee clubs; Tuesday, ditto; Wednesday, rehearse orchestra; Thursday, rehearse orchestra and clubs; Friday, free; Saturday, general rehearsal; Sunday, conduct the B Minor Mass for which he had been preparing; it's so long that most audiences, though they're a lot younger than the 74-year-old conductor, have to take it in two parts, and in Boston the first section comes in the afternoon and the second in the evening. Then on the following Monday the conductor went back to work!

Koussevitzky has programmed nearly 200 American compositions in his 25 years here. "Festivals" of American music such as he presented this Winter in Boston and on tour could not have been offered a quarter-century ago, he says unhesitatingly, simply for lack of the music. About that time some of our big conservatories were being founded, and in Koussevitzky's opinion, "The real history of American music began about 25 years ago."

His part in it has been widely acknowledged, and increased recognition is planned. The Boston Symphony is selling RCA Victor-made albums of Koussevitzky at the double-bass, recorded 20 years ago, and proceeds will go to the $250,000 Serge Koussevitzky Fund newly established by the orchestra's board of trustees. In May the conductor will be feted at a New York banquet and concert sponsored by the League of Composers.

Leaving Boston Symphony

SERGE KOUSSEVITZKY

ELMIRA, N. Y.
TELEGRAM
APR 10 1949

Wants 'Absolute Freedom'

Koussevitzky Quitting —For Busman's Holiday

By W. G. ROGERS

New York—(AP)—The greatest conductor in our time . . . incomparable master of string tone . . . matchless virtuoso . . . the man who has done the most for American music . . .

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[277]

PHILADELPHIA, PA.
BULLETIN

APR 10 1949

Farewell Concert: Koussevitzky to Conduct Boston Symphony For Last Time in Phila. Before His Retirement

By Max de Schauensee

TUESDAY night will mark a definite milestone in Philadelphia's musical history, when Dr. Serge Koussevitzky and his Boston Symphony Orchestra will make their customary, yearly appearance at the Academy of Music, in this instance sponsored by the Philadelphia Forum.

This may indeed be Dr. Koussevitzky's last personal appearance in this city, for the end of the present season marks the distinguished conductor's 25th anniversary and final season as musical director of the famed Boston Symphony, whose fabulous reputation he has so faithfully and magnificently sustained. Certainly, this concert will mark his final appearance here with the organization as its permanent conductor. The connection has been one of the most notable in the history of American music.

Sergei Alexandrovitch Koussevitzky was born in Tver, Russia, on July 26, 1874, the son of an itinerant, poor musician. In 1888 he went to Moscow, where he pursued his musical studies, becoming a virtuoso on the double-bass. Completing these studies, he gave many concerts throughout Europe as a virtuoso on this unusual instrument. His inherently fine style and excellent technique commanded deep respect.

In Berlin, he attended classes in conducting under the famous Artur Nikisch, and returning to Russia in 1909, he organized, with the help of his wife's vast fortune, his own orchestra. He gave symphonic concerts in Moscow, St. Petersburg, and, hiring a special steamer, presented innumerable programs up and down the Volga.

Koussevitzky had his troubles with the Russian revolution, but both he and his wife managed to escape to Paris in 1922, where he directed performances of "Boris Godunow" and "Pique Dame" at the Grand Opera. He then founded the "Concerts Koussevitzky," which were given at the Theatre des Champs Elysee, and became the rage of Paris. Anyone who was anybody in the social or artistic world could not afford to be absent from these occasions.

In 1924, Koussevitzky came to America and became the permanent conductor of the Boston Symphony, succeeding Pierre Monteux, who had held the position for a brief period.

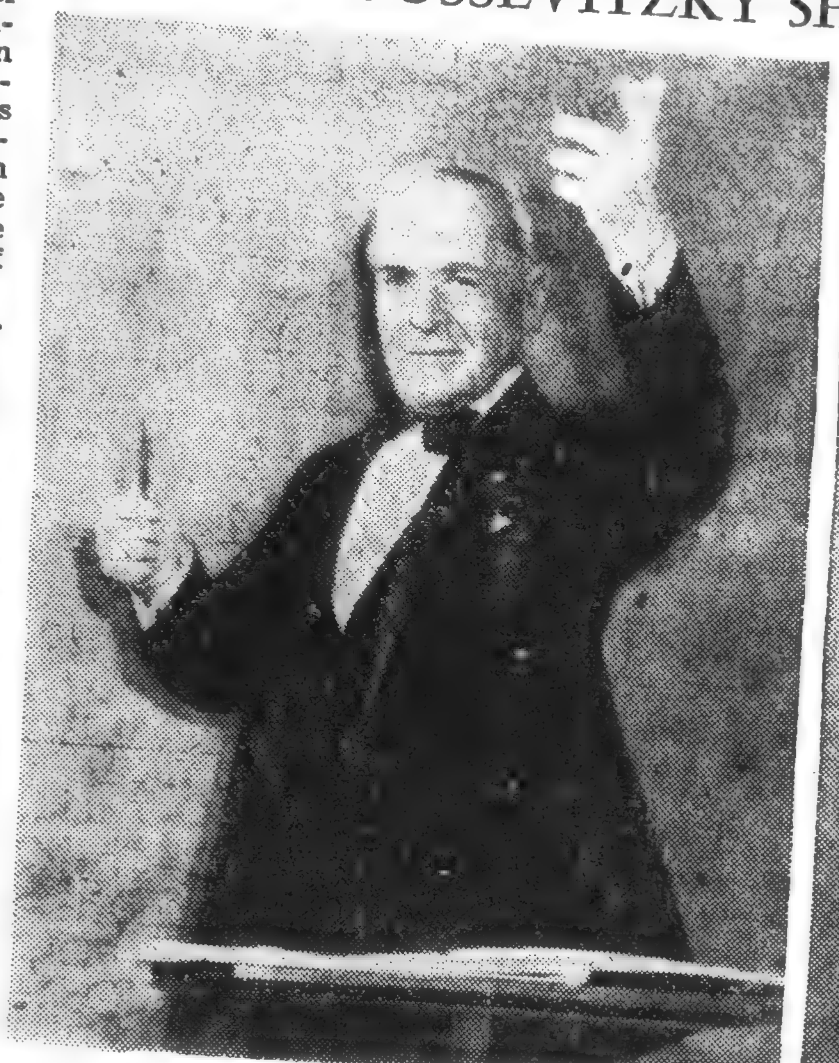
The names of Koussevitzky and Boston Symphony became synonymous, and the orchestra reached the peak of its tonal and technical perfection under the Russian conductor's ever-vigilant direction.

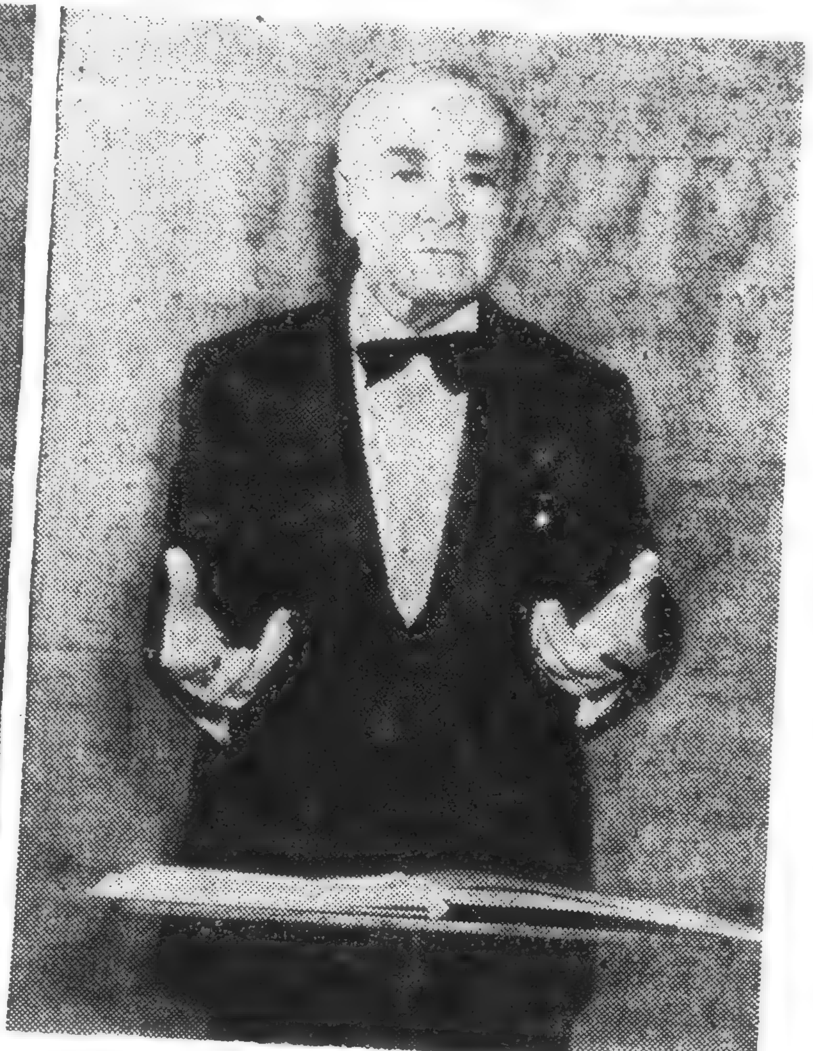
Dr. Koussevitzky will, however, continue his summer activities at Tanglewood, Lenox, Mass., where in the Berkshires, he has built up a great musical summer center. He will also retain the leadership of the Koussevitzky Foundation.

Incidentally, there is no present conductor who has done so much for the American composer and musician. Koussevitzky, when it comes to first performances of American works, leads the field.

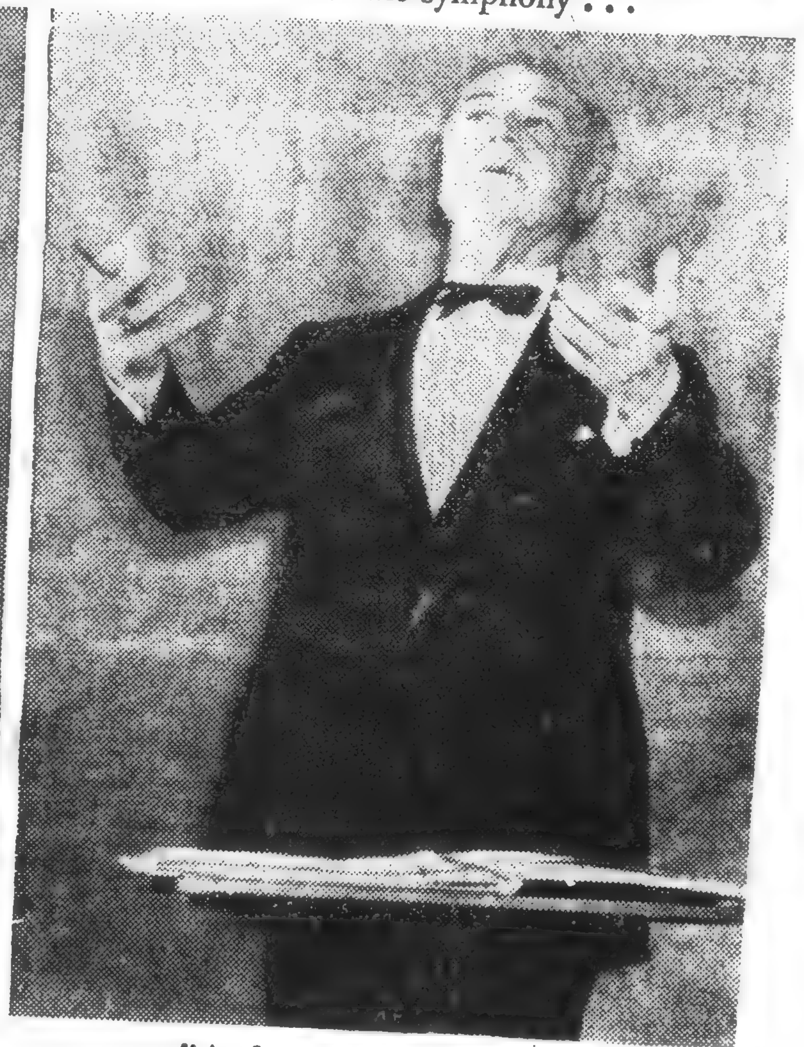
It will be a great occasion, and perhaps one tinged with sadness, to welcome the good doctor to the Academy of Music once more next Tuesday evening.

KOUSSEVITZKY SHOWS HIS FORM


"I want the trombones, forte . . ."


"Crescendo in the symphony . . ."

"Build to the climax . . ."


"And now the finale . . ."

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

[illegible] 1949

Final Auditions Slated For Tanglewood School

Westchester musicians interested in applying for the Tanglewood Summer School are reminded that final auditions for admission to the students' orchestras of the Berkshire Music Center will be held this week in New York by members of the Boston Symphony Orchestra, who teach at the Center. The Center, which is sponsored by the Boston Symphony, is directed by Serge Koussevitsky, with Aaron Copland as assistant director. This Summer's session, the seventh, will be held from July 4 through Aug 14.

The auditions for orchestral instruments will be held in the Recital Hall of Carnegie Hall as follows: Strings, Wednesday at 10 A.M.; woodwinds, Thursday at 10 A.M.; brass Friday at 10 A.M.; and piano, Friday at 11:30 A.M. Auditions for tympani, percussion and harp will be held backstage at Carnegie Hall on Wednesday at [illegible]

Boris Goldovsky, head of the Opera Department at the Berkshire Music Center, will hold auditions for singers who wish to apply for admission, in the Recital Hall of Carnegie Hall this afternoon. An accompanist will be supplied.

The catalog of the Center and information about the courses may be obtained from Thomas D. Perry, Symphony Hall, Boston 15, Mass.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 12 1949

Dinner for Koussevitzky

Reservations for the dinner and concert to be given in Serge Koussevitzky's honor under the auspices of the League of Composers on Tuesday night, May 10, at the Waldorf-Astoria Hotel, can be made at Suite 1533, 9 Rockefeller Plaza, New York 20, or by telephoning COlumbus 5-7460. This event marks the completion of twenty-five years by Dr. Koussevitzky as conductor of the Boston Symphony Orchestra. Both he and Leonard Bernstein, conductor, pianist and composer, will take part in the program. This will include the first performance of excerpts from Marc Blitzstein's opera based on Lillian Hellman's "The Little Foxes." The opera, commissioned by the Koussevitzky Music Foundation, is to be produced in a Broadway theater next fall.

NEW YORK, N. Y.
TIMES

APR 12 1949

TO HONOR KOUSSEVITZKY

Blitzstein Premiere Highlight of Fete for Conductor

Excerpts from Marc Blitzstein's new opera, "The Little Foxes," will be performed for the first time at the dinner concert in honor of Serge Koussevitzky's silver anniversary as conductor of the Boston Symphony, it was announced yesterday. The event will take place at the Waldorf-Astoria May 10.

Mr. Blitzstein was commissioned to compose the operatic version of Lillian Hellman's play by the Koussevitzky Music Foundation, and it will be produced on Broadway next fall. Reservations for the dinner may be made by calling COlumbus 5-7460.

BROOKLYN, N. Y.
EAGLE

APR 12 1949

Koussevitsky's Final Concert

On Friday evening of this week Serge Koussevitsky will conduct the Boston Symphony Orchestra in its fifth and final Brooklyn concert of the season at the Academy of Music. On a Friday evening in November, 1924, he conducted his first in Brooklyn. That was his first year also with the Boston Symphony. So on Friday of this week he completes 25 years of his leadership of the famous orchestra and of the finest kind of musical contribution to the pleasure of Brooklynites. A quarter of a century of such music as he has brought us is something for which we are deeply grateful to him.

Koussevitsky has fed our sensitivity to delightful sound as no one has since symphony music was first played in this borough, certainly longer than any other musician. And if music shapes the lives of those who hear it—and it cannot help but do so—we are by far the better for his coming here year after year for 25 seasons. We are different people than we would have been without him. And we owe him an immeasurable debt of appreciation.

JOHNSTOWN, PA.
DEMOCRAT

APR 13 1949

Busman's Holiday

Famed Conductor of Boston Symphony Group Will Retire

Critics Hail Koussevitzky Best of Time

—Wide World Photo

Serge Koussevitzky has announced his resignation after 25 years as conductor of the Boston Symphony Orchestra, effective at the end of the concert season. Next season he will conduct for the first time in South America. He also will visit in Palestine, Europe and London where he has not conducted for 13 years.

New York, Apr. 12—(AP)—The greatest conductor in our time . . . . incomparable master of string tone . . . . matchless virtuoso . . . . the man who has done the most for American music. . . . .

With such superlatives as these, critics have hailed Serge Koussevitzky in the course of his quarter-century as conductor of the Boston Symphony Orchestra; and it is with such praises ringing in his ears that he has resigned, effective at the end of this concert season.

He explains that, as Boston conductor, "you don't belong to yourself, you don't have the time to breathe, you're not your own man. I don't feel I'm old, or that I'm tired, but I want to have my absolute freedom."

He doesn't look old, though his graying hair is getting thin. With one stray lock of it whipping about as he shakes his head in conversation, he certainly does not act tired. He has a complexion as healthy, and as red, as an American Indian's; his eyes snap. He tramps into the room to meet you with the same stately tread with which he marches from the wings to the podium; but once he sits down and begins to talk, he is as animated as any youngster, thrusting out his arms, counting off points on his fingers, clasping his hands to his chest.

* * *

Since he intends to travel abroad, it looks as though for a time this would be not only Boston's loss but also the country's. Next season he will conduct for the first time in South America; and he will visit Palestine, Europe and London, where he has not conducted for 13 years. In the following season he may accept repeated, and repeatedly rejected, invitations to spend three months in Australia.

The double-bass, his own instrument, which he taught in his native Russia and played all over Europe, had to be given up. "Sometimes I take it out of the case, and then put it back, and the tears come to my eyes," he says.

Though he is leaving Boston, he will remain at Tanglewood, where school and concerts will continue to occupy him about 10 weeks every year. He may teach, he wants to compose, he will start immediately to write his autobiography. The languages he knows are music and Russian, not English, which he speaks only with a decided accent. He will write in Russian, and his wife, who for years was his secretary, will translate, as she has translated his numerous speeches.

* * *

It looks like a busman's holiday. At any rate it will not be so confining as what he does now, when a week's vacation is no different from a week's work. On his last trip to New York, for instance, his schedule was: Monday, conduct in Hartford; Tuesday, conduct in New Haven; Wednesday, conduct here; Thursday, conduct in Newark; Friday, a stolen day of rest, though he listened to records, was photographed, and talked to a reporter, among other things; Saturday, conduct here again; Sunday, attend three meetings.

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Koussevitzky has programmed nearly 200 American compositions in his 25 years here. "Festivals" of American music such as he presented this winter in Boston and on tour could not have been offered a quarter-century ago, he says unhesitatingly, simply for lack of the music. About that time some of our big conservatories were being founded, and in Koussevitzky's opinion, "the real history of American music began about 25 years ago."

His part in it has been widely acknowledged, and increased recognition is planned. The Boston symphony is selling RCA Victor-made albums of Koussevitzky at the double-bass, recorded 20 years ago, and proceeds will go to the $250,000 Serge Koussevitzky fund newly established by the orchestra's board of trustees. In May the conductor will be feted at a New York banquet and concert sponsored by the League of Composers.

SPRINGFIELD, MO.
LEADER AND PRESS

APR 30 1949

Famed Conductor Puts Down Baton

BOSTON, April 30 — (AP) — Serge Koussevitzky tonight puts down a brilliant baton.

He has lifted it to critical acclaim and devotion from the front rows and gallery for 25 years as conductor of the famed 68-year-old Boston symphony orchestra.

Tonight he makes his farewell appearance as official conductor of Boston symphony before his greatest admirers—the old Bostonians who pass on their symphony seats with their heirlooms and the youngsters who wait in line for the top balcony.

If it's like yesterday afternoon when he gave the same Beethoven program, tonight will be both concert and drama.

The Friday faithful gave him spirited applause—and there were tears on some of the old faces.

This for a man now nearing 75 who as a peasant Russian lad ran away from home because his father would have none of the music the boy kept talking about.

HA RD, CONN.
TIMES

APR 16 1949

Bernstein Work Gets Auspicious Premiere

Special to The Hartford Times

Boston, Mass.—"The Age of Anxiety," a symphony for piano and orchestra by Leonard Bernstein, based on the tortured picture in prose and verses by W. H. Auden, was given an auspicious premiere last week by the Boston Symphony with the composer at the piano.

It might very well be likened to the little girl in the fairy tale with the curl in the middle of her forehead. When it was good, it was very, very good, and when it was bad, it was extremely so. However, it is a work which has haunting quality about it, and the good parts of the "piano symphony" far outnumber those which are not so good.

Mr. Bernstein performed his brain child nobly and with the wonderful freshness of inspiration of a creative artist who had much to say and the excellent technical equipment with which to say it.

* * *

THE ESSENTIAL THEME of the piece is the record of our difficult and problematical search for faith. It is written in two large parts, each containing three small sections.

In Part One, the Prologue introduces three men and a girl in a Third Avenue bar, all of them feeling insecure, clutching at life and drowning their conflicts in drink. They are drawn together by this common urge and begin a sort of forum on the state of man. This entire section consists of a lonely improvisation by two clarinets.

The second section is called The Seven Ages, and this is a series of variations describing the life of man. The four characters are thus engaged in an animated discussion, each seeming to interrupt the other to introduce a new idea.

* * *

A MASQUE finds the group in the girl's apartment, weary, guilty, and determined to keep up the party. Each wants to go home to bed, but is afraid to drop the illusion of having fun. A fantastic sort of jazz is played by the piano and percussion. The orchestra plays four bars of hectic syncopation and then a small piano in the back of the orchestra takes up the jazz theme of the piano in an effort to prolong the illusion, but it vanes in energy as the Epilogue begins.

The Epilogue finds the group exhausted and a feeling of mounting loneliness remains. All at once they throw off the masks and illusions and, in a sudden radiance, accept the situation. To depict this realization of reality, the strings build, with the rest of the orchestra, a stirring crescendo amidst last resounding chords from the piano, a positive statement of the newly recognized faith.

The piano, all through the symphony, is not a character in the story, nor a mere narrator. It is an on looker of life, as one looks at a movie screen. In a sense, however, it takes part in the story, drawing its own conclusions and commenting on what happens.

* * *

IT IS AN UNFORTUNATE thing that in practically all modern music, there is a tendency to introduce odd sound effects. "The Age of Anxiety" is no exception in this respect. However, one can not help but feel that it is a milestone successfully surpassed in present day revolutionary contemporary music.

It is a work with purpose, and it is a purpose of colossal depth, and despite the tremendous and subtle problem it incorporates, it is extremely listenable. The orchestra part is scored with a strange fascination which pulls at one's ears, and the piano, which is the onlooker, plays the role magnificently. As mentioned before, it is a haunting thing.

—F.S.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 16 1949

Farewell to Koussevitzky

Boston Conductor Is Honored at Concert in Brooklyn

Serge Koussevitzky, who is completing his twenty-fifth and last season as regular conductor of the Boston Symphony Orchestra, bade farewell to its Brooklyn subscribers last night at the Brooklyn Academy of Music. The program, heard by a capacity audience, included Carl Philipp Emanuel Bach's concerto in D for strings; Debussy's "La Mer" and Beethoven's seventh symphony.

Dr. Adrian Van Sinderen, president of the Brooklyn Institute of Arts and Sciences, made a short speech in Dr. Koussevitzky's honor during the intermission, in which he outlined the conductor's distinguished services to music during a career of fifty years and expressed the affection in which he will always be held by his friends at the Academy of Music. Dr. Koussevitzky will make his last Manhattan appearance with the Boston Symphony this afternoon in Carnegie Hall, conducting Beethoven's first and ninth symphonies.

PROVIDENCE, R. I.
JOURNAL

APR 30 1949

Serge Koussevitzky Says Farewell To Hub Friday Matinee Audience

Tells It 'We Have Worked Together to Create the Greatest Orchestra in World'; Directs Last Boston Symphony Concert Tonight

Boston, Apr. 29.—(AP)—Serge Koussevitzky said farewell to his faithful Friday concert audience today and told it "we have worked together to create the greatest orchestra in the world."

Tomorrow night in Symphony Hall he will direct his last concert as conductor of Boston Symphony Orchestra. He has held the position for a quarter of a century.

This afternoon's program was no sooner concluded than the audience started wholeheartedly to applaud. The orchestra joined in the traditional Boston Symphony way—the string men tapping the backs of their instruments with their bows.

The applause lasted seven minutes before Koussevitzky stayed it with a brief talk.

"I knew it would be hard to separate myself from you, my dear public, and the orchestra," he said. "But lest us be happy that we've had 25 years together. Let us be happy that we have worked together and created the greatest orchestra in the world.

"We have had a tremendous musical evolution in this country.

"We have helped many composers until now we have composers in this country as great as any in the old world today.

"I thank you for your co-operation, your devotion to the orchestra and your confidence in me."

After he finished an informal reception took place.

The Friday matinee audience is a special one at Symphony Hall during the orchestra season. It is composed of many representatives of families which have supported the 68-year-old orchestra since its start.

The program today included Beethoven's first and last symphonies—the first and ninth. It will be repeated Saturday night when Koussevitzky ends his career as conductor here.

His resignation was presented to the orchestra trustees two years ago. They selected Charles Muench, conductor of the Paris Conservatory orchestra, as his successor.

NEW YORK, N. Y.
JOURNAL AMERICAN

APR 14 1949

Koussevitzky At Carnegie

By MILES KASTENDIECK

Koussevitzky turned to Beethoven's Ninth Symphony for his swan song as conductor of the Boston Symphony Orchestra. The first of two performances took place in Carnegie Hall last night. The other is scheduled for tomorrow afternoon. Charged with all the emotion of the occasion, the event was inevitably a memorable one.

The greatness of Koussevitzky, of the Boston Symphony, and of Beethoven stood out each in its respective way. They had as allies Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, and a joint choir of the Juilliard Chorus and the Collegiate Chorale.

The chorus stole the show. It was magnificent. With its jubilant singing the performances ended in a blaze of tonal glory. Koussevitzky pronounced the benediction of his conductoral career with a beautifully molded interpretation of the adagio in which the orchestra excelled itself.

It took two movements to work up the performance. The opening called for more bite than the refined playing of the orchestra could produce, no matter how Koussevitzky admonished them to give their all. That clarity and precision so characteristic of both orchestra and conductor brought the scherzo into line. Then came the adagio and the finale.

Seldom has the choral finale justified itself as it did in this performance. The soloists coped quite adequately with their problems. The chorus had a variety of tone color and of volume that was singularly impressive.

The First Symphony prefaced the Ninth. The performance was more than customarily neat and brisk.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 15

Rutgers Honors Koussevitzky

Special to the Herald Tribune

NEW BRUNSWICK, N. J., April 14.—The Rutgers University Award was presented here tonight to Dr. Serge Koussevitzky, retiring conductor of the Boston Symphony Orchestra, upon the conclusion of its thirteenth appearance on the campus of the state university. The award was for "significant participation in the musical life of the university."

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take place.

NEW YORK, N. Y.
SUN

APR 14 1949

The Music Makers

By IRVING KOLODIN

Koussevitzky Bids Farewell in Beethoven Ninth.

IRVING KOLODIN

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NEW YORK, N. Y.
HERALD TRIBUNE

APR 15 1949

CONCERT AND RECITAL

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By Jerome D. Bohm

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Mr. Koussevitzky brought to his discourse unfailing musical perceptiveness, eliciting not only sounds of incomparable sensuousness and at times overwhelming majesty from his players, but conveying every facet of the music's inherent contents with a blend of magisterial poise and incandescent intensity which made for an unforgettable revelation of Beethoven's mightiest creation. This listener, to his great regret, was unable to remain to hear the entire chorale finale. The concert began ten minutes late, and the Ninth Symphony itself followed the First, which opened the concert, only after an intermission of twenty-five minutes. What he was able to hear of it was highly impressive and gave indication that it would bring the work to an appositely triumphant close.

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OTTAWA, CANADA
CITIZEN

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LOUISVILLE, KY.
COURIER-JOURNAL
APR 10 1949

Koussevitzky Is Quitting— For More Work

By W. G. ROGERS
Associated Press Writer

Associated Press photo

Serge Koussevitzky has announced his resignation after 25 years as conductor of the Boston Symphony Orchestra, effective at this season's end.

NEW YORK, April 9.—The greatest conductor in our time . . . incomparable master of string tone . . . matchless virtuoso . . . the man who has done the most for American music . . .

With such superlatives as these, critics have hailed Serge Koussevitzky in the course of his quarter of a century as conductor of the Boston Symphony Orchestra; and it is with such praises ringing in his ears that he has resigned, effective at the end of this concert season.

He explains that, as Boston conductor, "you don't belong to yourself; you don't have the time to breathe; you're not your own man. I don't feel I'm old, or that I'm tired; but I want to have my absolute freedom."

He doesn't look old, though his graying hair is getting thin. With one stray lock of it whipping about as he shakes his head in conversation, he certainly does not act tired. He has a complexion as healthy, and as red, as an American Indian's. His eyes snap. He tramps into the room to meet you with the same stately tread with which he marches from the wings to the podium; but once he sits down and begins to talk, he is as animated as any youngster, thrusting out his arms, counting off points on his fingers, clasping his hands to his chest.

He'll Go Abroad

Since he intends to travel abroad, it looks as though for a time this would be not only Boston's loss, but also the country's. Next season, he will conduct for the first time in South America; and he will visit Palestine, Europe and London, where he has not conducted for 13 years. In the following season, he may accept repeated, and repeatedly rejected, invitations to spend three months in Australia.

The double-bass, his own instrument, which he taught in his native Russia and played throughout Europe, has had to be given up. "Sometimes I take it out of the case, and then put it back, and the tears come to my eyes," he says.

Though he is leaving Boston, he will remain at Tanglewood, where school and concerts will continue to occupy him about 10 weeks every year. He may teach; he wants to compose; he will start immediately to write his autobiography. The languages he knows are music and Russian, not English, which he speaks only with a decided accent. He will write in Russian; and his wife, who for years was his secretary, will translate, as she has translated his numerous speeches.

It looks like a busman's holiday. At any rate, it will not be so confining as what he does now, when a week's vacation is no different from a week's work. On his last trip to New York, for instance, his schedule was: Monday, conduct in Hartford; Tuesday, conduct in New Haven; Wednesday, conduct here; Thursday, conduct in Newark; Friday, a stolen day of rest, though he listened to records, was photographed, and talked to a reporter, among other things; Saturday, conduct here again; Sunday, attend three meetings.

Then began his week off: Monday, rehearse two glee clubs; Tuesday, ditto; Wednesday, rehearse orchestra; Thursday, rehearse orchestra and clubs; Friday, free; Saturday, general rehearsal; Sunday, conduct the B-minor Mass, for which he had been preparing. It's so long that most audiences, though they're a lot younger than the 74-year-old conductor, have to take it in two parts; and in Boston, the first section comes in the afternoon and the second in the evening. Then, on the following Monday, the conductor went back to work!

Koussevitzky has programmed nearly 200 American compositions in his 25 years here. "Festivals" of American music such as he presented last winter in Boston and on tour could not have been offered 25 years ago, he says unhesitatingly, simply for lack of the music. About that time, some of our big conservatories were being founded; and, in Koussevitzky's opinion, "the real history of American music began about 25 years ago."

His part in it has been widely acknowledged, and increased recognition is planned. The Boston Symphony is selling R.C.A.-Victor albums of Koussevitzky at the double-bass, recorded 20 years ago, and proceeds will go to the $250,000 Serge Koussevitzky Fund newly established by the orchestra's board of trustees. In May, the conductor will be feted at a New York banquet and concert sponsored by the league of composers.

In the World Of Music

The 12th annual Berkshire Festival will open at Tanglewood, Lenox, Mass., on July 16, the Boston Symphony Orchestra announces. The festival will climax the 25th season of Serge Koussevitzky as conductor of the orchestra.

Nine concerts will be given in the Tanglewood music shed, through three weekends, on Thursday evenings, Saturday evenings, and Sunday afternoons. The guest conductors of the festival will be Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced.

Before the concerts in the large music shed by the full orchestra Dr. Koussevitzky will conduct four concerts by a smaller orchestra in the intimate theater-concert hall. These concerts will be given on the Saturday evening and Sunday afternoon of two weekends, July 16-17, and July 23-24. Two different programs will be given each weekend. They will be drawn from the music of Bach and Mozart, as in previous seasons, and this year music of Haydn and Schubert will be added.

In connection with the Koussevitzky anniversary, the Boston Orchestra has arranged with RCA Victor to distribute a souvenir album of double bass recordings made by Dr. Koussevitzky in 1929, when he played for the last time the instrument which first brought him fame. The album, containing three vinylite records, will be sold for $10 each. All proceeds will go to the Koussevitzky anniversary fund of the orchestra.

Plans for the third international festival of music and drama at Edinburgh, Scotland, from Aug. 21 to Sept. 11, are rapidly taking shape.

Seven internationally-known orchestras under leading conductors are scheduled. They include the Orchestre de la Suisse Romande under its conductor and founder, Ernest Ansermet, and the Royal Philharmonic Orchestra under Sir Thomas Beecham.

There will be outstanding musicians, soloists, choirs and ballet dancers.

Walter Sharp, president of the Nashville Civic Music Association announced that the three-year-old Nashville Symphony will present all of Beethoven's nine symphonies in its 1949-1950 season.

Berkshire Center to Have Six-Week Summer Session

The Berkshire Music Center at Tanglewood in Lenox, Mass. wil have a six-week session this summer, July 4 to Aug. 14, and within this period will be the Berkshire Festival concerts, July 16 to Aug. 14, climaxing Dr. Serge Koussevitzky's 25th anniversary season as conductor of the Boston Symphony Orchestra and since it was founded in 1940, director of the center.

Aaron Copland, outstanding American composer, will serve as assistant director under Dr. Koussevitsky and will direct the composition department with Oliver Messiaen, Paris, as a member of his staff. Gregor Piatigorsky, in charge of chamber music, will be assisted by members of the Juilliard String Quartet.

In orchestra and choral conducting, Dr. Koussevitsky will be assisted by Leonard Bernstein, Richard Burgin and Eleazar de Carvalho, with Hugh Ross replacing Robert Shaw, choral conductor on leave of absence. Boris Goldovsky will direct opera productions, of which there will be three. Twenty-five members of the Boston Symphony Orchestra will take part in the center program.

In the regular Berkshire Festival, the full Boston Symphony will give nine concerts in the music shed through three weekends, with Mr. Bernstein and Mr. De Carvalho as guest conductors with Dr. Koussevitsky. Before this, Dr. Koussevitsky will conduct the smaller orchestra in four concerts in two repeated programs in the concert hall, featuring work of Bach, Mozart, Haydn and Schubert, July 16 and 17 and July 23 and 24.

Vigorous Dr. Koussevitzky.

The ability of Dr. Koussevitzky, conductor of the Boston Symphony Orchestra, to maintain his vigor on the podium at the age of 75, has evoked numerous tributes from the press.

The famous leader makes his last Hartford appearance as regular Boston conductor at the Bushnell Memorial Monday evening, March 14 in the fourth event of the Bushnell Symphony Series.

Typical of the acclaim which he has been receiving on the eve of his retirement is the following excerpt from a recent review of a Boston Symphony concert by Rudolph Elie in the Boston Herald:—

"His was, in the first place, an incredible physical performance. A man of 75, conducting an orchestra of 110 men with all the vigor, the control, the energy and his years endurance of an athlete half his years. How is this possible? Because of a creative spirit so intense there is no such thing as weariness? Because of an impulse to communicate the musical vision he knows within himself so boundless there is no such thing as physical barrier? I don't know, but it is a source of endless wonder and mystery to me."

TACOMA, WASH.
NEWS-TRIBUNE
APR 17 1949

Schedule For Tanglewood Is Announced

BOSTON, April 16.—The Boston Symphony orchestra programs for the Berkshire Festival at Tanglewood in Lenox, Mass., next summer were announced this week by Serge Koussevitzy, now completing his last season as the orchestra's conductor.

The concerts in the shed will open July 28 with the Siloti arrangement of Vivaldi's Concerto for Orchestra, Strauss' "Death and Transfiguration," and Brahms' Symphony No. 2. On July 30 Dr. Koussevitzky will commemorate the 200th anniversary of the birth of Goethe with Beethoven's overture to Goethe's "Egmont," and Liszt's "Faust Symphony." Beethoven's Fourth Piano Concerto with Claudio Arrau as soloist will be played on this program. On July 31, Leonard Bernstein will conduct Schumann's overture to "Manfred" and Fourth Symphony, and Stravinsky's "Rite of Spring."

The second week of concerts will begin Aug. 4, with a Tchaikovsky program including the String Serenade, the Violin Concerto with Jascha Heifetz as soloist, and the Fourth Symphony. On Aug. 6 Dr. Koussevitzky will present Roussel's Suite in F; Milhaud's First Cello Concerto with Gregor Piatigorsky as soloist; "L'Ascension" by Messiaen, and the symphony by Cesar Franck. On Aug. 7, Eleazar de Carvalho will be guest conductor for William Schuman's Symphony for Strings, "Mandu-carara by Villa-Lobos, and Strauss' "Thus Spake Zarathustra."

The third week of concerts will open Aug. 11, with Leonard Bernstein as guest presenting Schubert's Fourth Symphony (Tragic) and the Seventh Symphony by Shostakovitch. On Aug. 13, Dr. Koussevitzy will present a first public performance of symphony with chorus which Benjamin Britten has just completed and Haydn's Symphony in G major. Koussevitzky's closing program on Aug. 14 will consist of the Orchestra Concerto of C. P. E. Bach, Copland's "Quiet City," Debussy's "The Sea," and Beethoven's Fifth Symphony.

R. I. People Honor Dr. Koussevitzky

Retiring Hub Conductor Touched By Tribute At Final Concert

PROVIDENCE — Serge Koussevitzky, who retires at the end of the current season as conductor of the Boston Symphony Orchestra, after 25 years of service, was honored last night during an appearance of the orchestra at Metropolitan Theatre.

John Nicholas Brown of Newport, assistant secretary of the Navy for Air, presented Dr. Koussevitzky with a gift of $6462 from 258 Rhode Island contributors to the Serge Koussevitzky Anniversary Fund. Mr. Brown a trustee of the orchestra, next introduced Dr. Henry M. Wriston, president of Brown University, who gave the conductor a citation from the University which in 1926 conferred the honorary degree of Doctor of Music on Dr. Koussevitzky.

Dr. Koussevitzky was visibly affected by the show of esteem as he stood before a capacity audience of devoted admirers and said:

"Ladies and gentlemen, just 23 years ago I received from Brown University the first recognition of my work. I have again received from Providence, from Brown, from my friends here. With my audiences in Providence, I was always happy. Here is a people that understand music is spiritual food, without which we cannot live, just as we cannot live without bread. I thank you."

Mr. Brown, speaking of the "musical bounty" which the citizens of Rhode Island have received from the orchestra, said: "We have come to realize that the dear perfection which you create is based upon your own immeasurable artistic integrity. These dollars are not enough, for they are material. Our truest gifts to you are appreciation and the good wishes for long life and happiness which comes from the hearts of a grateful Providence."

created the greatest
world.

chestra, as his successor.

NEW BRUNSWICK, N. J.
HOME NEWS

APR 15 1949

NOTED SYMPHONY CONDUCTOR HONORED HERE

Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, accepts a Rutgers University award from F. Marmaduke Potter, who made the presentation in the absence of Dr. Robert C. Clothier, who by coincidence was in Boston.

Koussevitzky Receives Rutgers Award to Mark Final Appearance

3,000 Attend Concert by Boston Symphony as Famed Conductor Retires From Organization

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Dr. Koussevitzky, who had received an honorary doctor of music from the university in 1937, was given the Rutgers University Award for "significant participation in the musical life of the university."

This was inscribed on the bronze medal, symbolic of the award, which was presented to the conductor by Dr. F. Marmaduke Potter, a trustee of the university and secretary of the Board of Foreign Missions of the Reformed Church of America.

Dr. Koussevitzky and the Boston Symphony Orchestra have presented 13 concerts in New Brunswick during the 33 years since the Rutgers concert series began and its appearance here was an eagerly awaited event on the musical calendar of the university and the community. The Boston musical organization has appeared more times on the Rutgers concert series stage than any of the world-famous groups which have taken part in the series.

3,000 Attend Concert

As usual, the Rutgers University gymnasium, site of the concert, was filled to capacity with more than 3,000 persons, including students and the faculty of the university and music lovers from New Brunswick and vicinity.

In presenting the award, Dr. Potter, who represented Dr. Robert C. Clothier, president of the university, who was out of town, recalled the conferring of the honorary degree upon Dr. Koussevitzky at the conclusion of another concert here on March 30, 1937, and read the citation which accompanied that degree.

"We cannot let this event pass," Dr. Potter declared, "without expressing again to Dr. Koussevitzky our deep appreciation of the rich contribution he has made over the years to the musical heritage of Rutgers, and thank him for the inspiration which he has conferred—and L use the word advisedly—upon all of us."

Beethoven's "Symphony No. 7 in A major, Op. 92," which concluded the concert, climaxed the program which included C. P. E. Bach's "Concerto in D major for Stringed Instruments," arranged for orchestra by Maximilian Steinberg, and Claude Debussy's "La Mer."

Superbly played by the orchestra, the Beethovan selection, from the opening poco sostenuto movement, through the allegretto, presto and the final allegro con brio movements was an inspiring, thrilling experience.

The gentle, then surging, theme which marks the first movement, after a long introduction in which crashing chords give way to an F major phrase taken up by the oboe, clarinet, French horn and basoon, vigorously and dominantly after its flute introduction rises to a climax, then subsides. The second movement is restrained yet glows with a decisive theme repeated over and over and introduced throughout the orchestra in a variety of rhythmic patterns.

Tempo Swiftly Changed

The third and fourth movements were similar in that they contained rapidly changing tempos moderated by insertions of slow, deliberate character. The presto, written in the form of a scherzo, is almost exhuberant, shadowed with two deep, rather staid passages comparable to a hymn which are played by the oboe, flute and bassoon. But these two moods are quickly dissolved and the orchestra reverts to its former light mood. The final movement sweeps forward, with passages which are light in tone and agitated in character, closing with a satisfying climax.

The Bach selection which opened the program was chosen because it was one of the first which Dr. Koussevitzky conducted. The stately allegro moderato featured the horns with persistent phrases declared by the violins. The English horn replaces the oboe in the second movement which is also played

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CHICAGO, ILL.
TRIBUNE

APR 17 1949

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WORCESTER, MASS.
TELEGRAM

APR 17 1949

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Koussevitzky will direct the school with Aaron Copland as assistant director. Additions to the faculty include Olivier Messiaen, the Parisian composer who will make his first visit to America to join Copland as teacher of composition. Members of the Juilliard String quarter, Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, will assist Gregor Piatigorsky, who will be in charge of chamber music. Twenty-five members of the Boston Symphony orchestra also will take part in this department.

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There will be five departments as in former seasons, orchestral and choral conducting, orchestra and chamber music, composition, opera and chorus. The opera department will include a considerably expanded opera and chamber orchestra which will perform for the opera productions and will give concerts from the chamber orchestra repertoire. There will be some 40 school performances, including concerts by all the departments, by members of the faculty and visiting artists, and a major opera production under the direction of Boris Goldovsky in the tradition of Benjamin Britten's "Peter Grimes" (American premiere in 1946), Mozart's "Idomeneo" (American premiere in 1947) and Rossini's "The Turk in Italy" (1948).

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NEW YORK, N. Y.
HERALD TRIBUNE

APR 17 1949

CONCERT AND RECITAL

* * *

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By Francis D. Perkins

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NEW BRUNSWICK, N. J.
HOME NEWS

APR 15 1949

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CHICAGO, ILL.
TRIBUNE

APR 17 1949

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WORCESTER, MASS.
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NEW YORK, N. Y.
HERALD TRIBUNE

APR 17 1949

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NEW YORK, N. Y.
HERALD TRIBUNE
APR 22 1949

Peabody Radio Awards Given To 3 Networks

A. B. C., N. B. C. Each Get 4, C. B. S., 2; Murrow Wins Prize for News Reporting

Thirteen George Foster Peabody awards and citations for meritorious public service in the radio and television industry were presented yesterday to netwroks, local stations and individuals during a luncheon of the Radio Executives Club of New York at the Roosevelt.

The American Broadcasting Company broadcast the first portion of the proceedings, during which it received four awards, and the National Broadcasting Company broadcast the last portion, during which is also received four awards. Two awards went to the Columbia Broadcasting System. Three citations went to the Rocky Mountain Radio Council and the Lowell Institute Co-operative Broadcasting Council for education through broadcasting, and to station WNEW for its "Little Songs About the United Nations."

John E. Drewry, Dean of the Henry W. Grady School of Journalism, University of Georgia, introduced the winners. The awards were estamlished in memory of Mr. Peabody, benefactor and life trustee of the university. They are administered by the Grady School and a national advisory board.

Edward Weeks, chairman of the Peabody Advisory Board and editor of "The Atlantic Monthly," presented the awards. Arthur Pryor, vice-president of the Radio Executives Club, presided.

The awards were as follows:

Public service by a regional station: Station KNBC (N. B. C.), San Francisco, for its "Forests Aflame" series.

Public service by a local station: Station WDAR (A. B. C.), Savannah, for "You and Youth" series.

Reporting and interpretation of the news: Edward R. Murrow (C. B. S.).

Entertainment in drama: The N. B. C. University Theater and The Groucho Marx Show (A. B. C.).

Entertainment in music: N. B. C., for its programs of "good music," especially the N. B. C. Symphony, Orchestras of the Nation, First Piano Quartet, and Boston Symphony Rehearsals.

Educational program: A. B. C., for "Communism—U. S. Brand."

Children's program: "Howdy Doody," N. B. C. television.

Promotion of international understanding: C. B. S., with special reference to its United Nations programs.

Contribution to the art of television: A. B. C., for "Actors Studio."

The awards were accepted in person by executives of the companies concerned and by Mr. Murrow, but Groucho Marx accepted his by electrical transcription from Hollywood. Because of the time scheduled by the radio companies for their broadcasts, the speaking program began during the meat course, and continued without interruption while the guests went on eating and the walters serving. Each award consisted of a medal bearing a portrait of Mr. Peabody and the insignia of his university.

CONCERT A

N.Y.H.T. 4/23/49

By Arthur V. Berger

NORMAN CAROL, violinist debut recital Thursday night in Town Hall; assisting pianist, Erich Itor Kahn. The program:

Sixth Sonata, in E major.............Handel
Symphonie Espagnole (four movements)...Lalo
Partita No. 3, in E major (for violin alone)
Bach
Caprice No. 24..................Paganini-Auer
Caprice No. 20..................Paganini-Kreisler
Nocturne in C-sharp minor....Chopin-Milstein
Ziegeunerweisen ....Sarasate

Norman Carol, Violinist

Playing of such high quality as that of Norman Carol at Town Hall Thursday night was far indeed from an everyday encounter. The level of perfection he maintained, the sheer, remarkably unforced beauty of his tone and musical line, the distinction and taste in the shaping of a phrase are attributes one seldom expects to find in a twenty-year-old musician making a concert debut.

Mr. Carol had the rare distinction for a youth of eighteen of being invited by Serge Koussevitzky, two years ago, to join the first violins of the Boston Symphony Orchestra. If the musicianship, poise and refinement he exhibited Thursday night were conditioned by this apprenticeship, then one must admit it is a very good thing for an aspiring young artist.

A feature that endeared this young man's playing to me from the start was an extraordinary stability of rhythmic pulse, achieved without the least sign of disquieting accentuation. There was never any sense of the difficulty involved in keeping up this remarkable equilibrium of the temporal flow. Yet the program was, throughout, unrelenting in its virtuoso demands, and to keep the meter under such control through the bravura jumps of the four movements from Lalo's "Symphonie Espagnole" and the Paganini Caprices or the contrapuntal passages of Bach's Partita in E major was no small accomplishment.

Remarkable, too, was the way in which Mr. Carol went through a list of so many show pieces without striving to impress his listeners with the many feats he executed so well. He actually made music out of these pieces. Beauty and elegance were values he never overlooked, and he made no effort to dazzle his audience, though he had all the dexterity needed to do so. Opulence of tone—and there was much of it—was achieved without throbbing and pleading, and his Lalo had expressivity without recourse to needless delays and distortions of the line.

The catalogue of Mr. Carol's qualities includes excellent intonation, strong bow-arm, grasp of numerous tricks of bowing, and so on and on. There has not been so fine a debut recital here in some time. Erich Itor Kahn's accompaniments added to the evening's many pleasures.

[illegible] 17

KOUSSEVITSKY GIVEN WATCH

Audience in New York Honors Hub Conductor

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Greeted by a rising ovation at the start of the all-Beethoven program and with another at the end, the revered maestro was presented a platinum evening-dress watch on

ogram at the Boston Garden, April
Cushing Charity Fund.

behalf of his Wednesday and Saturday New York audiences.

The gift, arranged for by a voluntary committee here, was presented in the presence of the standing audience by Miss Gertrude Robinson Smith of New York and Stockbridge, former president of the Bershire Festival committee.

In accepting what Miss Smith called the "tick-tick," Dr. Kousevitsky said:

"I was always happy to come to New York with my orchestra. I was always happy to play my best here. I know that you have not always liked the new music I have played. But without new music we cannot have old music. Your support was the greatest help to me."

NEW YORK, N. Y.
SUN
APR 18 1949

Walter and Koussevitzky Conclude With Beethoven

Two orchestral seasons came to a conclusion over the week end in Carnegie Hall, and the conclusion was the same in each instance: namely, that there is no work like the Beethoven Ninth Symphony with which to conclude an orchestral season. Serge Koussevitzky conducted it with the Boston Symphony on Saturday afternoon in his final concert as its musical director, and Bruno Walter conducted it with the Philharmonic-Symphony yesterday afternoon to end his cycle of the master's works.

A cheering throng paid its final formal respects to Koussevitzky at the Saturday matinee, and then lingered to observe a tribute on its behalf by Gertrude Robinson Smith, a long-time friend and zealot for the orchestra's well being. In accepting a desk clock inscribed in his memory, Koussevitzky turned his appreciation to the audience itself, which, he noted, has listened to the new music he has presented not always with approval, but always with interest. "Without the new," he said, "there cannot be the old." And, in a final gesture he bid them not good-by, but "Au revoir."

Both performances were identical with those previously reported upon. Eleanor Steeber, Nan Merriman, Raoul Jobin and Mack Harell were the soloists for Walter: Frances Yeend, Eunice Alberts, David Lloyd and James Pease those for Koussevitzky.

TIME MAGAZINE
CHICAGO, ILL.
APR 18 1949

Lonely Music

The moment bright young (30) Leonard Bernstein finished reading Poet W. H. Auden's *The Age of Anxiety*, "a baroque eclogue" in a Third Avenue bar (TIME, July 21, 1947), he felt a "compulsion" to compose a symphony based on it. For two years, on his busy rounds of baton waving and piano playing, he scribbled away from Taos to Tel Aviv, "in planes, in hotel lobbies." Last week Lennie's *Symphony No. 2 for Piano and Orchestra* was ready.

As Boston's matinee audience filed into Symphony Hall for a first hearing, Lennie was worried. His new opus had something like 25 themes, most of them growing out of a previous one "like an amoeba splitting off." Said he: "The one weakness may be that it has too much music. There is no padding . . . no trills or flourishes. It's all music."

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EASTON, PA.
EXPRESS
APR 22 1949

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NEW YORK, N. Y.
TIMES
APR 18 1949

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But Dr. Koussevitsky's contribution to music and to the artistic life of our nation was not limited to finished performances of the masters. He was a long and articulate champion of modern music and its creators. He featured their compositions on his programs and through the Natalie Koussevitsky Foundation commissioned them and brought them into being. At the school at Tanglewood he trained singers, instrumentalists and conductors, endeavoring in every way to extend the love and understanding of music. To Dr. Koussevitsky music has been no mere appendage to living, but a function of it. As he saw it, music enriched our lives, gave us greater spiritual awareness and made so many of our other strivings worth while.

It is good to know that Dr. Koussevitsky will still be heard at Tanglewood in the Berkshires and at occasional other concerts. His countless friends will wish him many long years of life and many years of music-making.

PEORIA, ILL.
STAR
APR 19 1949

Tanglewood Music School Auditions Set for Thursday

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The Berkshire Music Center is an advanced music school established by the famous conductor, Serge Koussevitzky, and sponsored by the Boston Symphony orchestra. Aaron Copland, composer, is assistant director. There is a six-week school session beginning July 4 and ending August 14 which provides an opportunity for music study in connection with the Berkshire Festival concerts of the Boston Symphony orchestra.

Symphony

Trav. Apr 29

(Continued from First Page)

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The award was established three years ago by Mark M. Hornblit, Boston lawyer. Previous recipients were Aaron Copland and Walter Piston.

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NEW YORK, N. Y.
HERALD TRIBUNE
APR 22 1949

Peabody Radio Awards Given To 3 Networks

A. B. C., N. B. C. Each Get 4, C. B. S., 2; Murrow Wins Prize for News Reporting

Thirteen George Foster Peabody awards and citations for meritorious public service in the radio and television industry were presented yesterday to netwroks, local stations and individuals during a luncheon of the Radio Executives Club of New York at the Roosevelt.

The American Broadcasting Company broadcast the first portion of the proceedings, during which it received four awards, and the National Broadcasting Company broadcast the last portion, during which is also received four awards. Two awards went to the Columbia Broadcasting System. Three citations went to the Rocky Mountain Radio Council and the Lowell Institute Co-operative Broadcasting Council for education through broadcasting, and to station WNEW for its "Little Songs About the United Nations."

John E. Drewry, Dean of the Henry W. Grady School of Journalism, University of Georgia, introduced the winners. The awards were estamlished in memory of Mr. Peabody, benefactor and life trustee of the university. They are administered by the Grady School and a national advisory board.

Edward Weeks, chairman of the Peabody Advisory Board and editor of "The Atlantic Monthly," presented the awards. Arthur Pryor, vice-president of the Radic Executives Club, presided.

The awards were as follows:

Public service by a regional station: Station KNBC (N. B. C.), San Francisco, for its "Forests Aflame" series.

Public service by a local station: Station WDAR (A. B. C.), Savannah, for "You and Youth" series.

Reporting and interpretation of the news: Edward R. Murrow (C. B. S.).

Entertainment in drama: The N. B. C. University Theater and The Groucho Marx Show (A. B. C.).

Entertainment in music: N. B. C., for its programs of "good music," especially the N. B. C. Symphony, Orchestras of the Nation, First Piano Quartet, and Boston Symphony Rehearsals.

Educational program: A. B. C., for "Communism—U. S. Brand."

Children's program: "Howdy Doody," N. B. C. television.

Promotion of international understanding: C. B. S., with special reference to its United Nations programs.

Contribution to the art of television: A. B. C., for "Actors Studio."

The awards were accepted in person by executives of the companies concerned and by Mr. Murrow, but Groucho Marx accepted his by electrical transcription from Hollywood. Because of the time scheduled by the radio companies for their broadcasts, the speaking program began during the meat course, and continued without interruption while the guests went on eating and the waiters serving. Each award consisted of a medal bearing a portrait of Mr. Peabody and the insignia of his university.

CONCERT A

By Arthur V. Berger

NORMAN CAROL, violinist debut recital Thursday night in Town Hall; assisting pianist, Erich Itor Kahn. The program:

Sixth Sonata, in E major	Handel
Symphonie Espagnole (four movements)	Lalo
Partita No 3, in E major (for violin alone)	Bach
Caprice No. 24	Paganini-Auer
Caprice No. 20	Paganini-Kreisler
Nocturne in C-sharp minor	Chopin-Milstein
Ziegeunerweisen	Sarasate

Norman Carol, Violinist

Playing of such high quality as that of Norman Carol at Town Hall Thursday night was far indeed from an everyday encounter. The level of perfection he maintained. the sheer, remarkably unforced beauty of his tone and musical line. the distinction and taste in the shaping of a phrase are attributes one seldom expects to find in a twenty-year-old musician making a concert debut.

Mr. Carol had the rare distinction for a youth of eighteen of being invited by Serge Koussevitzky, two years ago, to join the first violins of the Boston Symphony Orchestra. If the musicianship, poise and refinement he exhibited Thursday night were conditioned by this apprenticeship, then one must admit it is a very good thing for an aspiring young artist.

A feature that endeared this young man's playing to me from the start was an extraordinary stability of rhythmic pulse, achieved without the least sign of disquieting accentuation. There was never any sense of the difficulty involved in keeping up this remarkable equilibrium of the temporal flow. Yet the program was, throughout, unrelenting in its virtuoso demands, and to keep the meter under such control through the bravura jumps of the four movements from Lalo's "Symphonie Espagnole" and the Paganini Caprices or the contrapuntal passages of Bach's Partita in E major was no small accomplishment.

Remarkable, too, was the way in which Mr. Carol went through a list of so many show pieces without striving to impress his listeners with the many feats he executed so well. He actually made music out of these pieces. Beauty and elegance were values he never overlooked, and he made no effort to dazzle his audience, though he had all the dexterity needed to do so. Opulence of tone—and there was much of it—was achieved without throbbing and pleading, and his Lalo had expressivity without recourse to needless delays and distortions of the line.

The catalogue of Mr. Carol's qualities includes excellent intonation, strong bow-arm, grasp of numerous tricks of bowing, and so on and on. There has not been so fine a debut recital here in some time. Erich Itor Kahn's accompaniments added to the evening's many pleasures.

KOUSSEVITSKY GIVEN WATCH

Audience in New York Honors Hub Conductor

NEW YORK, April 16 (AP)—Serge Koussevitsky, winding up a full quarter-century as conductor of the Boston Symphony Orchestra, made his last scheduled appearance with the visiting. Bostonians in Carnegie Hall today.

Greeted by a rising ovation at the start of the all-Beethoven program and with another at the end, the revered maestro was presented a platinum evening-dress watch on

ogram at the Boston Garden, April
ushing Charity Fund.

behalf of his Wednesday and Saturday New York audiences.

The gift, arranged for by a voluntary committee here, was presented in the presence of the standing audience by Miss Gertrude Robinson Smith of New York and Stockbridge, former president of the Bershire Festival committee.

In accepting what Miss Smith called the "tick-tick," Dr. Koussevitsky said:

"I was always happy to come to New York with my orchestra. I was always happy to play my best here. I know that you have not always liked the new music I have played. But without new music we cannot have old music. Your support was the greatest help to me."

NEW YORK, N. Y.
SUN
APR 18

Walter and Koussevitzky Conclude With Beethoven

Two orchestral seasons came to a conclusion over the week end in Carnegie Hall, and the conclusion was the same in each instance: namely, that there is no work like the Beethoven Ninth Symphony with which to conclude an orchestral season. Serge Koussevitzky conducted it with the Boston Symphony on Saturday afternoon in his final concert as its musical director, and Bruno Walter conducted it with the Philharmonic-Symphony yesterday afternoon to end his cycle of the master's works.

A cheering throng paid its final formal respects to Koussevitzky at the Saturday matinee, and then lingered to observe a tribute on its behalf by Gertrude Robinson Smith, a long-time friend and zealot for the orchestra's well being. In accepting a desk clock inscribed in his memory, Koussevitzky turned his appreciation to the audience itself, which, he noted, has listened to the new music he has presented not always with approval, but always with interest. "Without the new," he said, "there cannot be the old." And, in a final gesture he bid them not good-by, but "Au revoir."

Both performances were identical with those previously reported upon. Eleanor Steeber, Nan Merriman, Raoul Jobin and Mack Harell were the soloists for Walter: Frances Yeend, Eunice Alberts, David Lloyd and James Pease those for Koussevitzky.

TIME MAGAZINE
CHICAGO, ILL.
APR 18 1949

Lonely Music

The moment bright young (30) Leonard Bernstein finished reading Poet W. H. Auden's *The Age of Anxiety*, "a baroque eclogue" in a Third Avenue bar (TIME, July 21, 1947), he felt a "compulsion" to compose a symphony based on it. For two years, on his busy rounds of baton waving and piano playing, he scribbled away from Taos to Tel Aviv, "in planes, in hotel lobbies." Last week Lennie's *Symphony No. 2 for Piano and Orchestra* was ready.

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chestra, as his successor.

May 9 - June 8

[283]

Brooklyn Cheers Koussevitzky At Farewell Academy Concert

Eagle – Brooklyn N.Y. 4/16/49

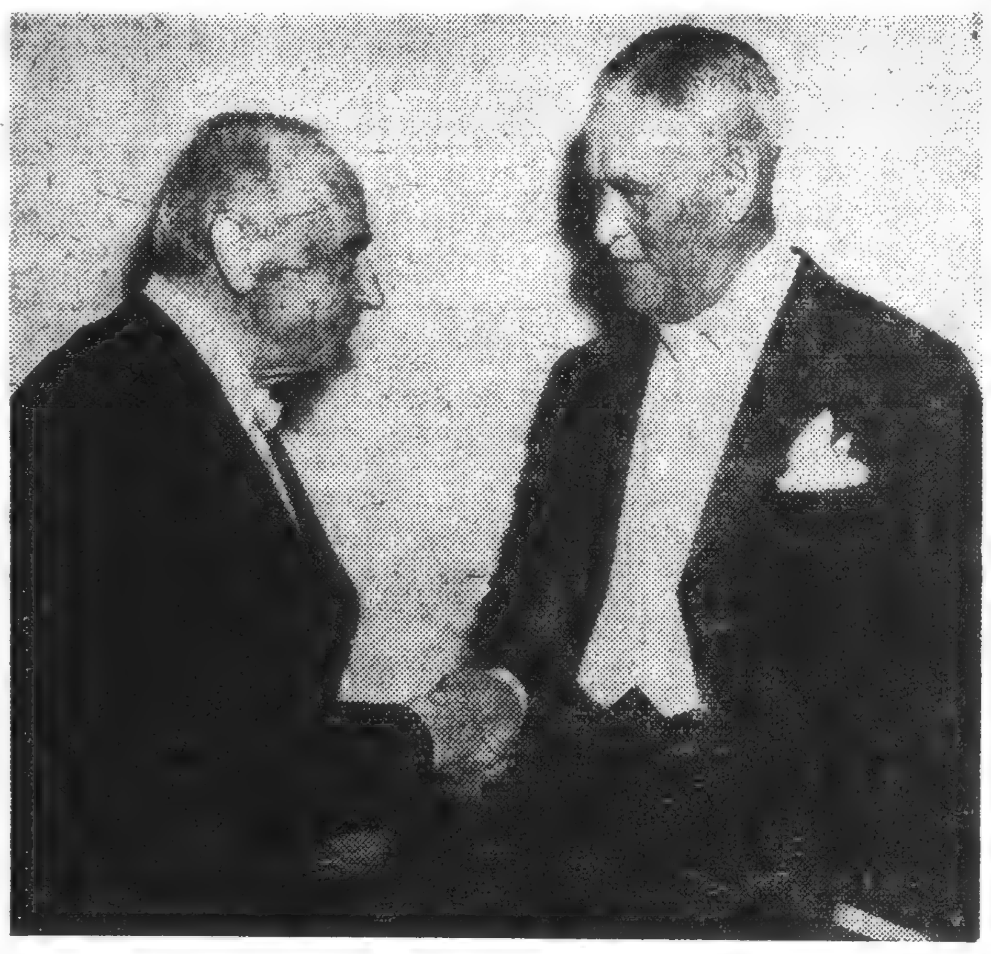
Eagle Staff photo

AT SYMPHONY CONCERT—Some of the audience which crowded the Academy of Music last night for the last Brooklyn concert of the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky.

Dr. Serge Koussevitzky bade farewell to Brooklyn last night when he directed the Boston Symphony Orchestra in its fifth and final concert of the season. The program consisted of the Concerto in D for strings by Carl Philip Emanuel Bach, Debussy's symphonic sketches, "La Mer," and Beethoven's Seventh Symphony in A.

Dr. Koussevitzky, who is 75 years old, is retiring from the directorship of the Boston Symphony Orchestra this year after having served as its director for a quarter of a century. During all those years, he has never failed to direct concerts in Brooklyn each season, and has contributed greatly to the musical progress of the borough.

Marking the occasion, Dr. Adrian Van Sinderen, president of the Brooklyn Institute of Arts and Sciences, made a brief address of appreciation at intermission time. The Boston Symphony concerts are given under the joint auspices of the Brooklyn Institute, the Brooklyn Philharmonic Society and the Brooklyn Committee for the Boston Symphony Concerts.



Eagle Staff Photo

FAREWELL — Dr. Adrian Van Sinderen, president of the Brooklyn Institute of Arts and Sciences, bids Dr. Serge Koussevitzky farewell. Dr. Koussevitzky, who has conducted Boston Symphony Orchestra concerts in Brooklyn for 25 seasons, is retiring this Spring as director of that organization.

'Friend of Music Lovers'

"I greet you tonight on behalf of Brooklyn," Dr. Van Sinderen said, "not only as Dr. Koussevitzky, the famous conductor, but also as Serge Koussevitzky, our friend and the friend of all who love music. We have joy in our memories of your many concerts; we have only sorrow in the knowledge that your ministry of music here must close. Your sunrise was beautiful in promise; your noonday has been one of dazzling light; may you find both peace and joy in the glory of the sunset.

"I hope that wherever you go you will remember that the good wishes and the love of your friends at the Academy of Music go with you and that we hold you ever in deep affection."

The capacity audience rose to its feet and cheered as Dr. Koussevitzky came forward to answer, and it was only by persistent motions of his hands that he quieted the assembly enough to be heard.

Dr. Koussevitzky recalled his earliest concerts in Brooklyn when he had played new music and met only with indifference. "Twenty years ago I played 'La Mer' for you," he said. "It was a fiasco. Tonight you applaud it. The growth of appreciation you have shown has made me happy through the years.

"I regret that I have to stop being as active as I was. But I carry away from these Brooklyn concerts a sense of great musical progress, and it is my greatest satisfaction."

Almost before the audience realized he had ceased speaking, Dr. Koussevitzky had raised his baton, and the orchestra was launched in the opening bars of the symphony. At the close of the symphony, which ended the concert, there was an outburst of applause and cheering that lasted for minutes, and continued as long as Dr. Koussevitzky would return to the stage.

Boxholders and Standees

Every seat was taken for the concert and there was a double row of standees throughout. Among the boxholders was Mrs. Edward C. Blum, who had as her guests, Dr. and Mrs. Charles Nagel, Mr. and Mrs. Henry J. Davenport, Mrs. Edwin Garvin and Victor Proetz.

Dr. and Mrs. Robert Franklin Ives were hosts in Box 2 to Mr. and Mrs. Carl H. Tollefsen, Dr. and Mrs. Cornelius Greenway, Mrs. Amelia Gray-Clarke, and Mrs. C. Franklin Edminster.

Mrs. John S. Stevens, president of the Brooklyn Women's Club, occupied Box 3 with Elizabeth Bischoff, Mrs. W. E. Howes, members of the club, and Dr. and Mrs. H. S. Rasi. Emma Jessie Ogg, the Rev. C. R. Barnes, Mr. and Mrs. Edward M. Fuller and Mrs. William B. Parker occupied Box 5.

Officers of the U. S. Army Station at Fort Hamilton were present in Box 7 as guests of the Brooklyn Institute of Arts and Sciences, while in another box were blind veterans and their escorts from the Red Cross, who came as guests of the Brooklyn Committee for Boston Symphony Concerts.

MUSIC

By Paul Affelder

Koussevitzky Bids Farewell In Final Concert at Academy

Brooklyn bid a tearful farewell to Serge Koussevitzky at the Academy of Music last night, as the noted conductor made his final appearance here with the Boston Symphony Orchestra, which he has led for 25 glorious years. Every one in the audience and every member of the orchestra tried his utmost to make this a special occasion, and their combined efforts were highly successful. Not for several seasons have we heard the Boston Orchestra perform with the homogeneity and sheen that marked its work last evening, and we have never witnessed an ovation at a borough musical event to equal that accorded Dr. Koussevitzky.

The concert began with the Karl Philipp Emanuel Bach Concerto in D Major for Stringed Instruments, as arranged for a slightly larger orchestra by Maximilian Steinberg. The opening movement was expansive and the final Allegro was light, and dance-like. But one of the concert's great moments came with the playing of the second movement, Andante lento molto. Dr. Koussevitzky lingered over this section with loving care, making the strings sing each phrase with every bit of soul they could muster from their instruments, yet he saw to it that there was no undue sentimentality to destroy the classic lines.

The Concerto was followed by a work for which this conductor and this orchestra have become famous—Debussy's "La Mer."

Later in the evening, Dr. Koussevitzky told the audience that twenty years ago, when he had played "La Mer" in Brooklyn, it had been a fiasco, but now it was a success. It would be difficult for it to have been otherwise, for this trio of impressionistic musical seascapes was given a truly imaginative and inspired performance, with the orchestra fairly shimmering like waves in the sunlight. The first movement was made to grow from a misty, almost inaudible beginning to its brilliant conclusion. The second movement had its appropriate amount of playfulness, and at the beginning of the final "Dialogue of the Wind and Sea," one felt as if the conductor had whipped the orchestral waves into such a fury that they splashed against the stage.

To round out the program, there was the Seventh Symphony of Beethoven. Now this reviewer has never been a great admirer of Dr. Koussevitzky's way with Beethoven, but last evening, the conductor gave the symphony a reading that was not only in the proper spirit but one which was notable for its crispness and its rather strict adherence to the printed score. Aside from some annoying blatancy in the trumpets, the orchestra was at its polished best in this work.

The standing ovation which greeted Dr. Koussevitzky after the intermission and at the concert's conclusion lasted for some minutes, and showed in what high esteem Brooklyn holds this great musician. He will be sorely missed.

HE NEW YORK TIMES, FRIDAY, APRIL 22, 194

Radio and Television

Peabody Awards Presented at Hotel Roosevelt—Two Video Shows Are Honored

The George Foster Peabody Radio Awards were presented yesterday at a luncheon meeting of the Radio Executives Club of New York held at the Hotel Roosevelt.

Ten awards and three citations were made, and for the first time in the nine years that the awards have been presented television was singled out for recognition, two shows receiving honors.

"Actors Studio," an ABC-TV program, was named as the program making the "outstanding contribution to the art of television." NBC-TV'S "Howdy Doody" was selected as the "outstanding children's program."

Another new award, for "Promotion of International Understanding," went to CBS for its over-all contribution," with special reference to Larry Leseuer and the network's special United Nations programs.

The awards in the radio classifications were:

Public service by a regional station—KNBC, San Francisco.

Public service by a local station—WDAR, Savannah.

Reporting and interpretation of the news—Edward R. Murrow of CBS.

Music—NBC, for the NBC Symphony, the Orchestras of the Nation, the First Piano Quartet and the Boston Symphony Rehearsals.

Education—"Communism—U. S. Brand," an ABC documentary.

Drama—"NBC University Theatre" and "The Groucho Marx Show" over ABC.

Citations were given to WNEW for its "Little Songs About the U. N." and to the Rocky Mountain Radio Council and the Lowell Institute Cooperative Broadcasting Council for their work in behalf of education through broadcasting.

Edward Weeks, editor of the Atlantic Monthly and chairman of the Peabody Advisory Board, read the citations and made the awards. He was presented by John E. Drewry, Dean of the University of Georgia's Henry W. Grady School of Journalism, which administers the awards with the assistance of the National Association of Broadcasters. Carl Haverlin, president of Broadcast Music, Inc., presided.

The first showing of a new filmed documentary on the Berlin Airlift will be made over CBS-TV tomorrow, 9:10 to 9:30 P.M. Titled "The Bridge," the film is part of the general education program being conducted by the Military Governments of France, Great Britain and the United States. The film was produced by Stewart Schulberg.

WNJR, Newark, is the first station in this area to carry "Turning Points," the transcribed dramatic series produced by the United Hatters, Cap and Millinery Workers International Union, AFL. Sponsored by Snyder Hat Stores in Newark, the program is said to mark the first occasion in which an employer of labor has sponsored a trade union radio program. Last night's broadcast from 6:45 to 7 P. M. was the first of a thirteen-week Thursday night series.

The floor show in the Gold Room of the Goldman Hotel, Pleasantdale, N. J., will be telecast Sunday nights from 10 to 11 o'clock by WATV, starting next week. The opening bill will feature Tim Herbert, comedian, and Vickee Richards and Harry Prime, vocalists.

Under a thirteen-week contract, the series will be sponsored by the American Shop in Newark.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 30 1949

ymphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 23d program of the 68th season in Symphony Hall yesterday afternoon. Leonard Bernstein, pianist, was the soloist. The program:

verture to "Coriolanus," Op. 62, Beethoven
"The Age of Anxiety", Symphony No. 2, Bernstei
"Death and Transfiguration", Op. 24, Straus
"La Valse", Rave

By RUDOLPH ELIE

Leonard Bernstein, our three-etter musical prodigy, has composed a striking successor to his "Jeremiah" Symphony.

It is his Symphony No. 2 for Piano and Orchestra, a 30-minute composition subtitled "The Age of Anxiety," after W. H. Auden's unconstrained lyric of a disordered spirit in a seemingly crumbling social order. It employs the piano, not as a virtuoso now conquering and now conquered by the orchestra, but as a protagonist living, to the full, the events transpiring in the orchestra, which is to say the universe bounded by the poem.

More eloquently, perhaps, than anyone else could, Mr. Bernstein has fully enunciated his program for this work, which tells of the odyssey of four characters in a Third Avenue bar. An ephemeral prologue, spoken by two clarinets, leads to two sets of seven variations, each variation based on its predecessor and not, as is the custom, on an announced theme. These variations represent the symbolic gropings of the character to find some spiritual security.

A grotesque dirge follows, a section that achieves exceptional emotional tension, and this leads directly into one of the most extraordinary symphonic movements in the literature, an apotheosis of the jazz spirit. Set for piano and percussion only, it out-bops any contemporary be-bop, and out boogie's any woogie. Yet it bears no more relation to Jazz at Carnegie Hall than Ravel's La Valse bears to the Viennese waltz. It is, in fact, an inspired commentary on jazz, at once sardonic and tender, at once violent and sentimental.

In the frantic, orgiastic climax, the protagonist of the work exhausts himself, and not until the final moment of the Epilogue does he speak again, and then only to add, in one affirmative chord, his hope of finding faith; a stroke of genius in a work whose wonders follow one another from the beginning.

Although there are suggestions of almost every orchestral idiom in his work exactly, as in an atomic physicist's discovery there are the contributions of every scientific predecessor, this is an exceptionally original work. Its sound (if this may be said without conveying any misconceptions) is a mingling of the sounds achieved by Rachmaninoff, Mahler and Copland. It is romantic in tone, rarely dissonant contrapuntally, entirely (for which be praised!) unscholastic, and almost excessively melodic. Indeed, insofar as melody is concerned, Mr. Bernstein has filled every inch of his canvas with melodic ideas each of them of equal importance, much as Cezanne filled his with details.

But far more important than the technical details, which could—and for some time to come will—fill columns of musical discussion, is

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Koussevitzky Conducts His Last Concert Today

BOSTON, April 29 (UP).—Dr. Serge Koussevitzky will retire as conductor of the Boston Symphony Orchestra tomorrow after twenty-five years of leadership that raised it and himself to the highest peaks in the musical world.

Symphony Hall is expected to be packed, as usual, when Dr. Koussevitzky makes his musical farewell as conductor. It will be packed again Monday when a public testimonial banquet is held in honor of the seventy-four-year-old musician and his accomplishments.

He has been asked to remain as conductor, but says: "I think it is best to retire while I can still perform at the top of my ability. It is sad to feel quality going down and down. I want it to be remembered that my last concerts were still at the top."

Crowds Rush for Tickets To Koussevitzky's Farewell

Trav Cy 4/29

A history-making and sentimental event in the music world—the last Friday afternoon appearance of Serge Koussevitzky as conductor of the Boston Symphony Orchestra—took place this afternoon after a frenzied morning on the part of music lovers attempting to buy or argue their way into Symphony Hall.

SYMPHONY

(Continued on Page Fifteen)

WATERBURY, CONN.
REPUBLICAN

APR 29 1949

Composer Gets Boston Symphony Merit Award

Boston, April 28—(AP)—Composer-conductor Leonard Bernstein today received the Boston Symphony Orchestra merit award of $1,000 for his second symphony, "The Age of Anxiety."

The work, based on a poem by W. H. Auden, was first performed by the orchestra four weeks ago with the composer at the piano.

The award was established three years ago. The previous recipients are Aaron Copland and Walter Piston.

Crowds Turned Away From Koussevitzky's Last Matinee

Hundreds had waited in line outside Symphony Hall since 9 o'clock in the morning. At noon there were 600 there, seeking admission. By 2:30 p. m. hundreds had been turned away.

It was Serge Koussevitsky's last Friday afternoon appearance with the Boston Symphony Orchestra. Tonight at 8:30 p. m. he leads the orchestra again, for the last time.

The famous, 74-year-old conductor chose an all-Beethoven program for his finale. In the program was Beethoven's "Ninth Symphony," the last of the great German composer.

Koussevitzky Hailed In Moving Farewell

Ha apr 30

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"Generations to come will enjoy and treasure the work you have done.

"You have not only established a distinguished standard of orchestral performance. You have been a pioneer in introducing contemporary music. You have taught and inspired young musicians who will carry on your ideals throughout their lives."

The foundation's advisory committee on music includes Dr. Bruno Walter, Roy Harris, Darius Milhaud, Jean Sibelius, Dr. Fritz Busch, Dmitri Mitropoulos, Vladimir Golschamman, Marian Anderson, Lawrence Tibbett, Deems Taylor, Pierre Monteux, Charles Munch and Gregor Piatigorsky.

Herald Apr 17

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The gift, arranged for by a voluntary committee here, was presented in the presence of the standing audience by Miss Gertrude Robinson Smith of New York and Stockbridge, former president of the Berkshire Festival Committee.

In accepting what Miss Smith called the "tick-tick," Dr. Koussevitzky said:

"I was always happy to come to New York with my orchestra. I was always happy to play my best here. I know," continued the conductor who has programmed a great deal of new music, "that you have not always liked the new music I have played. But without new music we cannot have old music. Your support was the greatest help to me."

The program opened with a superb performance of Beethoven's First Symphony, and closed with a stirring Ninth.

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MORNING STAR-TELEGRAM
APR 24 1949

'Telephone' Will Launch Opera Guild's Campaign

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The little opera, lasting about 25 minutes, was paired with Menotti's harrowing "The Medium" in New York two seasons ago, to become one of the hit productions of the season.

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His final program, itself the beginning and end of the towering musical genius of Beethoven, could not have been more suitably chosen. For these two works, poles apart in spirit, gave Koussevitzky every opportunity to display the thesaurus of his art. The First Symphony, light, engaging, of the most delicate textures and fabrics, was never better or more beguilingly played, nor has the orchestra ever responded more magically. Yet it was but the prelude to the great Ninth, perhaps the peak of the creative musical spirit in man.

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NEW YORKER
NEW YORK CITY
APR 23 1949

MUSICAL EVENTS

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)r. Koussevitzky with Bruckner Music

Seventh Symphony Presented For First Time in Ten Years

By L. A. Sloper

For his penultimate program as conductor of the Boston Symphony Orchestra, heard yesterday afternoon in Symphony Hall, Dr. Koussevitzky chose Bruckner's Seventh Symphony, in E major. After the intermission came two items from Wagner, "A Siegfried Idyl" and and the Overture to "Tannhäuser."

Possibly these Wagnerian numbers were included to remind us of the inspiration of much of the first half of the program. Not that we need a reminder. Bruckner's sincere flattery is apparent.

♪ ♪ ♪

This symphony is not often performed, though it is received with warm applause whenever it is offered. It was last heard here nearly 10 years ago. Before that it had been played by Dr. Koussevitzky in 1934, when he received the Medal of the Bruckner Society of America, and in 1936. Previously it had remained on the shelves since the days of Dr. Muck.

Yesterday it had the most persuasive performance I have ever heard, for tonal beauty and lyricism. Dr. Koussevitzky and the orchestra seemed to surpass themselves in these two particulars, in which they have always excelled. The cellos set the standard at the very begiming with a marvelously full-throated songfulness, and the rest of the orchestra immediately accepted the challenge.

Thereafter through the first two movements the mellowness and expressiveness were maintained, except when the conductor whipped up the brass too mercilessly at the end of the first movement and in the climax of the dirge. There the tonal quality was impaired.

♪ ♪ ♪

If the excellence of the playing seemed less apparent in the last two movements, that may have been because the music itself falls away there in interest. Certainly there was no let-up in Dr. Koussevitzky's demands, nor in the orchestra's response. The final peroration was no less sonorous than the dirge. The performance made us regret still more the impending retirement of the conductor. The applause yesterday had an extra warmth.

Music Plans and Prospects

Roland Hayes will give his annual Boston recital in Symphony Hall Sunday afternoon, Nov. 6. His program will embody the fruits of his recent explorations in the fields of old and new song literature.

♪ ♪ ♪

Final Symphony Program

The final program of the Boston Symphony season, and of Dr. Koussevitzky's directorate, to be given on Friday and Saturday of next week, will consist of the First and Ninth Symphonies of Beethoven. For the ninth the chorus will be provided by the combined Harvard and Radcliffe choirs, and the soloists will be Frances Yeend, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass.

The last concert of the Sunday series will be given tomorrow afternoon, Dr. Koussevitzky conducting. The program includes Wagner's Prelude to "Lohengrin" and "A Siegfried Idyl" and the Fourth Symphony of Tchaikovsky.

♪ ♪ ♪

Popular Music Concert

The Department of Popular Music at the New England Conservatory of Music will give a concert Monday evening, May 9, at 8:15 in Jordan Hall. Avner Rakov will conduct. Open to the public without charge.

NY Times ap 30

Koussevitzky Leads Last Concert At Boston Tonight After 25 Years

Selects All-Beethoven Program for Finale—Former Students Plan Fete on Retirement

Special to THE NEW YORK TIMES.

BOSTON, April 29—Dr. Serge Koussevitzky gave Boston today its final Friday afternoon concert of the Boston Symphony Orchestra in his official capacity as conductor. He retires tomorrow night after twenty-five years on the podium.

Amid what one bystander was moved to describe as a "proper Bostonian version of world series enthusiasm," Dr. Koussevitzky presented an all-Beethoven program, including the Ninth Symphony, which the conductor remarked was "Beethoven's last, also." The program will be repeated at his final concert tomorrow night.

The first customers for the 300 "rush seats" in the gallery were reported on hand at 5 A. M. When the first symphony all staff members reported four hours later, fully 200 were waiting.

Dr. Serge Koussevitzky

Students Cut Classes

Many of these were college students, some of whom readily admitted they were cutting classes to attend. Several Harvard students brought along a sofa for comfort, but were prevailed upon to remove it in the interests of more room for the others. Folding camp stools, however, were numerous.

Dr. Koussevitzky received a standing ovation when he appeared for the concert. At the end, the capacity audience applauded and shouted "bravos" for twenty minutes before the 74-year-old conductor was able to respond with a brief speech of thanks.

Russian-born, Dr. Koussevitzky was brought here to conduct the orchestra in 1924 and has been credited with molding it into the most highly perfected and sensitized symphonic ensemble in the world. He was noted for his interest in young composers, and his career brought popular recognition to the music of Stravinsky and Sibelius, and in later years, to the young Soviet composer, Dimitri Shostakovich.

Although he had voluntarily exiled himself from Russia in 1920, after differences with the Soviet, Dr. Koussevitzky has refused to allow politics to affect his musical tastes. He became a United States citizen in 1941.

Virtuoso in Own Right

In his own right, Dr. Koussevitzky also is held to be one of the leading virtuosos of all time on the double bass. He served as the leading double bass at the Imperial Opera at Moscow in his earlier years and also became professor of that instrument at the Moscow Philharmonic Conservatory.

He has composed a concerto for the double bass and orchestra and has transcribed many classics for it and piano. Rising from the poverty of only three rubles in his pocket, Dr. Koussevitzky has achieved both monetary and classical fame in this country. He holds honorary doctorates from both Harvard and Brown Universities.

Although a hard taskmaster with his musicians, he has their respect and is one of the most popular conductors in the fifty-seven-year history of the Boston orchestra.

The orchestra and the city will express its feelings toward Dr. Koussevitzky Monday night with a civic dinner in Symphony Hall. Six of his former students at the Tanglewood School in Lenox, Mass., joined in writing one movement each of a six-movement cantata, which will be presented at the dinner.

Koussevitzky Given 10-Min. Ovation

Gl ap 30

Conductor Recalled 6 Times as Symphony Career Nears End

THEY WAITED IN VAIN—Part of overflow crowd turned away from farewell concert of Serge Koussevitzky, famed conductor, at Symphony Hall.

By CYRUS DURGIN

In this world, all things must end, and Serge Koussevitzky's long and brilliant regime as conductor of the Boston Symphony Orchestra is concluded this week. Yesterday afternoon at Symphony Hall he said good-by to the Friday subscribers, and tonight he will take leave of the Saturday audience. He chose to present on these high occasions the same program with which he made his adieux in New York two weeks ago: the First and [illegible]th Symphonies of Beethov...

See KOUSSEVITZKY Page 11

[286]

citation."

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Anyone attending the Symphony Concerts just now would never suspect that soloists are the exceptions there, rather than the rule. In successive Friday-Saturday pairs we have had as guest-artists Sylvia Marlowe, harpsichordist; Oscar Borgerth, violinist; and Soulima Stravinsky, Nicole Henriot and Myra Hess, pianists. This week there is a 'cellist, Gregor Piatigorsky; while the next Boston pair a forthnight hence will bring two singers, Adele Addison and Nan Merriman. At that time Leonard Bernstein, returning for one more week, will, in response to many requests, repeat the Second Symphony of Mahler, which he revived last year, and with the choirs of Harvard and Radcliffe again assisting.

Dr. Koussevitzky had planned to make this week's an all-French program; but more time was needed for the preparation of the choral number, Florent Schmitt's 42d Psalm, and for it Tchaikovsky's Fourth Symphony, was substituted. Still another change was the replacing of Honegger's Fourth Symphony by the Suite of Roussel. That left from the original list only tne two Cello Concertos: The First of Milhaud, in its initial local performances, and the A minor of Saint-Saens.

Yesterday's concert began and ended vigorously, and in the key of F major. That which came in between was on the quiet side, excepting, of course, the first and third movements of the Tchaikovsky. Milhaud's Concerto, composed in 1934, is a predominantly gentle work. At the outset the cello plays alone and it never has to work very hard to assert itself. The music is amiable, melodic, surprisingly free from harmonic asperities, and in the last movement, marked Joyeux, not too far removed from the music hall. No doubt, it is not exactly easy to play, but Mr. Piatigorsky made seemingly light work of it, and he sailed serenely through the elegant measures of Saint-Saens. This highly agreeable work had not been heard at the regular concerts since 1936 and since we hear so little Saint-Saens nowadays, was most welcome both for itself and for the superb performance if received for soloist, conductor and orchestra.

Roussel's Suite offers a first movement of tremendous energy, that keeps you on the edge of your chair, a lively Gigue, and between them, for the needed contrast, a pleasing Sarabande. This is one of that singular composer's more satisfactory creations, much to be preferred to the noisily inconsequential Third Symphony that Mr. Munch revived for us last year. Yesterday's performance was a fine one.

N. Y. Acclaims Koussevitzky in Farewell Bow

By CYRUS DURGIN

NEW YORK, April 16—The week past has held honors on every hand for Serge Koussevitzky, who is approaching the end of his 25th and last season as conductor of the Boston Symphony Orchestra. In Philadelphia, New Brunswick, N. J., Brooklyn and twice in New York, capacity audiences have shown in forceful terms the admiration and affection

See KOUSSEVITZKY Page 34

KOUSSEVITZKY

Continued From the First Page

they have for him as an artist and an individual.

The season's final tour of the orchestra, which ended in Carnegie Hall this afternoon, thus has been for the illustrious music director a combination of triumphal progress and a multiple hail and farewell.

Koussevitzky's first appearance on the stage of Carnegie Hall was the signal for a spontaneous rising of the entire audience. At the end of the concert, as conductor and soloists bowed with chorus and orchestra, the intensity of the ovation increased until Koussevitzky returned alone, and then everybody stood up all over again.

A Simple Memento

This time he was followed closely by Gertrude Robinson Smith, a New Yorker who used to be chairman of the former Berkshire Symphonic Festival Committee, and a leading supporter of the Boston Symphony.

"I have been chosen to represent your New York public to show the affection in which they hold you both as an artist and a person. We want to say thank you for the pleasure you have given us over 25 years, and we only wish you were beginning another 25. In this little red case you will find a 'tick-tick'. It is engraved, "To Serge Koussevitzky, 1924-1949."

The "tick-tick" was an expensive platinum watch and chain from Cartier's, for which many individual subscribers to the New York series by the orchestra gave $1 each.

"I have always been happy in coming to New York," replied Koussevitzky, in a voice at first low and heavily breathed after his exertions, but which grew in strength to his ringing last sentence: "I say to you, 'Au revoir'."

He drew a laugh when he remarked: "I knew that all of you have not liked the new music I have played. But it was necessary to play it, for the good of the art and of the young new artists, the composers. For your support in coming to these concerts, for your interest in hearing this music, new and old, I thank you."

This ceremonial was the last in a series over the week. His career and the nature of the Boston Symphony had been summed, in the Philadelphia Academy of Music, Tuesday. Pres. Huff of the Philadelphia Forum, under whose auspices the orchestra appears in that city, made a glowing speech.

Thursday night in the gymnasium at Rutgers University, Koussevitzky had been given the large and handsome bronze medal of the Rutgers Award. This was the second honor he has received from Rutgers, the first having been an honorary doctorate of music, in 1937. The medal was presented by Dr. Potter of the university trustees, in the absence of Pres. Clothier who, by an ironic circumstance, was in Boston that night.

More eloquence, more sentiment and admiration were proffered in the staid Brooklyn Academy Friday, in a speech by Dr. Adrian Van Sinderen, president of the Brooklyn Academy of Arts and Sciences.

Waldorf Dinner May 10

Such tokens of esteem, coming as they do from widely separated communities (except for the river which flows between Manhattan and Brooklyn) is proof positive of the ranks in musical circles occupied by both the Boston conductor and his superlative instrument. But this was not the end. The League of Composers is putting on a dinner for him in the ballroom of the Waldorf Astoria Tuesday, May 10.

For his two last appearances in Carnegie Hall, Koussevitzky has chosen a Beethoven program, consisting of two symphonies, the First, in C major, and the last, in D minor. There is more than meets the eye in Koussevitzky's decision to take his leave with Beethoven's Ninth Symphony. For him this great work, with its choral finale on Schiller's "Ode to Joy," has an especial significance. It represents to him an outpouring of the best in the human spirit. It was not for nothing that he also played this "brotherhood of man" Symphony at Tanglewood in the last tense weeks before the outbreak of the war.

These performances were remarkably well done. The large chorus of 194 voices was drawn from the memberships of the Juilliard School of Music chorus and the Collegiate Chorale, admirably prepared by Robert Shaw. The quartet of soloists were individually able and unusually well balanced. They were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, and they will be heard in the performances of the Ninth Symphony in Boston that will end the local season week after this.

Many at Symphony Hall Recall 1924 Welcome to Koussevitzky

By MARJORIE W. SHERMAN

With tears running down their smiling faces, Bostonians stood clapping long after the final Friday Symphony of the season was over. Serge Koussevitzky had conducted his last Friday afternoon concert after 25 years in Boston. A great many of his audience yesterday were at Symphony on Oct. 10 in 1924 to applaud him at that first memorable appearance.

Glimpses among the faces turned so intently upon that erect, familiar back as the magnificent Beethoven music swept the hall into the most intense stillness—Mrs. Charles Gaston Smith, who also heard that first concert in 1924. Mrs. Franklin W. Hobbs, another of those who remember every season of Mr. Koussevitzky's long and famous conductorship here—the George Lewises—Mr. and Mrs. Edward Jackson Holmes—the Eben Drapers—Mrs. William Dana Orcutt—Mrs. Arthur Devens—Mrs. Amor Hollingworth Jr.—Mrs. Richard Thorndike—and hundreds more, sharing the nostalgia of an occasion long to be remembered.

PHILA. PA.
Bulletin
[illegible]

Phila. Prodigy A Hit Despite Illness

NEW YORK, April 23.—The critics who lavished rapturous praise on Norman Carol's technique, tone and interpretive capacities when the 20-year-old violin virtuoso made his New York debut in Town Hall Thursday evening might have awarded him another accolade for courage as well if they had known under what physical stress the one-time child prodigy from Philadelphia gave his performance.

Four days before, young Carol had been stricken with the flu at the home of his parents, Mr. and Mrs. Max N. Carol, 6542 N. 18th st., Philadelphia.

He had not touched his violin—a Guarnerius rented from Mischa Mischakoff, concertmaster of the NBC symphony orchestra — from the previous Saturday until the moment he came out from the wings to face his audience.

Although under constant medical care, he had collapsed in the taxicab going from his hotel to Town Hall. A physician friend of the family, in New York to attend the recital, gave him an injection of penicillin and a nurse was hastily engaged for emergency duty back-stage during the recital.

Norman's face was drawn and unsmiling when he came out, but his poise and assurance as he tucked the violin under his chin, raised his bow and nodded almost imperceptibily to his accompanist, Erich Itor-Kahn, dispelled some of the apprehension of his parents

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BRIDGEPORT, CONN.
POST
APR 29 1949

ORCHESTRA AWARD

BOSTON, April 29. — (AP) Composer-conductor Leonard Bernstein yesterday received the Boston Symphony orchestra merit award of $1,000 for his second symphony, "The Age of Anxiety." The work, based on a poem by W. H. Auden, was first performed by the orchestra four weeks ago with the composer at the piano. The award was established three years ago. The previous recipients are Aaron Copland and Walter Piston.

NEW YORK, N. Y.
SUN
APR 30 1949

Last Koussevitzky Concert

Boston Symphony Orchestra's Conductor Ending Twenty-five Years' Music-making There.

Boston, April 30 (A. P.).—Serge Koussevitzky will retire officially tonight after twenty-five years as conductor of the sixty-eight-year-old Boston Symphony Orchestra. His farewell appearance as official conductor will be made before his greatest admirers—the old Bostonians who pass on their symphony seats with their heirlooms, and the youngsters who wait in line for the top balcony.

This man, nearing 75, as a Russian peasant lad ran away from home because his father would have none of the music the boy kept talking about. Penniless in Moscow, he begged for lessons with so much spirit that the Philharmonic School took him in.

His career has been famous in Europe and America not only for artistry with an orchestra, but for help and friendship to new music and new musicians. Most recently, Koussevitzky has helped the young American, Leonard Bernstein, and the Brazilian Eleazar de Carvalho.

NEW YORK, N. Y.
TIMES
APR 29 1949

LEONARD BERNSTEIN WINS $1,000 AWARD

Special to THE NEW YORK TIMES.

BOSTON, April 28—The $1000 Boston Symphony Orchestra merit award of 1949 has been won by Leonard Bernstein, it was announced tonight.

The young composer-conductor won the prize for his second symphony, "The Age of Anxiety." This work had its first performance four weeks ago by the Boston Symphony Orchestra, with Serge Koussevitzky conducting and the composer at the piano.

The award, established three years ago by Mark M. Horblit of Boston, has been received previously by Aaron Copland and Walter Piston. Each won it with his third symphony.

MOBILE, ALA.
PRESS-REGISTER
APR

Composer To Disclose Part Of Modern Opera

NEW YORK — (UP) — Excerpts from Marc Blitzstein's new opera based on Lillian Hellman's "The Little Foxes" will be heard for the first time on May 10 at a dinner and concert in honor of Dr. Serge Koussevitzky in the grand ballroom of The Waldorf-Astoria.

The Blitzstein version of "The Little Foxes" was commissioned by the Koussevitzky Music Foundation and will be produced in a Broadway theater next Fall. Blitzstein will be at the piano to accompany the singers during the program.

Music

Stravinsky and Son Bow in Symphony

By ROBERT BAGAR.

The Stravinskys—pere et fils—had the Boston Symphony in tow last evening in Carnegie Hall, where the program, as would be natural under the circumstances, offered an all-Igor Stravinsky list, conducted by him. Soulima Stravinsky, the son, made his first appearance here, playing the solo part in the Concerto for Piano and Wind Orchestra (with double basses).

The son is the image of the father, with three major differences—he is larger, he has more hair and he is less the sleek ballet-dancer type. His piano performance seemed to be in keeping with the demands of a score which sounds as if it can't make up its mind, although you may safely wager that it parses like anything.

A Nervous, Choppy Work.

Composed during 1923-24, it is a nervous, more or less choppy work, which shivers and jitters enough to prolong a lost week end. Soulima (if he'll pardon the familiarity) did a rather workmanlkie job, much as if he enjoyed his papa's music. The applause was not sensational, however.

The evening's "aural delights"—and there will be voices to challenge those words in quotes—were, for this willing listener, the Concerto in D for String Orchestra and a first concert performance of the "Orpheus Ballet in Three Scenes," which, as you doubtless are aware, is the music to the excellent Balanchine choregraphy introduced to local audiences by the Ballet Society at the City Center last year.

About the most startling thing I can think of to say concerning the Concerto in D is that Igor may well have been listening to Shostakovich, who—we all know—has done some considerable Stravinsky listening himself.

Devilishly Clever Patterns.

Anyway, I find it a high-class piece, which came out of the orchestra with a wealth of fluency and devilishly clever patterns, for all the hop-skip-and-jump sounds of the music. This work was composed in Hollywood, 1946, though it may fail to show any kinship with that Fiorenza of the Western Hemisphere.

Both the Concerto in D and the "Orpheus" are from the pen of a master who has latterly, perhaps, become less exclusively intellectual. The serious and the sycophantic minorities which have adored every step of this musician's way of the gem-studded cross should ponder well on the possibility that we may have a people's poet coming up, or is that idea just too repugnant?

A most provocative evening, which opened with the "Ode in Three Parts," for orchestra.

Turntable Talk

Koussevitzky Recorded With 'Bass Fiddle'

By BRUNO DAVID USSHER

Ordinarily large record manufacturers, such as R.C.A.-Victor, do not deal in limited editions. They figure in unlimited ones. At any rate, there is now a new "L.E." series among Victor's 24 or more categories of waxings. First of this variety bears on the back the legend, "Master of Double Bass" and the front cover bears the inscription " "25th Anniversary Souvenir." The name of Serge Koussevitzky appears in large facsimile. The anniversary, of course, refers to the fact that the Russian-American maestro has been conductor of the Boston Symphony since 1923, a span of public service paralleling the period of greatest musical development in this country. Koussevitsky's interpretations, programs and large array of phonograph records are part of this progress.

KOUSSEVITSKY

In other words, the Koussevitzky of the records is definitely present. What has given way to Koussevitzky, the conductor, is Koussevitzky, the internationally recognized double-bass virtuoso. The latter suffered an artistically logical eclipse when, in 1908, he exchanged the baton for the bow the first time outside Russia as he led the Berlin Philharmonica. In his own country he already had proven his directorial capacities.

Virtuosity Surprises Some

Many phonograph fans have remained unaware of the Boston maestro's command of the double-bass. Unique as this Victor album "L.E. No. 1" is (three 12-inch vinylites of double-bass music), under the circumstances, it is not a strange tribute to a great conductor.

As music, the pieces Koussevitzky plays on the "bass fiddle"—some are his own—do not need or even bear discussion. Tone quality and agility of bow and fingers are models of performance quality, especially as one can easily forgive the 75-year-old maestro a couple of somewhat obvious portamento "slurs."

Much of the time, except for the lowest notes, Koussevitzky draws notes which most cellists would envy. Tonal nuances and lightness are phenomenal in the "Chanson Triste" and "Wiegenlied," or "Lullaby." Double-bass playing of such sustained skill is rare. By the same token, it would have been interesting to have had a demonstration of the more dramatic and nobler moods in the expression of which Koussevitzky, the double-bass virtuoso of yore, must have excelled.

NEWEST ENGLISH ALBUMS DISPLAY BETTER QUALITY

Unusual recording qualities can be observed in recently released English albums. Those interested in choral singing will find Benjamin Britten's "A Ceremony of Carols" a rewarding experience. This album (EDA-86) features the Morristown Boys' Choir, Ivor Sims directing. Besides the Britten songs, the album of three 12-inch disks also offers an "Ave Maria," by Kodaly, and an "Enchanting Song," by Bartok.

Another English set which excels in vocal recording is that of the three Debussy "Nocturnes." As a rule only the first two are heard, the last one, "Sirens," requiring an exceptionally skilled and sensative women's choir. Such a choral personnel evidently was at the disposal of Conductor Sidney Beer. He seems to capture also the mood of the first sketch, "Clouds." His dynamics in the "Festivals," however, sound somewhat mechanical, compared with Stokowski's radio performance Sunday with the New York Philharmonic. Incidentally, one can hardly fail to suspect that a "Faun" lurks also in Debussy's "Clouds." The flute solo echoes that of the famous "Afternoon" piece.

PORT HURON, MICH.
TIMES-HERALD

APR 30 194

Famed Conductor Of Boston Symphony Calls It A Career

Boston, April 30 —AP— Serge Koussevitzky, who once turned himself into a symphonic Volga boatman because he wanted people to hear music, tonight puts down a brilliant baton.

He has lifted it to critical acclaim and devotion from the front rows and gallery for 25 years as conductor of the famed 68-year-old Boston Symphony Orchestra.

Tonight he makes his farewell appearance as official conductor of Boston Symphony before his greatest admirers—the old Bostonians who pass on their symphony seats with their heirlooms and the youngsters who wait in line for the top balcony.

If it's like Friday afternoon when he gave the same Beethoven program, tonight will be both concert and drama.

The Friday faithful gave him spirited applause—and there were tears on some of the old faces.

This for a man now nearing 75 who as a peasant Russian lad ran away from home because his father would have none of the music the boy kept talking about.

Penniless in Moscow, the lad begged for lessons. He did it with so much spirit that the dignified faculty of the Philharmonic school took him in.

That was the overture to a career famous in Europe and America not only for artistry with an orchestra but for help and friendship to new music and new musicians.

Most recently, Koussevitzky has

AND then he tossed off his program—exacting works of Handel, Lalo, Bach, Paganini and Sarasate—"with a positive grasp of style, depth of insight and skill of finger and bow awaited only from the completely mature artist," to quote Noel Straus in The Times.

The Times devoted two-thirds of a column, heavily larded with fulsome adjectives, to the debut. Some of the review ran as follows:

"His work was noteworthy for its refinement of feeling, its poetry and imagination. He possessed a sonorous, warm tone which remained pure even in the most exacting passages. The recital must go on record as the finest heard from any young artist of the season to date."

Equally flattering was Arthur V. Berger in the Herald-Tribune. "Remarkable," said his review, "was the way in which Mr. Carol went through a list of so many show pieces without striving to impress his listeners with the many feats he executed so well."

• • •

IF young Carol is thrilled by his signal success, it does not show in his words or demeanor today. He is still the almost self-effacing youngster who may be seen any day this summer playing "catch" with the neighbors' boys on 18th st. or rooting for the A's and Phillies at Shibe Park. Any day, that is, before and after the annual Tanglewood music festival in Western Massachusetts, where he will continue in his job as a member of the first violin section of the Boston Symphony Orchestra—and by six or seven years the youngest member of the organization.

Whether he will remain with the B. S. O. or will be embarked next fall on a concert career is something that will be decided in the next few months by him and his parents.

[288]

present to you this
citation."

Tribute Paid Koussevitzky On Final Appearance Here

By RUTH TRIPP

Serge Koussevitzky was honored last night on the occasion of his final appearance in Providence as conductor of the Boston Symphony Orchestra.

He retires at the end of the current season after 25 years of service.

Metropolitan Theater was crowded to capacity with devoted admirers of Dr. Koussevitzky's great art. Their mingled feelings of regret at the termination of the happy association and gratitude for their good fortune to have shared in the inspiration of the orchestra's music were given forceful expression in a speech by John Nicholas Brown of Newport, retiring assistant secretary of the Navy for Air.

Mr. Brown, who is a trustee of the orchestra, presented Dr. Koussevitzky with a gift of $6462 from 258 Rhode Island contributors to the Serge Koussevitzky Anniversary Fund.

He then introduced Dr. Henry M. Wriston, president of Brown University, who presented Dr. Koussevitzky with a citation from the university which in 1926 conferred the honorary degree of Doctor of Music on the distinguished conductor.

Dr. Koussevitzky was visibly affected as he stood with the humble air of a truly great figure. His simple reply came slowly and deliberate as if he were reviewing, mentally, the accomplishments which had been extolled.

"Ladies and gentlemen," he said, "just 23 years ago, I received from Brown University the first recognition of my work. I have again received from Providence, from Brown, from my friends here. With my audiences in Providence, I was always happy. Here is a people that understand music is spiritual food, without which we cannot live, just as we cannot live without bread. I thank you."

Mr. Brown spoke of the "musical bounty" which the citizens of Rhode Island have received from the orchestra for two-thirds of a century. He continued; "We have come to realize that the dear perfection which you create is based upon your own immeasurable artistic integrity."

In referring to the gift of money he said "These dollars are no enough, for they are material. Ou truest gifts to you are appreciatic and the good wishes for long li and happiness which come from th hearts of a grateful Providence."

The citation which Dr. Wriston presented to the conductor was handsomely bound in leather. Its text follows:

"Few men can truly be called citizens of the world. Fairly to earn that title requires a happy combination of circumstance, talent and imagination; moreover only an adventurous spirit could carry a man from Imperialist Russia through all the capitals of Europe and then to America, here to crown long preparation and high achievement with distinguished leadership. Requisite also is an appropriate medium, a language which can be heard without translation in all the nations of the Western World and much of the Eastern as well. Your lifetime of artistic experience, shared with so many peoples, has been joined with remarkably gifted interpretations of music—as diverse as the communities within which it has been played. Because your skill, your aesthetic integrity, and your devotion to the public interest have brought you to a unique position, we delight to honor you. Therefore, in the name of Brown University, of which you have long been an honorary alumnus, I present to you this citation."

Musical Program

The musical program was one of Dr. Koussevitzky's rarest selection. It included a Sarabande, Gigue and Badinerie by Corelli, arranged in a Suite for String Orchestra by Pinelli "La Mer" by Debussy and the Brahms Symphony No. 1 in C minor, Op. 68.

The audience rose as the conductor entered for the opening number of the program and as he turned to his podium and waited with raised baton, the music seemed to flow quietly from another world. The dignity and tenderness of the Sarabande, the spontaneous gaiety of the Gigue and the speed and delicacy of the Badinerie demonstrated to perfection the accomplishment of the incomparable string section of this great orchestra.

"La Mer" has long been known to be one of Koussevitzky's masterpieces of interpretation. It was played with the utmost interpretive imagination and surpassed anything one could have hoped for in its refinement, its rhythmic impulse and its orchestral color. The musicians were inspired, and this performance was memorable.

The majestic grandeur of the Brahms first, with its soul-satisfying themes, was a wonderful finale to a great occasion. The righteous nobility of the great chorale will always recall the last Koussevitzky concert here with the Boston Symphony Orchestra. Its themes rose and fell in hopeful assertion that great music is timeless and that each generation has its great interpreter. Koussevitzky is ours.

OMAHA, NEBR.
EVENING WORLD-HERALD
APR 30 1949

Farewell Tonight for Koussevitzky

Boston (AP)—Serge Koussevitzky who once turned himself into a symphonic Volga boatman because he wanted people to hear music tonight will put down a brilliant baton.

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Tonight he will make his farewell appearance as official conductor of Boston Symphony before his greatest admirers—the old Bostonians who pass on their symphony seats with their heirlooms and the youngsters who wait in line for the top balcony.

JOPLIN, MO.
NEWS-HERALD
APR 30 1949

Famed Symphony Conductor to Retire Tonight

Boston, April 30.—(AP)—Serge Koussevitsky, who once turned himself into a symphonic volga boatman because he wanted people to hear music, tonight puts down a brilliant baton.

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That was the overture to a career famous in Europe and America not only for artistry with an orchestra but for help and friendship to new music and new musicians.

Most recently, Koussevitsky has helped the careers of the young American conductor, Leonard Bernstein, and the Brazilian, Eleazar de Carvalho.

Berkshire Festival Opening Set For Boston Symphony on July 16

NEW YORK, Feb. 28—The 12th annual Berkshire Festival will open at Tanglewood, Lenox, Mass., on July 16, the Boston Symphony Orchestra announces, The festival will climax the 25th season of Serge Koussevitzky as conductor of the orchestra.

Nine concerts will be given in the Tanglewood music shed, through three week-ends, on Thursday evenings, Saturday evenings, and Sundays afternoons (series A on July 28, 30, and 31; series B. August 4. 6, and 7; series C, August 11, 13, and 14). The guest conductors of the festival will be Leonard Bernstein and Eleazar de Varvalho. Soloists will be announced.

Before the concerts in the large music shed by the full orchestra Dr. Koussevitzky will conduct four concerts by a smaller orchestra in the intimate theater-concert hall. These concerts will be given on the Saturday evening and Sunday afternoon of two week-ends, July 16-17, and July 23-24. Two different programs will be given each week-end. They will be drawn from the music of Bach and Mozart, as in previous seasons, and this year music of Haydn and Schubert will be added.

In connection with the Koussevitzky anniversary, the Boston Orchestra has arranged with RCA Victor to distribute a souvenir album of double bass recordings made by Dr Koussevitzky in 1929, when he played for the last time the instrument which first brought him fame. The album, containing three vinylite records, will be sold for $10 each. All proceeds will go to the Koussevitzky anniversary fund of the orchestra.

"Troubled Island," an opera based on the life of Jean Jacques Dessalines, the Haitian liberator, will be given its first performance at the New York City Center on March 30, directed by Laszlo Halasz.

William Grant Still, Negro composer, wrote the music and the libretto is by Langston Hughes, developed from his own prose play, "Drums of Haiti."

George Szell, now in his third season as conductor of the Cleveland Orchestra, is planning a return visit to Europe this summer. He has been engaged to conduct the Amsterdam Concertgebouw Orchestra on June 30 and July 2, and at the Zurich festival on July 5. Thereafter he will take a vacation in Switzerland.

Walter Sharp, president of the Nashville Civic Music Association announced that the three-year-old Nashville Symphony will present all of Beethoven's nine symphonies in its 1949-1950 season. Conductor William Strickland will undertake the musically ambitious program in two series of concerts. He will give the symphonies in chronological order, importing a quartet of singers to take the solo roles in Beethoven's Ninth or Choral Symphony.

French Composer To Join Faculty at Berkshire Center

The French composer Olivier Messiaen will make his first visit to America this summer to join Aaron Copland as a teacher of composition at the Berkshire Music Center, summer school of the Boston Symphony Orchestra, at Tanglewood, Lenox, Mass.

Other members of the faculty under Serge Koussevitzky include the Juilliard String Quartet, Gregor Piatigorsky, Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Hugh Ross, Christopher Honaas, Boris Goldovsky, and 25 members of the orchestra. The six-week session will be from July 4 to Aug. 14.

The musical program was one of Dr. Koussevitzky's rarest selection. It included a Sarabande, Gigue and Badinerie by Corelli, arranged in a Suite for String Orchestra by Pinelli, "La Mer" by Debussy and the Brahms Symphony No. 1 in C minor, Op. 68.

The audience rose as the conductor entered for the opening number of the program and as he turned to his podium and waited with raised baton, the music seemed to flow quietly from another world. The dignity and tenderness of the Sarabande, the spontaneous gaiety of the Gigue and the speed and delicacy of the Badinerie, demonstrated to perfection the accomplishment of the incomparable string section of this great orchestra.

"La Mer" has long been known to be one of Koussevitzky's masterpieces of interpretation. It was played with the utmost interpretive imagination and surpassed anything one could have hoped for in its refinement, its rhythmic impulse and its orchestral color. The musicians were inspired and this performance was memorable.

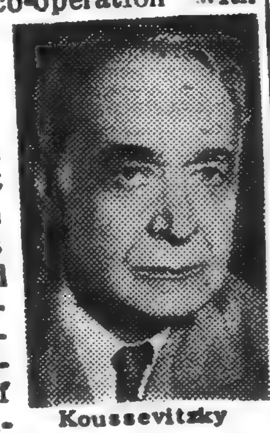
The majestic grandeur of the Brahms first, with its soul-satisfying themes, was a wonderful finale to a great occasion. The righteous nobility of the great chorale will always recall the last Koussevitzky concert here with the Boston Symphony Orchestra. Its themes rose and fell in hopeful assertion that great music is timeless and that each generation has its great interpreter. Koussevitzky is ours.

ON THE RECORD

Koussevitzky Double Bass, Schnabel-Fournier Sonata, Busch-Serkin Trio, Some Other Things

By Claudia Cassidy

COLLECTORS IN SEARCH of Serge Koussevitzky's double bass recordings are being rescued by a series of circumstances. Perhaps you remember that when Boston asked its renowned conductor what he wanted in token of admiration and affection in the 25th and farewell season, he said he wanted "a big gift" for his orchestra. That gift was a backlog of financial security, and the fast growing Serge Koussevitzky Anniversary fund is the result. To augment it, a limited edition of 1,000 albums of Koussevitzky recordings has been made available by the Boston orchestra in co-operation with RCA Victor. Each is autografed, holds the portrait of the player with his instrument now hanging in Koussevitzky's Tanglewood home, and features three 12-inch ruby vinylite records of the slow movement from Koussevitzky's double bass concerto, his "Chanson Triste" and "Valse Miniature," and his arrangement of a largo by Eccles, plus a lullaby by Laska. The recordings were made in 1929, and you have to hear what they can do with the double bass to believe it. Pierre Luboshutz is the accompanist. The price is $10, including mailing costs. Address the Boston Symphony orchestra, Symphony hall, Boston 15, Mass.



Koussevitzky

—o—

BEETHOVEN: Sonata No. 3, in A major, Opus 69, played by Pierre Fournier, cellist, and Artur Schnabel, pianist (Victor DM-1231; three 12-inch records). Schnabel's illness has canceled his concerts, and the French cellist is not booked in Chicago so far, but this serene music, superbly played, is an agreeable consolation prize.

BEETHOVEN: Trio No. 4, in D major, Opus 70, No. 1, played by Rudolf Serkin, piano; Adolf Busch, violin, and Herman Busch, violoncello (Columbia MM-804; three 12-inch records.) Good music and good playing, with the ardor of Serkin's glowing piano surging up to make it bloom.

—o—

COPLAND: Sonata for Piano, played by Leonard Bernstein (Victor DM-1278; three 12-inch records.) This remarkable score is almost chameleonic in its response to pianists. Mr. Bernstein gives it a shallow sound, accentuating the jazz, which is the casual approach. On the final side he plays his anniversary sketches, "Aaron Copland," "My Sister, Shirley," and "In Memoriam: Alfred Eisner."

—o—

MEZZO-SOPRANO ARIAS: Sung by Cloe Elmo, with the E.I.A.R. orchestra, conducted by Armando la Rosa Parodi and Ugo Tansini, with Gina Cigna, soprano (Cetra 10; three 12-inch records.) The important thing here is the way Elmo's gorgeous quality makes opera something more vital than a dead language. Some of the excerpts are scrappy, and Cigna is no asset in the "Aida" second act scenes. But the aria from "Adrienne Lecouvreur" is richly sung, and the album also holds Azucena's "Condotta ell'era in ceppi" (the aftermath of "Stride la vampa"), "O grandi occu lucenti," from "Fedora," and Brangaene's warning, also sung in Italian, from "Tristan and Isolde."

—o—

SINGLES: Erna Berger, a lyric soprano with a pure and lovely quality, sings "Et Incarnatus Est" from Mozart's Mass in C minor with the Philharmonia orchestra, under the direction of Joseph Krips, one of Salzburg's conductors next summer (Victor 12-0692). . . . If you missed the joint recitals by Francis Poulenc and the gifted French baritone, Pierre Bernac, Victor 12-0426 has expert reproductions of three "Metamorphoses" and some excursions into the ways of the dromedary, the mountain goat, the grasshopper, etc. . . . Eleanor Steber sings Micaela's air from "Carmen" and Louise's "Depuis le jour" with Walter Susskind and the Philharmonia orchestra. Still a beautiful exuberant voice, sometimes riskily misused.

FAREWELL APPEARANCE: Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, holds a citation presented to him during intermission ceremonies at the Metropolitan Theater last night, as he received congratulations from John Nicholas Brown, trustee of the orchestra. The inset shows Dr. Koussevitzky on the podium. A check for $6462 from Rhode Island contributors to the Serge Koussevitzky Anniversary Fund also was given to the conductor. Last night's appearance was his final one in Providence as director of the orchestra. —Staff Photo

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SYMPHONY OF ERA CONCERT FEATURE

Vaughan-Williams' 6th, Heard Here for 2d Time, Presented by Boston Orchestra

By OLIN DOWNES

Between two works which the Boston Symphony Orchestra has played here often and well, Dr. Koussevitzky put Vaughan-Williams' Sixth and latest Symphony on the program of the concert that he directed last night in Carnegie Hall.

This symphony, heard for the second time here, greatly impressed a majority of the audience and excited question marks and misgivings on the part of other inquiring persons. What was to be thought of this symphony, conceived during the last years of the war by the septuagenarian dean of the present English school of composition, and by all odds, in this writer's estimate, its most original figure? Was it even to be called a symphony? What place had it in the cycle of Vaughan-Williams' symphonic compositions, and how was one to estimate the place of so curious and unconventional a score in the music of this our day?

The symphony is a profoundly personal document, very deeply felt, put down with entire disregard of immediate effect or of public approval. The years will show how it measures, compared with the earlier works of Vaughan-Williams, the dreamer, the artist to the core of his soul. It is the most emotional music that he has written. It is shaped by experience of living in one of the most catastrophic periods that the modern world has known. It is not exterior music, or in any sense topical. It is music, unstudied in contents or style, of the inner and not the outward world.

Free in Its Form

It is free in its form, now departing from and now, as for example in the scherzo, keeping fairly close to accepted models. But the slow movement and the finale are wholly unconventional in structure; are, indeed, as remarkable for freedom from precedent as they are conspicuous for a logic that emanates from the themes themselves and the specific expressive purpose in hand. In no other work, by even so poetical and subjective—one could add, non-professional composer as this one—does the music show, as here, that it went down on paper in the one inevitable way in which it had to go down, and which permitted of no other.

In four connected movements the symphony is an unbroken succession of ideas and moods. A big orchestra is employed; a stormy picture is unfolded at the beginning. At the end one hears the whispering of a few strings. For the symphony progresses deeper and deeper to the inmost recesses of the consciousness. We know of no other symphony whose finale is so sensitive and intimate in its nuances, so completely of the spirit. One thinks of the words that Renan uttered at the funeral of Turgenieff, that it was as if the reveries of centuries had amassed themselves about his heart.

A symphony utterly amazing for its naive truthfulness and incapacity to pretend or "act up" or dissemble. It is of a fundamental and incorrigible simplicity. "Ich kann nicht anders." Is the form the final form in which the composer, had he the wisdom of God, would have cast his thought? In the very certainty that the Sixth Symphony of Vaughan-Williams is not this lies, we believe, a large part of its greatness. For the artist of vision is always overpowered in a greater or lesser degree by the wonder of what he has to say. This man, perhaps the shyest, the most reticent person we ever have encountered, rests his case simply on what he felt and the impulsion that he had to put it down on paper. The rest is for the future; the composer has no further concern in the matter.

Orchestra Is Superb

The audience was indebted to Dr. Koussevitzky and his superb orchestra for a superlative performance, which reached the heights and depths of the score. One noted in his first movement some especially fortunate touches, a for instance the noble breadth and articulation that he gave the theme which the strings intone over the brass and the harps, a theme which is the apex of the great line of the movement. The slow movement afforded the premonition, in its first measures, of that persistent motive of three repeated notes which the brass later takes from the strings—the imperious summons, sounding through the restless broodings of the other instruments, of which it could be said, as was said of Beethoven's famous motive, "Thus knocks fate at the door." Most sensitive and fraught with the deepest significance of all were the final pages, which at last merged into silence.

The symphony was preceded by the delightful concerto of Philip Emmanuel Bach, with the middle movement which could come out of the score of a Passion by Philip Emmanuel's father. It was followed, no doubt to the intense pleasure of a most appreciative audience, by another splendid kind of a symphony, the Fourth of Tchaikovsky, always sure-fire with an audience, never more so than when played by Koussevitzky and his virtuosos of the Boston Symphony.

PAWTUCKET, R. I.
TIMES
APR 30 1949

wages.

Koussevitzky Wins 20-Minute Ovation

Beloved Hub Conductor Gives Last Matinee; Finale Tonight

BOSTON (UP)—A milestone in music will be reached tonight when Serge Alexandrovitch Koussevitzky gives his final concert as conductor of the Boston Symphony orchestra.

Seventy-four-year-old Dr. Koussevitzky, leader of the famed musical group for 25 years, will lay down his baton after the finale of Beethoven's Ninth Symphony.

The Russian maestro will be succeeded next season by Charles Munch of Paris, France.

An overflow audience applauded for 20 minutes yesterday as Koussevitzky gave his last matinee concert as head of the Boston orchestra.

He was called back so many times he finally made a short speech, saying:

"Let us be happy that we have had 25 years together. Let us be happy that we have worked and created the greatest orchestra in the world."

Then he thanked the audience for their co-operation with the orchestra and for their devotion to its maestro.

Koussevitzky will continue to serve during the summer as director of the Berkshire Music Center at Tanglewood in Lenox, Mass.

AUSTIN, MINN.
HERALD
APR 30 1949

Koussevitzky Lays Down Baton Tonight

BOSTON (AP)—Serge Koussevitzky, who once turned himself into a symphonic Volga boatman because he wanted people to hear music, tonight puts down a brilliant baton. He has lifted it to critical acclaim and devotion from the front rows and gallery for 25 years as conductor of the famed 68-year-old Boston Symphony orchestra.

Tonight he makes his farewell appearance as official conductor of Boston Symphony before his greatest admirers—the old Bostonians who pass on their symphony seats with their heirlooms and the youngsters who wait in line for the top balcony.

During his early days in Russia Koussevitzky chartered a steamer to carry his orchestra many miles along the Volga river, bringing to Russian villages their first symphony concerts.

Boston Symphony Lists Concert Programs Here

The Boston Symphony Orchestra has announced the programs for its next two New York concerts under Serge Koussevitzky's direction in Carnegie Hall. The list for Wednesday night, March 16, includes Carl Philipp Emanuel Bach's concerto in D for strings; Ralph Vaughan Williams's sixth symphony and Tchaikovsky's fourth symphony. Brahms's "Magic" Overture and first symphony; Eric Satie's two "Gymnopedies" and Debussy's "La Mer will be played Saturday afternoon, March 19.

Richard Burgin will conduct the Boston Symphony in its next concert at the Brooklyn Academy of Music on Friday night, March 18. His program includes Weber's overture to "Euryanthe," Brahms's third symphony, the adagio from Bruckner's string quartet and the suite from Rimsky-Korsakoff's opera, "The Tale of Tsar Saltan."

NATION
NEW YORK, N. Y.
APR 30 1949

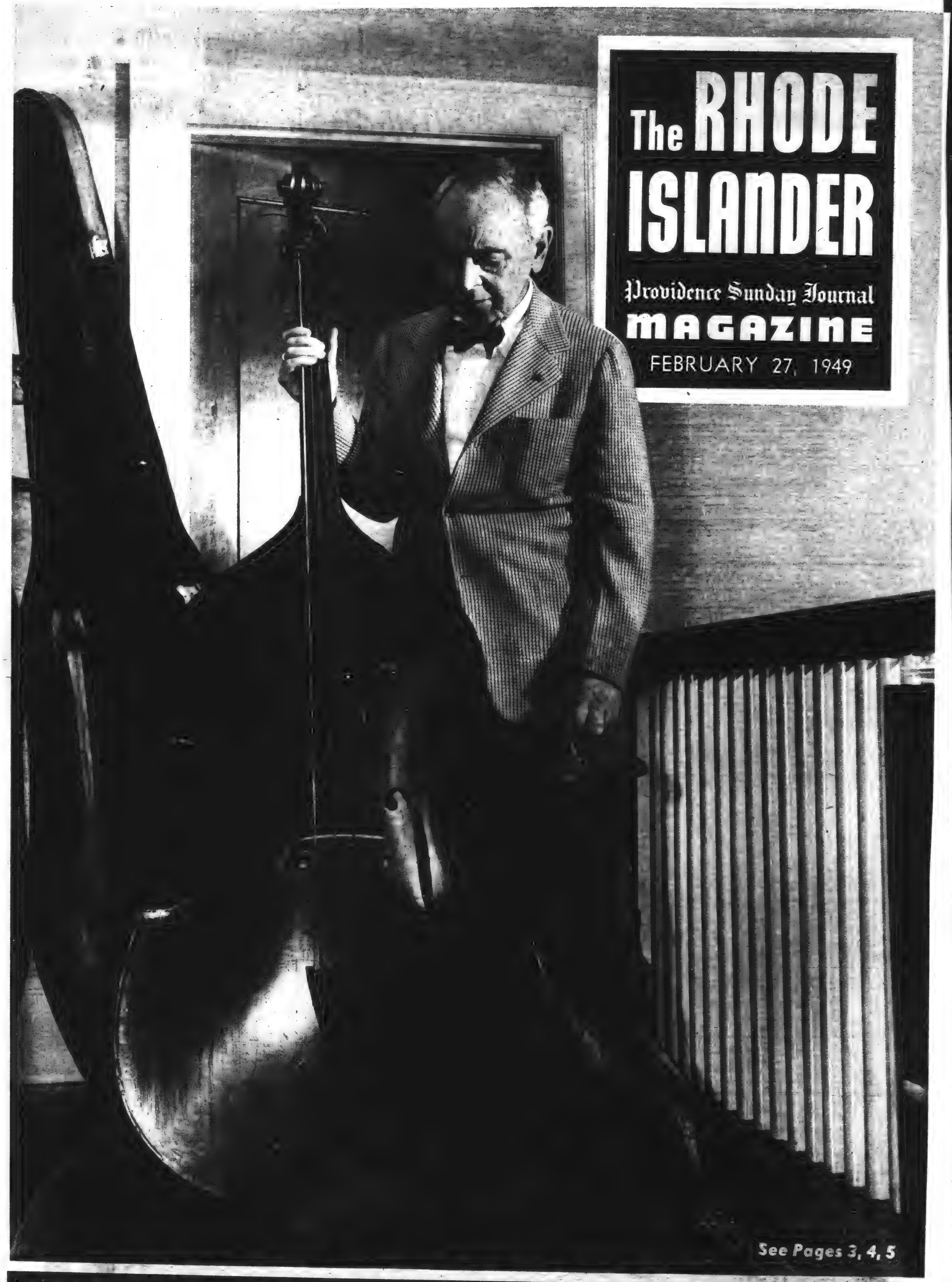
Records

B. H. HAGGIN

Then a recording (EDA-107, $5.25) of Prokofiev's "Classical" Symphony performed by Münch with the Paris Conservatory Concerts Orchestra. The orchestra is a fine one; the performance excellent and superbly reproduced. However, the Boston Symphony plays with even more brilliance of sonority and execution, and the performance recently issued by RCA Victor has long been one of Koussevitzky's triumphs; also it is beautifully reproduced, even if not with the Decca distinctness and Decca's quiet surfaces; and so I would prefer it.

The RHODE ISLANDER

Providence Sunday Journal
MAGAZINE
FEBRUARY 27, 1949



See Pages 3, 4, 5

VISIT WITH DR. KOUSSEVITZKY

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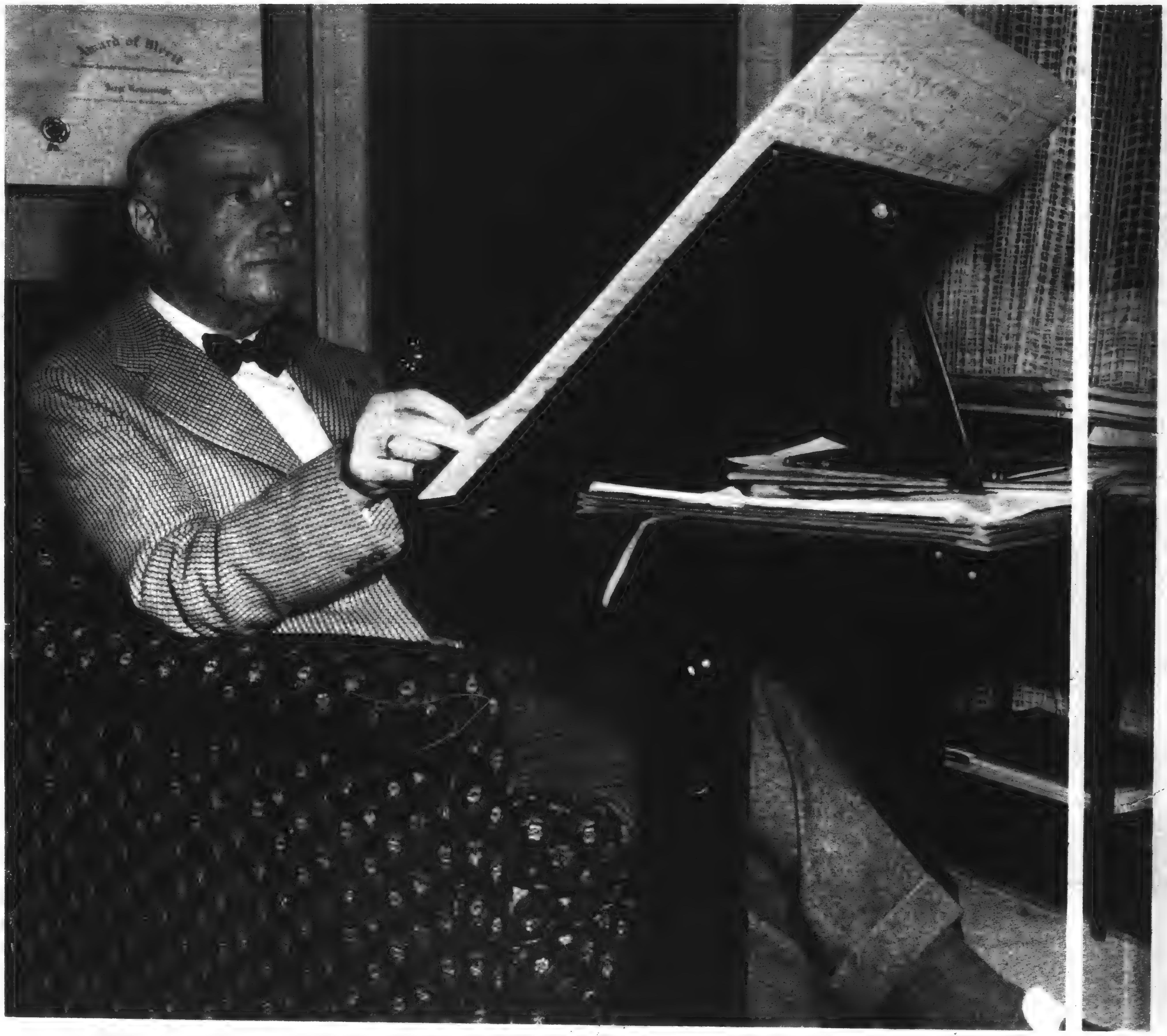

INVENTOR. Dr. Serge Koussevitzky, music director of the Boston Symphony Orchestra, studies schedule and score on a stand he devised.

A VISIT WITH SERGE KOUSSEVITZKY

The famed conductor of the Boston Symphony, retiring in June after 25 years with the orchestra, talks about the past and enjoys a little show of magic.

STORY BY G. Y. LOVERIDGE — PICTURES BY HARRY A. SCHEER

ON the second floor of Serge Koussevitzky's Brookline home, at 191 Buckminster Road, is a small study. There, being a few minutes early for our appointment, we waited. The walls were hidden by framed certificates from Brown, Yale, Harvard, Rutgers, Boston University, the American College of Physicians, the Philadelphia Musical Academy, the National Association for American Composers and Conductors, and other organizations. A bookcase with locked glass doors contained musical scores and bound volumes of Boston Symphony Orchestra programs, and was surmounted by a small head of the conductor. Against one wall stood a spinet-style piano, and an armchair was drawn up facing a table with a top adjustable to several angles, for convenience in holding scores for study. At the moment, it held Rachmaninoff's third piano concerto.

Dr. Koussevitzky came in, quietly cordial, and shook hands. He was dressed in sport jacket and sport shoes, gray slacks, white shirt, and blue bow tie, and he seemed to be in the casual, leisurely mood suggested by his attire. But one was aware of contrasts, too—vigor remarkable in a man of 74, a florid, dominating face allied with hands white and gently eloquent.

An inquiry about the adjustable table disclosed that Dr. Koussevitzky had devised it himself. With an inventor's satisfaction he sat at it and demonstrated how the top could be moved backwards and forwards and raised or lowered.

Somebody mentioned opera, which took Dr. Kousse-

Continued on Next Page

On Tuesday night Dr. Serge Koussevitzky will make his last appearance in Providence as active director of the Boston Symphony Orchestra, a post he intends to relinquish at the end of this, his 25th, season.

CRITICAL AUDIENCE—Dr. Koussevitzky, his wife and Bemoll—prepare to listen to recording of double bass solo made by virtuoso Koussevitzky more than two decades ago.

A Visit with Koussevitzky

Continued from Preceding Page

vitzky back to his boyhood and one of his finest musical experiences, as a student at the Moscow Conservatory. He was learning to play the double bass, an instrument with which he later achieved renown.

"Marcella Sembrich," he said, "might be called my first teacher. She came to the city in an opera by Donizetti—let me see, what one was it? No matter. I was a poor boy. I bought a ticket for 12 kopecs, six cents, way up in the top seats. When I heard her sing, I could not restrain myself. As soon as the act was over I went all the way down and ran out into the street and around to the stage door and asked to see her. They asked if I knew her. I did not. But they let me go in anyway.

"I knocked at her door. 'Come in,' she said. There she was, not even fully dressed. I began to tell her how wonderful her singing was. I talked in Russian, not thinking whether she could understand."

He struck his hands together in a gesture of surprise and rapture. His eyes shone.

"She understood Russian! I said, 'My admiration for your singing is so great that I could not wait for the opera to be over to tell you.' She was very pleased. She talked to me.

"Years later, when I come to this country, she is in my first audience. She is an old lady then, but she comes to every concert. Afterwards she comes to see me in my artistical room.

"From listening to singers like her I learn."

The conversation turned to conducting, and he remarked that less than a hundred years ago there had been no art of conducting, no developed technique; many conductors had taken up the calling more or less by chance. There is no such haphazard procedure in selecting the proteges, such as Bernstein and de Carvalho, whom he develops at Tanglewood. They must be highly talented and already well-grounded musicians before he begins work with them.

A conductor, he said, ought to do his work at rehearsals, using whatever means he deems necessary to insure the results he wants. At the concert he ought to take the podium with gentlemanly ease and conduct with a minimum of visible exhortation, in order not to distract the listener from listening.

He remarked that some of the younger men wanted to be taught to conduct without a baton. (Koussevitzky uses an almost invisible one.)

"I used to sit by myself," he said frowning, "and think: How would you conduct without a baton? I worked my hands different ways, like this."

He watched his hands dance and struggle in the air, as though they were trying to draw something out of the silence. Then he smiled, pointing his index fingers straight in front of him.

"Then I found a way. Were not these fingers little sticks? I told Bernstein, 'Now I can teach you to conduct without a baton'."

And in connection with his interest in young conductors he said something that is a key to all the rich musical activity at Tanglewood: "A conductor must not work only for his own success. He must work for the success of culture, to spread culture."

He recalled with pleasure that his first honorary degree, a doctorate in music, had been conferred by Brown University, in 1926. Unable to speak English well, he had expressed his thanks by playing solos on the double bass. For many years now he has not played the instrument but there exist a few phonograph records, made two decades ago, that he has only now consented to make public. Recording equipment in those days did not satisfy him. But he was one of the few masters of the double bass, and teachers, pupils and other admirers have been eager to hear the records, so they could obtain some idea of what the instrument can and ought to do.

Had he one of the records in the house? He had. And would he play it? He would. He called downstairs to ask his wife to put it on the phonograph. In a few moments a deep, slow song came up the stair well; it seemed the voice of neither a double bass nor a 'cello, though in range and in execution it reminded one of both. Koussevitzky stood near the doorway, his hands in his trousers pockets, his head bowed, nodding a little as the music proceeded. One could understand, listening, what he had learned from great singers like Sembrich.

In a corner of the landing was a tall leather trunk guarding the venerable instrument itself. Koussevitzky swung the cover aside and removed the silken wrapper, disclosing a double bass of beautiful form and color. "An Amati," he said fondly. The bow was there, too, but he did not touch it to the strings.

Downstairs we listened to the record again, and Koussevitzky remarked jocularly that in 25 seasons as a conductor he had played only three of his own compositions or arrangements. He thought that was very creditable indeed.

In the past, he said, he had had to bend himself to a rigid schedule of engagements, but after this season he would conduct not when he had to but when he wanted to. And perhaps he would even have time to go to the theater for a play or a movie. He has close friends in the theater, such a Katharine Cornell and Ethel Barrymore, but he never has opportunity to see them perform. And there are so many other friends from whom he has been cut off by his duties.

"I have many good friends in Providence," he said. "The audiences there are fine. I like to play for them. But there is one thing." He chuckled. "For twenty years I have been waiting for them to build a suitable hall. Now it is too late for me."

Meantime, Mrs. Koussevitzky had mentioned to photographer Scheer that her husband is fond of magic, an art in which Scheer is proficient. With naive delight, and plainly mystified, Dr. Koussevitzky watched Scheer vanish a marble and produce it from his mouth.

"It is wonderful!" said the conductor.

He observed intently while one of his linen handkerchiefs was being burned and restored by Scheer.

"Ah," he cried, wagging a finger, "this time I *notice* something! I *notice* something!"

He grinned and nodded.

The visit ended. As he returned upstairs to his study, Koussevitzky was still smiling to himself.

THE COVER PICTURE . . . shows Dr. Serge Koussevitzky, music director of Boston Symphony Orchestra, examining the Amati double bass that he played when he was foremost performer on the instrument. He does not play now, nor has he for many years. Picture by Harry A. Scheer.

Director Honored: Serge Koussevitzky (left), music director of the Boston Symphony Orchestra, holds a citation presented him by Dr. Henry M. Wriston (right), president of Brown University, during intermission of the symphony's concert last night in the Metropolitan Theater. In center is John Nicholas Brown, who presented the director with a check for $6462 from Rhode Island contributors to the Serge Koussevitzky Anniversary Fund.

—Staff Photo

Providence R.I.

3/2/49

Serge Koussevitzky Feted In Final City Appearance

Retiring Boston Symphony Conductor Presented Gift of $6462 From 258 Admirers, Receives Citation From Brown University Head

By RUTH TRIPP

Serge Koussevitzky was honored last night on the occasion of his final appearance in Providence as conductor of the Boston Symphony Orchestra.

He retires at the end of the current season after 25 years of service.

Metropolitan Theater was crowded to capacity with devoted admirers of Dr. Koussevitzky's great art. Their mingled feelings of regret at the termination of the happy association and gratitude for their good fortune to have shared in the inspiration of the orchestra's music were given forceful expression in a speech by John Nicholas Brown of Newport, assistant secretary of the Navy for Air.

Mr. Brown, who is a trustee of the orchestra, presented Dr. Koussevitzky with a gift of $6462 from 258 Rhode Island contributors to the Serge Koussevitzky Anniversary Fund.

He then introduced Dr. Henry M. Wriston, president of Brown University, who presented Dr. Koussevitzky with a citation from the university which in 1926 conferred the honorary degree of Doctor of Music on the distinguished conductor.

Visibly Affected

Dr. Koussevitzky was visibly affected as he stood with the humble air of a truly great figure. His simple reply came slowly and deliberate as if he were reviewing, mentally, the accomplishments which had been extolled.

"Ladies and gentlemen," he said, "just 23 years ago, I received from Brown University the first recognition of my work. I have again received from Providence, from Brown, from my friends here. With my audiences in Providence, I was always happy. Here is a people that understand music is spiritual food, without which we cannot live, just as we cannot live without bread. I thank you."

Mr. Brown spoke of the "musical bounty" which the citizens of Rhode Island have received from the orchestra for two-thirds of a century. He continued; "We have come to realize that the dear perfection which you create is based upon your own immeasurable artistic integrity."

In referring to the gift of money, he said "These dollars are not enough, for they are material. Our truest gifts to you are appreciation and the good wishes for long life and happiness which come from the hearts of a grateful Providence."

Text of Citation

The citation which Dr. Wriston presented to the conductor was handsomely bound in leather. Its text follows:

"Few men can truly be called citizens of the world. Fairly to earn that title requires a happy combination of circumstance, talent and imagination; moreover only an adventurous spirit could carry a man from Imperialist Russia through all the capitals of Europe and then to America, here to crown long preparation and high achievement with distinguished leadership. Requisite also is an appropriate medium, a language which can be heard without translation in all the nations of the Western World and much of the Eastern as well. Your lifetime of artistic experience, shared with so many peoples, has been joined with remarkably gifted interpretations of music—as diverse as the communities within which it has been played. Because your skill, your aesthetic integrity, and your devotion to the public interest have brought you to a unique position, we delight to honor you. Therefore, in the name of Brown University, of which you have long been an honorary alumnus, I present to you this citation."

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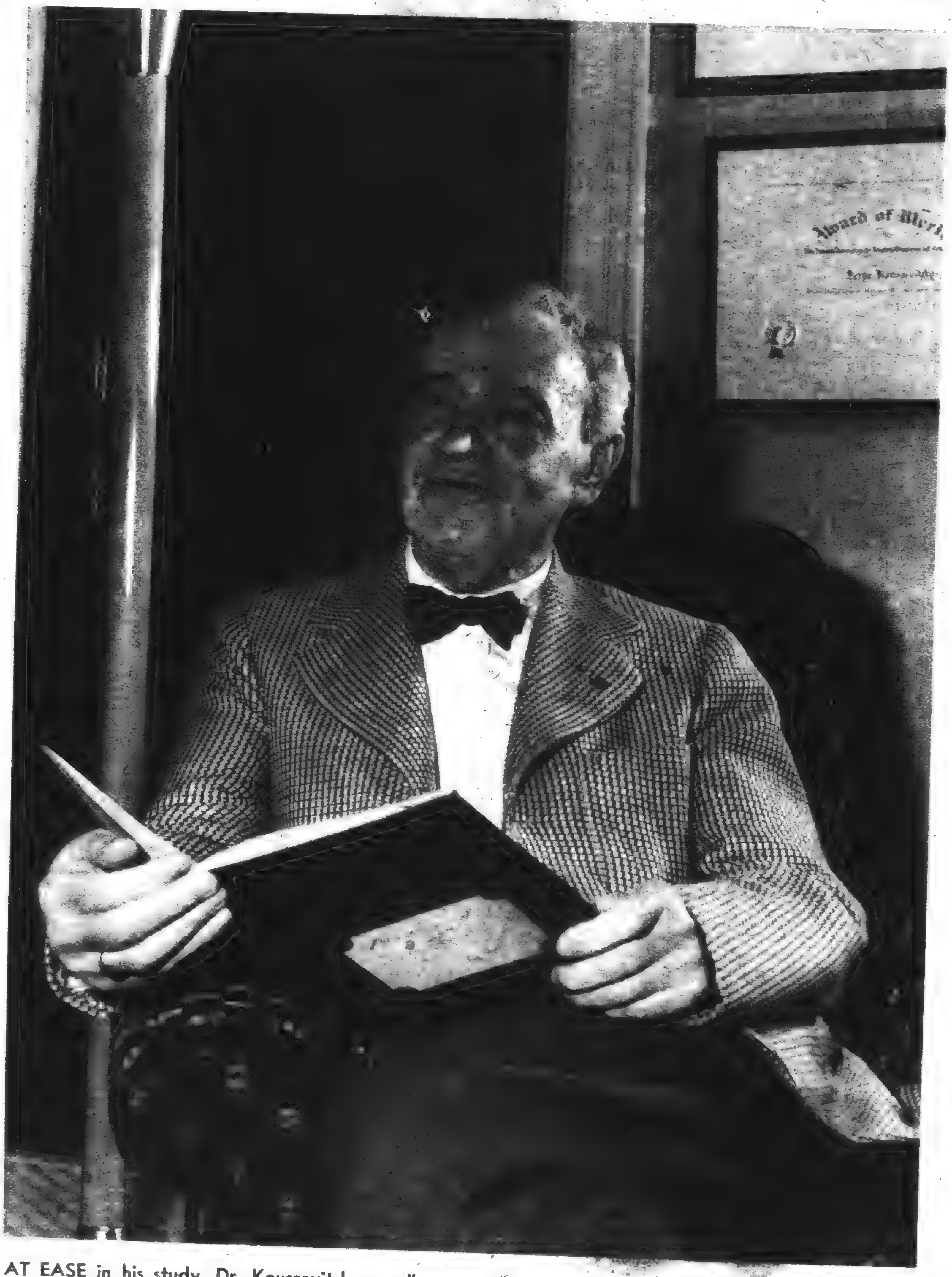
HONORARY DEGREE from Brown University hangs on wall of Dr. Koussevitzky's study in Brookline home.



AT EASE in his study, Dr. Koussevitzky recalls some of the incidents of a long, distinguished career.

SPRINGFIELD, MASS.
NEWS
APR 29 1949

Maestro Leaves Hub Orchestra After 25 Years

Serge Koussevitzky Relinquishing Boston Symphony Baton

By JAMES MAHONY

Boston, April 29—Serge Koussevitzky retires as conductor of the Boston Symphony Orchestra tomorrow [redacted] leadership that raised it and himself to the highest peaks in the musical world.

Symphony Hall will be packed, as usual, when Koussevitzky bids his musical farewell as conductor. It will be packed again Monday when a pub-

SERGE KOUSSEVITZKY

lic testimonial banquet is held in honor of the 74-year-old musician and his accomplishments.

The accomplishments are amazing as the man himself. He is one of three men in musical history to attain virtuoso rank on the double bass. He is responsible, more than any other man, for the acceptance of the work of Debussy, Stravinsky and Prokofieff.

He raised the Boston Orchestra to international renown. And he probably has done more for American music than any other conductor.

Always on the lookout for composers who could "refresh and vitalize the spirit of man," Koussevitzky encouraged young composers, supported them and defied critics to play their music.

"Once I played the second symphony of a man and the critics didn't like it," he said. "But if I had not played it, there never would have been a third symphony and that one has gone pretty well."

Kept at It

That was the attitude he had in Europe when he ignored whistling and catcalls to present a program by Claude Debussy. Part of the audience walked out when he played Stravinsky's "Rite of Spring." But he played it again. And he played it until it was accepted.

He's done that with American composers. Aaron Copeland, Walter Piston, Roy Harris, Leonard Bernstein, Lukas Foss, Irving Fine and Samuel Barber all owe a good share of their success to Koussevitzky. And it was the Boston conductor's financial help that enabled Benjamin Britton to write the opera, "Peter Grimes."

"Art," he believes, "is indispensable to and inseparable from the life of man."

Lived Up to Beliefs

He lived up to that belief in his abiding passion for music. He founded the Berkshire Center Music School at Lenox, he established the Koussevitzky Foundation to give financial help to struggling composers. And all the time he was shouting, waving and whipping the Boston Symphony Orchestra into an organization that was known as the "most highly perfected and sensitized symphonic ensemble in the world."

Neither he nor the orchestra specialized in any one type of music. They played anything that had merit. And they played it well. Koussevitzky had probably the most extensive repertoire of any living symphonic conductor and he used it continually.

He has been asked to remain as conductor despite his advancing years, but his love of music wouldn't let him.

"I think it is best to retire while I can still perform at the top of my ability," he said. "It is sad to feel quality going down and down. I want it to be remembered that my last concerts were still at the top."

RICHMOND, VA.
NEWS-LEADER

APR 30 1949

Koussevitzky Bids Farewell To Boston Symphony Tonight

BOSTON, April 30.—(AP)—Serge Koussevitzky, who once turned himself into a symphonic Volga boatman because he wanted people to hear music, tonight puts down a brilliant baton.

He has lifted it to critical acclaim and devotion from the front rows and gallery for 25 years as conductor of the famed 68-year-old Boston Symphony Orchestra.

Tonight he makes his farewell appearance as official conductor of Boston Symphony before his greatest admirers—the old Bostonians who pass on their symphony seats with their heirlooms and the youngsters who wait in line for the top balcony.

Koussevitzky

If it's like yesterday afternoon, when he gave the same Beethoven program, tonight will be both concert and drama.

The Friday faithful gave him spirited applause—and there were tears on some of the old faces.

This for a man now nearing 75, who as a peasant Russian lad ran away from home because his father would have none of the music the boy kept talking about.

Penniless in Moscow, the lad begged for lessons. He did it with so much spirit that the dignified faculty of the phiharmonic school took him in.

That was the overture to a career famous in Europe and America not only for artistry with an orchestra, but also for help and friendship to new music and new musicians.

Most recently, Koussevitky has helped the careers of the young American conductor, Leonard Bernstein and the Brazilian, Eleazar de Carvalho.

During his early days in Russia he chartered a steamer to carry his orchestra many miles along the Volga River, bringing to Russian villages their first symphony concerts.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 3 - 1949

MUSIC ON THE RADIO

More Actual Rehearsing Desired In Boston Symphony's Broadcasts

By B. H. HAGGIN

STRAVINSKY, rehearsing the opening of his Divertimento from "Le Baiser de la fée" with the Boston Symphony, stopped to tell the strings: "Without crescendo. ~~Cold~~—like flutes"; and in the repetition of the passage one heard the strings sound cold—like flutes. At a later point he told the basses: "Stronger. You are covered by the trombones, but I don't want to touch the trombones"; and again, in the repetition of the passage, one heard the basses not covered by the untouched trombones. At one point in the coda he demonstrated what he wanted: "Ta-HUH-ta-HUH-ta-HUH — always short!"; and got it from the orchestra.

This sort of thing at orchestral rehearsals is enormously interesting; but there has been very little of it in the Boston Symphony rehearsals broadcast by N. B. C. that I have heard. I recall Olin Downes, early in the series, talking about how much could be learned by listening to the carving out of each note at these rehearsals; but actually they have been dress rehearsals—that is, final run-throughs after the rehearsals at which each note had been "carved out," and correct sonorities, balances and rhythms established at point after point. And what one has heard most of the time is the orchestra playing with exhortations from Koussevitzky like "Don't hurry!" or "Fortissimo!" or "Pianissimo!"

Stravinsky too, rehearsing Tchaikovsky's Second, was content with an occasional "Forte!", "Crescendo!" and "Diminuendo!" while the orchestra continued to play. What the occasion offered, then, was the pleasure of the music and the orchestra's refinement of sonority and execution. Except when Mr. Downes thought it more important for listeners to be told why Stravinsky admired Tchaikovsky's music, to have a letter of Tchaikovsky read to them that Stravinsky had quoted in his autobiography, and to hear from Mr. Downes—with the music in the distant background — that "these were the words of Tchaikovsky, the neurotic and hyper-involved composer of some of the most furiously emotional music that we know"; that "Mr. Stravinsky also loves this symphony because he finds it so fresh, so truly Tchaikovsky; and as far as I am concerned, and I think you too, I entirely agree with him, and I think you will agree, as he proceeds to rehearse this music with a special devotion, that we do find here, in this early Tchaikovsky symphony, the unmistakable voice, the basic qualities of instrumentation and themes, and the inherent nationalism of the composer of the Pathetic Symphony."

I think N. B. C. should tell Mr. Downes he is mistaken—that the rehearsal is more important.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY,

Rush Seaters Jam Symphony Hall Steps

By Lyman W. Fisher, Staff Photographer

Symphony Hall steps were jammed some six hours before Serge Koussevitzky conducted his last matinee concert at 2:30 p.m. today. These music lovers were waiting for the unreserved seats which promised them their last chance to see the famous conductor perform. His final concert will be given tomorrow evening, but those seats are all reserved and taken.

Sun Warms Up Koussevitsky Rush Seaters

Rush seaters crowded on to the wide stairs in front of Symphony Hall early today to be sure of seeing Serge Koussevitsky conduct his next to last concert before retiring.

Those who showed up as early as 7 o'clock this morning wished they had been earlier so that they "could have been first."

By 8:30 there were more than 200 patiently seated on the steps thoroughly prepared with makeshift accommodations for their six-hour wait.

Several Harvard students brought a divan with them, but were persuaded to have it taken away—it took up too much room. Folding chairs were allowed, however, and there were a dozen or so near the door.

A majority of those waiting were students who explained that this was their last time to see their favorite conductor. Mr. Koussevitsky makes his final appearance before retiring tomorrow evening, but all seats are reserved—and taken.

Some of the not-too-experienced rush-seaters were dolefully eyeing their lunch bags as early as 11 a.m., and several decided to munch half a sandwich as early as 11:15. The veteran rush-seat customers, however, paid them no heed and were apparently content to hold off their lunch hour until afternoon.

Although nearly 80 per cent of the early morning group was made up of college and high-school students, there were many housewives sprinkled among the happy group. They worked more industrially over their knitting than did their junior sisters, who seemed to prefer making argyle socks rather than sweaters.

Some of the students admitted skipping classes today, but they did bring their studying along with them. Others had magazines or newspapers. Two art students spent the morning busily sketching the people around them, who seemed to enjoy it as much as the two young artists.

NEW YORK, N. Y.
TIMES

APR 30 1949

Koussevitzky Leads Last Concert At Boston Tonight After 25 Years

Selects All-Beethoven Program for Finale—Former Students Plan Fete on Retirement

By JOHN H. FENTON
Special to THE NEW YORK TIMES

BOSTON, April 29—Dr. Serge Koussevitzky gave Boston today its final Friday afternon concert of the Boston Symphony Orchestra in his official capacity as conductor. He retires tomorrow night after twenty-five years on the podium.

Amid what one bystander was moved to describe as a "proper Bostonian version of world series enthusiasm," Dr. Koussevitzky presented an all-Beethoven program, including the Ninth Symphony, which the conductor remarked was "Beethoven's last, also." The program will be repeated at his final concert tomorrow night.

The first customers for the 300 "rush seats" in the gallery were reported on hand at 5 A. M. When the first symphony Hall staff members reported four hours later, fully 200 were waiting.

Students Cut Classes

Many of these were college students, some of whom readily admitted they were cutting classes to attend. Several Harvard students brought along a sofa for comfort, but were prevailed upon to remove it in the interests of more room for the others. Folding camp stools, however, were numerous.

Dr. Koussevitzky received a standing ovation when he appeared for the concert. At the end, the capacity audience applauded and shouted "bravos" for twenty minutes before the 74-year-old conductor was able to respond with a brief speech of thanks.

Russian-born, Dr. Koussevitzky was brought here to conduct the orchestra in 1924 and has been credited with molding it into the most highly perfected and sensitized symphonic ensemble in the world. He was noted for his interest in young composers, and his career brought popular recognition to the music of Stravinsky and Sibelius, and in later years, to the young Soviet composer, Dimitri Shostakovich.

Although he had voluntarily exiled himself from Russia in 1920, after differences with the Soviet, Dr. Koussevitzky has refused to allow politics to affect his musical tastes. He became a United States citizen in 1941.

Dr. Serge Koussevitzky

In his own right, Dr. Koussevitzky also is held to be one of the leading virtuosos of all time on the double bass. He served as the leading double bass at the Imperial Opera at Moscow in his earlier years and also became professor of that instrument at the Moscow Philharmonic Conservatory.

He has composed a concerto for the double bass and orchestra and has transcribed many classics for it and piano. Rising from the poverty of only three rubles in his pocket, Dr. Koussevitzky has achieved both monetary and classical fame in this country. He holds honorary doctorates from both Harvard and Brown Universities.

Although a hard taskmaster with his musicians, he has their respect and is one of the most popular conductors in the fifty-seven-year history of the Boston orchestra.

The orchestra and the city will express its feelings toward Dr. Koussevitzky Monday night with a civic dinner in Symphony Hall. Six of his former students at the Tanglewood School in Lenox, Mass., joined in writing one movement each of a six-movement cantata, which will be presented at the dinner.

on the Aisle

by Claudia Cassidy

SO MANY PEOPLE who could not be there have asked about Lloyd Lewis' funeral that I think it will not be out of place if I tell you it was just what it should have been in just tribute of honor and love. It was simple, quiet, beautiful, rich in comforting things to remember.

We drove out to Libertyville in the cool, sunny morning, and as we drew near the private road we found lines of cars parked and people waiting. The thick woods inside permitted little parking space, so the school bus and a private car or two were available to take you in and out. The police were there, but no one rushed about importantly, giving orders. They were friendly and helpful, you might say neighborly.

Inside, the long, low, brown house clung to the earth as Frank Lloyd Wright meant it to cling, and the little river flowed quietly below. Because there were so many of us, the services, of Quaker simplicity, were held in the garden. Flowers were banked high along the sheltered south wall, and at the bier two men spoke. No one told you the first was Marc Connelly, who wrote "The Green Pastures." No one told you the second was Adlai Stevenson, the governor of Illinois. They were neighbors, who talked quietly of a friend.

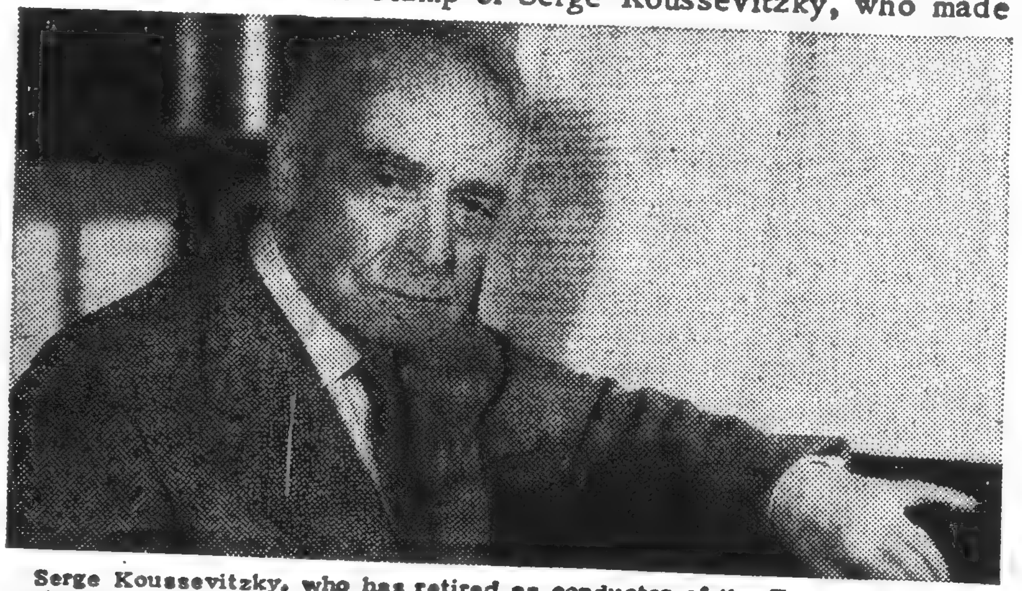
The sun shone and there was no music but the high wind that shook the listeners, yet because of the sheltering wall left the flowers still. And tho you could see the necessary microphone, not even that April wind reminded you of its presence. Mike Todd, who was standing beside us, abruptly said, "Lloyd was about the closest to religion I ever got."

Because it all seemed so right, it had not occurred to me that in a Chicago April few gardens bloom. But this is what had happened. The Lewises had just completed a landing place leading from the house down the little bank to the river. The slope was a havoc of excavation, the garden covered with compost. But when the neighbors heard what had happened, they quietly took over. They smoothed the bank and turfed it, they cleared the garden, and everywhere they planted flowers bravely in bloom.

I thought you might want to know this, because to me it is such a lovely thing to remember.

Boston Orchestra Not Coming Next Season

Don't expect the Boston orchestra next season. Its tour does not come beyond Toledo. Perhaps this is a wise decision, for an era of change is always an era of uncertainty, and whatever that superb orchestra may be under the direction of the gifted Charles Munch, it will not be the same. For a quarter of a century it has borne the stamp of Serge Koussevitzky, who made it an unrivaled instrument of incandescent expression. I shall always be grateful for Tanglewood visits when I heard his concerts by night, and by his courtesy was permitted to attend morning rehearsals when he took that orchestra apart and put it back together, strand by strand, each newly polished and tempered in insatiable pursuit of perfection.



Serge Koussevitzky, who has retired as conductor of the Boston Symphony orchestra after 25 years. (Wide World Photo)

Fortunately, Koussevitzky is not quitting Tanglewood. He now has two homes, the lovely Seranak actually at Tanglewood's door, but so exquisitely placed it seems to exist in a miniature Switzerland, and the newer Casa Serena, a tranquil winter place in Arizona. Seranak will find him at home of festival summers, but Casa Serena—I wonder. He wants to get back to his double bass, to compose, to write his autobiografy. But next season will find him conducting in South America, Palestine, Europe, London, possibly Australia. Conducting is his life, which is fortunate, for to many a listener he makes it life for music, too.

I can think of no man who has relinquished a high post with a more remarkable assortment of achievements and expectations. After a fabulous career he is at the peak of his powers, and he has a unique investment in the future, for of all contemporary men to music he has done most to encourage, develop and display new talent.

Next season we are to hear the Houston orchestra for the first time with Efrem Kurtz conducting and Rudolf Firkusny as soloist, while Paul Paray makes his debut here with the Pittsburgh orchestra and the violinist, Szymon Goldberg. Antal Dorati probably will be down with the Minneapolis orchestra and Isaac Stern may be his soloist. They will be welcome. But no orchestra and no conductor will replace Boston's with Koussevitzky. Thanks to Tanglewood, this splendor need not yet recede into treasured remembrance of things past.

Koussevitzky Hailed In Moving Farewell

Herald

By RUDOLPH ELIE

Apr 30

An era in music came to an end yesterday afternoon in Symphony Hall, when Serge Koussevitzky, for 25 years the conductor of the Boston Symphony Orchestra, came to the final chord of Beethoven's Ninth Symphony. The audience knew it, too, and clamored so long and so insistently that the conductor, his lips trembling in emotion, at last held out his hand for silence. Silence never fell more rapidly or more completely over an audience.

(Continued on Page Six)

Koussevitzky Retires: End of Brilliant Chapter in Music

By CYRUS DURGIN

A chapter in musical history was ended, last night, when Serge Koussevitzky made his final bow on the stage of Symphony Hall and walked out of sight. We shall still hear him in the Berkshires next Summer, and he will be back in Boston from time to time as guest conductor. But his long and brilliant reign as head of the Boston Symphony Orchestra is over.

The splendid symphonic organization, which he brought to new heights of fame and glory, will carry on and we may expect it to do so most effectively. But the especial quality that derived from Koussevitzky's unique personality will not be there. The future will be different.

His 25 years constitute a regime nearly twice the length of any other conductor in the history of the Boston Symphony. During that time he became an interpreter of world-wide fame and absolutely top rank. He is certainly one of the four greatest conductors of the day, and I do not think it an exaggeration to claim he is the most cosmopolitan of them all. Who else can perform with such over-all excellence so many different schools and styles of music?

When Koussevitzky arrived in the Autumn of 1924 he inherited an orchestra which had been improved by Pierre Monteux from the grievous low point of efficiency to which the first World War and the subsequent strike had reduced it. Koussevitzky built the Boston Symphony into the peerless instrument that Henry Prunieres, nearly 20 years ago, called "the best in the world today."

Koussevitzky Discipline

What are the characteristics of the Koussevitzky discipline? A rich, fine tone which has what the late William J. Henderson described as "oceanic depth." The Koussevitzky ear for intense string tone and the balance of strings, wood, brass and percussion is extraordinary. He demands high precision of rhythm, and finesse in phrasing and nuances. Nothing ever is slipshod, nothing casual or unnoticed. He will not spare himself or his players any amount of work to obtain what he considers the best results. But most important, Koussevitzky insists that everything "sing."

In 1924 Koussevitzky was quick to admit little knowledge of contemporary American music. He soon found out, and it was not long before he was recognized around the country as a leading champion of native music. He later pointed out that he regarded it his function to bring out new pieces, and the function of the secondary orchestras to repeat them. That is fair enough, considering the pressure of old and new music upon the program schedule of a top-flight orchestra.

But Koussevitzky did more than that. The composers whom he found to be most gifted he did repeat, and it was under this active care that much by Aaron Copland, Roy Harris, William Schuman, Samuel Barber, Nicolai Berezowsky, Walter Piston, Edward Burlingame Hill, Howard Hanson, Randall Thompson and others came to be relatively familiar at Symphony Hall. There was an indirect effect, too; the example set by Koussevitzky impelled conductors in other American cities to follow.

Became American

All this was in addition to the sizeable quantity of new music from Europe that Koussevitzky introduced until the coming of World War II stopped the source. As for other Koussevitzky benefactions to young musicians, one need only mention establishment of the [illegible]shire Music Center and Koussevitzky Music Foundation, and his special assistance to those two conductors, Leonard Bernstein and Eleazar De Carvalho. This work was the logical extension of the efforts Koussevitzky and his first wife, Mme. Nathalie Koussevitzky, had made in Russia and Europe through the publishing house of L'Edition Russe, which they founded.

Koussevitzky had the good fortune to come to the United States at a time which I believe to have been the beginning both of a musical nascence here and of a freer interchange of music and artists between this country and Europe than there ever had been before. Koussevitzky was a significant symbol of this process. By birth a Russian, by residence and experience a European and by virtue of a flexible temperament a citizen of the world, he represented both European heritage and American enterprise.

Much more than most foreign conductors he fitted in to Boston and the United States. He was interested in us and we in him. He became an American in a good deal more than the literal sense of a naturalized citizen. Not that he ever had his picture taken munching a hot dog or pitching a baseball, but in the sense that his lot was cast with ours, and that he appreciated the artistic potentialities of the country which became his own.

From the beginning Koussevitzky proved an interpreter of vivid personal distinction and a master at arranging programs. In the early years—and occasionally in the later—he might change a program several times until it suited him, but the result invariably was a combination of works that were interesting and contrasted well with each other. No one, including Stokowski, could match him at that.

The Interpreter

His passionate nature led Koussevitzky to passionate music and performance. His sense of tempo and phrasing was boldly his own, and almost always instinctively right, although you could disagree with him now and again. I daresay he is the greatest interpreter of Tchaikovsky the world has yet seen, and he certainly is the conductor par excellence for Debussy, Ravel, Berlioz, Stravinsky, Roussel, Prokofieff, Shostakovich.

His Beethoven and Brahms aroused differing opinions, but I always found them dynamic and fascinating. With Schumann, Schubert and Wagner he was very good, though I felt less overwhelmingly successful. Probably his Bach was romanticized, in the sense that it never was dry, but it always sounded well to me, and so did his Handel and Mozart.

Until Scriabin ceased to attract him, Koussevitzky was the apostle and best performer of that Russian transcendental. The more you think it over, the more you are convinced of the extraordinary range of Koussevitzky's expressive powers. I do not believe that ever in his life he gave so pallid a performance as I have heard Bruno Walter and Toscanini give of music by Debussy.

So now it is time to say goodby to Serge Koussevitzky as the guiding genius of our musical glory. To those of us, who have had the good fortune to follow him through most of his quarter-century, he has left a priceless legacy of memories.

Koussevitzky Wins Ovation

(Continued from First Page)

"Two years ago, when I gave my resignation to the trustees of the Boston Symphony Orchestra," he said, speaking loudly and firmly in an accent marked but clear, "I knew it would be hard to separate myself from you, my public, and my dear orchestra. But let us be happy," he cried, his voice deepening, "that we have had these 25 years together.

"Let us be happy that we have worked and created the greatest orchestra in the world," he continued, as the applause subsided. "Let us be happy that we have had a tremendous musical evolution in this country, that we have helped many composers until now we have composers in this country as great as any in the old world. I thank you for your co-operation, your devotion to the orchestra, and your confidence in me."

Again the ovation was deafening as Serge Koussevitzky, in the 75th year of his life, stepped down from the conductor's stand and walked off the stage for the last time before the Friday afternoon audience as conductor and music director of the Boston Symphony orchestra. But it subsided quickly then and the audience filed out in silence. For notwithstanding Serge Kouusevitzky's adjuration to be happy, it was not a happy occasion.

It was truly the end of an era, the parting from a man who has been so closely identified with the musical life of this city and this nation for 25 years that many of us know no other and cannot, indeed, imagine any other. For Koussevitsky, the man and artist, the re-creator and genius, has been more than musician; he has been a symbol of the creative spirit of man that has been carried, torch-like, by the great men of every generation to the succeeding generation.

PLEADING FOR ALL

He has done this, not by specially pleading the case of one or another composer, but by pleading for them all. No composer, whether Frederick the Great (for Koussevitzky once performed one of that monarch's symphonies) or Sebastian Bach, Luigi Boccherini or Ludwig van Beethoven, Walter Piston or Lukas Foss, Arnold Schoenberg or Leo Sowerby, ever received anything but Koussevitzky's most devoted and most inflamed performance. If they failed to speak, it was not that Koussevitzky failed; on the contrary, his intense insight, his authority and his unflagging physical force often made them seem what they were not. This incredible conviction mingled with his devotion to all musical art as a whole, is what Koussevitzky has so lavished upon us that, seeing him go, we cannot but feel it won't happen agan in our lifetime.

His final program, itself the beginning and end of the towering musical genius of Beethoven, could not have been more suitably chosen. For these two works, poles apart in spirit, gave Koussevitzky every opportunity to display the thesaurus of his art. The First Symphony, light, engaging, of the most delicate textures and fabrics, was never better or more beguilingly played, nor has the orchestra ever responded more magically. Yet it was but the prelude to the great Ninth, perhaps the peak of the creative musical spirit in man.

HOUR-LONG WORK

This hour-long work was projected with an almost other-worldly quality of spirit. It has been better done, from a technical standpoint, when a large chorus has been employed, the orchestral forces deployed on a larger stage. Yet the emotional quality both of the performance and the occasion far outshone all other performances. And, for that matter, the quartet of soloists, was the best I've ever heard here in this work. The soprano of Frances Yeend soared above all in the fiercely high range called for by the composer; the contralto of Eunicc Alberts was strong and sure and focused; the tenor of David Lloyd was bright, vigorous and clear as a bell, and the bass of James Pease, as he enunciated the recitative that opens the vocal section of the work, was a stirring thing to hear.

The moment the Symphony was concluded the audience (many of whom had waited five hours to gain entrance to the Hall) broke into a prolonged outburst of ovationary applause, cheers and bravos. It was not for 15 or more minutes that Koussevitzky finally called for silence to speak to the audience. And when he finished and had walked from the stage, he had stepped into legend. We shall see him again, yes, but we'll remember him as he was yesterday, at the peak of one of the greatest careers in all music.

Koussevitzky: Hail and Farewell—Theater News—A

Boston Symphony Director Concludes 25 Years' Service

By L. A. Sloper

Serge Koussevitzky's quarter-century tenure as musical director of the Boston Sympohny Orchestra comes to an end this week. Fittingly, his last program consisted of Beethoven's First and Ninth Symphonies. After the Friday afternoon concert he received a prolonged ovation.

The retirement of Dr. Koussevitzky marks the end of an era in the history of the Boston orchestra. His incumbency has brought glory to music in general by the quality of performance and the interpretive standards he has maintained: and to American music in particular by the production of American works and aid to American composers, and by the fine training he has provided for students at the Berkshire Music Center.

When Koussevitzky came to Boston from Europe in 1924 he found an orchestra which already was recognized as one of the best in the world. It had been in existence for more than 40 years—a long time for a musical institution in America. It had achieved eminence under Nikisch, Muck and Monteux.

It had had its setbacks, notably in 1920, in Pierre Monteux's first year, when most of the players walked out as a result of a labor dispute. (The Boston orchestra was then the only one in the country that had not been organized by the musicians' union.) The management won, temporarily, Mr. Monteux undertook the tremendous task or reorganization and drilling, and by the time Koussevitzky arrived, everything was under control.

It has been said that Koussevitzky found the orchestra in bad condition, and had practically to remake it. That is far from the truth. Monteux in the previous four seasons had restored it virtually to its earlier prestige. Richard Burgin came to Boston in 1920 and is still at his post as concertmaster. Other members resigned after a season with Koussevitzky. Still others were replaced. Many stayed on.

New Orchestra Emerges

What is true is that a new orchestra emerged when Koussevitzky had been in charge for a few years. It was younger. It had more vitality, more passion, more lyricism. In other words, it had taken on the characteristics of its new conductor. As the years flowed by, its tone and balance improved likewise. Finally it became one of the most expert, brilliant, flexible and responsive instruments of its kind. So it remains.

As the orchestra has grown, Koussevitzky has grown with it. When he first came, he had mannerisms which he has largely discarded. A New York critic remarked, "When slow movements are played slower, Koussevitzky will play them." (He might have added something similar about fast movements.) I remember that he dragged out the Andante of Schubert's "Unfinished" until it became a Largo. Under a barrage of critical disapproval, he restored its proper tempo next time he played it.

His gestures were often exaggerated. He would reach for high notes, write the melodic line on the air, saw with the cellos. Although these gestures may be a guide to some in the audience, the trouble is that when they are seen by the players, the players are already doing what is demanded.

The conductor still works hard during a performance. He puts as much energy into his conducting as ever. You can still hear him singing the themes. But the overemphasized, unnecessary gestures have been largely put aside.

Personnel Set

The orchestra personnel has been pretty well set for some time now. They all know the maestro's requirements, and he is familiar with their capacities. In general, conductor and men work together as a team. The results are continually amazing. Stay away a week or two and you are always surprised on your return by the superlative tone, expression and power. It is easy to take this sort of playing too much for granted.

Koussevitzky also has grown, or at least changed, in his attitude toward the repertory. He always has been versatile and catholic in his tastes. He has always been reverent toward the classics, but his view of them has matured much of late years. Like all conductors, he has had his own specialties and his own blind spots. There probably has never been another such interpreter of Tchaikovsky. Nobody else that I have ever heard could squeeze so much out of a Tchaikovsky score.

He still plays Tchaikovsky superbly, but other old favorites of his never appear on his programs nowadays. Scriabin is an example. In the early days, it was hardly possible to imagine a season without the "Divine Poem" or the "Poem of Ecstasy." They never appear nowadays.

Plays With Whole Heart

On the other hand, every time it became necessary to present anything by Vaughan Williams, Koussevitzky turned the baton over to Mr. Burgin. But now he himself conducts the "London" or the Sixth Symphony with no apparent distaste. Whatever the piece, Koussevitsky plays it with his whole heart.

Contemporary music has fared exceptionally well at Koussevitzky's hands. No difficulty was too great to be overcome when a new work was in question. True, in certain instances, he discarded some promised novelty before the performance, having found in rehearsal that it did not sound so well as it had to his inner ear in the study. In other cases, new works were played that afterward did not seem worth a repetition.

But let Koussevitzky once become firmly convinced of the merits of a composition, new or old, and he would play it, as he said, "until they like it." Some of these works he has even repeated in the same season. Usually "they" liked them in the end.

Of American music Koussevitzky has offered no fewer than 180 examples, of which 83 were first performances. The beneficiaries include the most famous and the most promising among American composers. This year, of seven performances, six were of American works.

The Harvard and Radcliffe choruses have been the mainstay of the orchestra in choral works. They assisted again in the Ninth Symphony of Koussevitzky's final program, along with Frances Yeend, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass.

As we say "Hail and Farewell" to Koussevitzky, it is comforting to remember that he does not plan to disappear from the scene altogether. He will continue as director of the Berkshire Music Center at Tanglewood, near Lenox, Mass., which he regards as perhaps his legacy to the art of music in this country. He also will return, it is reported, as guest conductor of the Boston and other orchestras.

Wide World

Serge Koussevitzky

THE GREAT AGE

There are times when it is better to take things for granted, and other times when it is not. This is one of the times when it is not. The second quarter of the 20th century has seen the flowering in Boston of an art the equal of which has never existed. Last Saturday evening on the platform of Symphony Hall, when the tumult and the shouting stilled after his farewell performance with the Boston Symphony Orchestra, Dr. Koussevitzky said it in the fewest words and the simplest, and not one word exaggerated: "We have created the greatest instrument that exists or ever has existed, and this has been done in Symphony Hall and in Boston." By "we" he meant, and said he meant, the collaboration of the music-loving public.

All this in the present tense and the future, for the Orchestra will go on under an eminent successor; but Koussevitzky's achievement will sound even more fabulous years hence than it does now. Through an economic earthquake (1929-1933) and a second world war (1939-1945) he built and went on building: Tanglewood, the Berkshire Music Center, concert tours which carried the name of Boston to distant cities in a light which re-goldened its sometimes tarnished fame. He commissioned works from American composers, and the Orchestra's broadcasts and phonograph records traveled into the waste places and brought back tales that sound like Sinbad and Aladdin.

At the same time this flourishing state of the Orchestra also made possible the brilliant achievement of Mr. Arthur Fiedler, establishing the Esplanade concerts in July, free to the people, who come by the thousands and pay voluntarily if they can, and if not, are just as welcome.

Symphony Hall is but the central power plant. Its radiant energy pulsates throughout the community—Boston, New England and that greater community, these United States—like the veins of illumined gold deep in the magic mountain.

Now precisely what is meant by this—exactly what happens? Limit the case to Symphony Hall alone: people by the tens of thousands, the young no less than the middle-aged, pour into that temple, year after year, and there, poured through them, are the noblest works of the art which is the most eminent in our own epoch—music. Its repertory is enormous, and it is, of course, one of the world's great literatures. It does not preach, it does not lecture, it does not dogmatize: what it does is permeate. It incorporates its elevation of thought and feeling into the very tissues of those who listen, and, like the prophet descending from Mt. Sinai, they wist not that their faces shine.

This worship is classless, since the poor that were cast out can come also to the Esplanade and to broadcasts; there is no color line, distinguished Negro artists are welcomed on that stage as soloists; it is nonpolitical, nonsectarian, noncontroversial, yes, and noncompetitive, too, being nonprofit-making. (If you doubt this, try to find the profit!) Is this, then, prophetic of a great society yet to come; is this world of harmonies a foreglimpse of the great society, of human beings living together harmoniously?

Never suppose that gleam has been lost on Koussevitzky. Time and again in the darkest hours of Nazi triumph and world war he has performed Beethoven's 9th Symphony, whose choral finale to the words of Schiller's "Ode to Joy," is a hymn to human brotherhood; and it was with this that he closed last Saturday evening his twenty-five years as conductor of the orchestra. Even in this oft-repeated work, the performers surpassed their previous performances. It was a deeper penetration of the music, and the music penetrated more deeply. To hear this work of two of Germany's greatest poets, when Germany lies in ruins, is to see what is mortal in a nation and what is immortal.

Much of the foregoing is an attempt to word what cannot be worded. Naturally, it falls short. But what can be said is that for a quarter-century we have had here in Boston a great age. It will go on.

UNCLE DUDLEY.

HUNTINGTON, W. VA.
HERALD ADVERTISER

MAY 1 - 1949

Conductor Koussevitzky To Put Down Brilliant Baton Tonight

By **FRED BRADY**

BOSTON, April 30. (AP)—Serge Koussevtizky, who once turned himself into a symphonic Volga boatman because he wanted people to hear music, tonight puts down a brilliant baton.

He has lifted it to critical acclaim and devotion from the front rows and gallery for 25 years as conductor of the famed 68-year-old Boston Symphony Orchestra.

Tonight he makes his farewell appearance as official conductor of the Boston Symphony before his greatest admirers—the old Bostonians who pass on their symphony seats with their heirlooms and the youngsters who wait in line for the top balcony.

If it's like yesterday afternoon when he gave the same Beethoven program, tonight will be both concert and drama.

The Friday faithful gave him spirited applause—and there were tears on some of the old faces.

This for a man now nearing 75 who as a peasant Russian lad ran away from home because his father would have none of the music the boy kept talking about.

Penniless in Moscow, the lad begged for lessons. He did it with so much spirit that the dignified faculty of the Philharmonic School took him in.

That was the overture to a career famous in Europe and America not only for artistry with an orchestra but for help an friendship to new music and new musicians.

Most recently, Koussevitzky has helped the careers of the young American conductor, Leonard Bernstein and the Brazilian, Eleazar de Carvalho.

During his early days in Russia he chartered a steamer to carry his orchestra many miles along the Volga River, bringing to Russian villages their first symphony concerts.

ATLANTA, GA.
JOURNAL

MAY 1 -

* * *

SERGE AND TOM: Serge Koussevitzky, who once turned himself into a symphonic Volga boatman because he wanted people to hear music, made his farewell appearance as official conductor of the Boston Symphony orchestra.

NEW YORK, N. Y.
TIMES

MAY 1 - 1949

KOUSSEVITZKY ACCLAIMED

Huge Ovation Closes His 25 Years as Boston Conductor

BOSTON, April 30 (UP) — Bostonians applauded wildly, stamped their feet and wept tonight when Serge Koussevitzky took his final bow after 25 years of conducting the Boston Symphony Orchestra.

The capacity Symphony Hall audience of more than 2,600 and some 200 singers on stage gave Koussevitzky an eight-minute ovation when he laid down his baton. He accepted a laurel wreath from members of the audience, then tore leaves from it and threw them to his orchestra, which he praised in a brief speech as the "most perfect musical instrument that exists in the world."

Koussevitzky's facial muscles worked nervously as he spoke and again as he took repeated bows during another sustained ovation at the end of his words.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 1 - 1949

Koussevitzky Conducts Last Concert in Boston

BOSTON, April 30 (UP) — Serge Koussevitzky gave his final concert as conductor of the Boston Symphony Orchestra tonight and retired after twenty-five years in which he won world renown for himself and the orchestra.

The seventy-four-year-old conductor, who frequently has defied critics by playing the music of composers not yet accepted, chose for his finale a standard work—Beethoven's Ninth Symphony.

Russian-born Koussevitzky will be succeeded next year by Charles Muench, of Paris. Dr. Koussevitzky will continue as director of the Berkshire Music Center which he founded at Tanglewood in Lenox, Mass.

Symphony Hall, which was crowded for his final appearance as conductor, will be the scene Monday of a public testimonial dinner for Dr. Koussevitzky. His accomplishments include the fact that he, more than any other man, was responsible for the acceptance in America of the works of Debussy, Stravinsky and Prokofiev. He is one of three men in musical history to attain virtuoso rank on the double bass.

NEW BEDFORD, MASS.
STANDARD-TIMES

MAY 1 - 1949

15-Minute Ovation Thunders Farewell to Koussevitzky

BOSTON, April 30 (AP)—Serge Koussevitzky closed a glorious quarter-century of American music tonight, leading the Boston Symphony Orchestra for the last time as its conducor and music director.

His resignation, given two years ago, became effective as the orchestra ended its 68th season with a spirited performance of Beethoven's 1st and 9th Symphonies.

The audience, overwhelmingly the regular Symphony crowd, gave its customary rapt attention until the finale note.

Then as one the entire assembly, the orchestra and the choral groups from Harvard and Radcliffe who participated in the 9th Symphony, united in thunderous ovation to the man whom critics have called "the greatest conductor of our time" and the one "who has done most for American music."

The applause lasted about a quarter of an hour before Koussevitzky signaled for quiet and said in his still imperfect English, "My dear friends, it isn't so easy for me to speak but I who hate to look back would ask you to look back with me 25 years.

"We must be happy. So happy, that you, the orchestra and I have done a great achievement. We have worked together and created the most perfect instrument that is in the world. We have helped many young composers and artists. We have developed two generations of these until now we have composers and artists equal to any in the world.

"And it has been in these 25 years, and in Boston, and in Symphony Hall.

"I thank you for your help and your patience. And I know you have been patient for you have not always liked the new music. But you can not have the old without the new. Like it or not, you were here. So I thank you."

Then he left the stage. An informal reception followed in his quarters at the hall.

Among the musical figures joining in the farewell to Koussevitzky were two young composers he had assisted—Leonard Bernstein, the American conductor, and the Brazilian, Eleazar de Carvalho. Like many others, they heard tonight's concert standing up.

Charles Muench, conductor of the Paris Conservatory Orchestra, has been chosen as Koussevitzky's succesor by the Symphony trustees.

The 74-year-old Koussevitzky intends to travel abroad. Next season he will conduct for the first time in South America. But he will be at Tanglewood in Massachusetts' Berkshire Hills during the Summer to conduct a school for musicians and direct a Summer concert series.

He became conductor of the Boston Symphony in 1924.

PROVIDENCE, R. I.
JOURNAL

MAY 1 - 1949

Koussevitzky Takes Final Bow As Boston Symphony Conductor

74-Year-Old Leader Applauded for 15 Minutes as He Ends 25 Years Service; Bernstein, de Carvalho, Protegees, in the Audience

Boston, Apr. 30 — (AP) — Serge Koussevitzky closed a glorious quarter-century of American music tonight, leading the Boston Symphony Orchestra for the last time as its conductor and music director.

His resignation, given two years ago, became effective as the orchestra ended its 68th season with a spirited performance of Beethoven's First and Ninth Symphonies.

The audience, overwhelmingly the regular symphony crowd, gave its customary rapt attention until the finale note.

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The 74-year-old Koussevitzky intends to travel abroad. Next season he will conduct for the first time in South America. But he will be at Tanglewood in Massachusetts' Berkshire Hills during the summer to conduct a school for musicians and direct a summer concert series.

ENID, OKLA.
NEWS

MAY 1 1949

Well Known Conductor Steps Down

BOSTON, April 30 —(U.P.)— Serge Koussevitzky retires as conductor of the Boston Symphony orchestra today after ~~25 years~~ of leadership that raised it and himself to the highest peaks in the musical world.

Symphony hall will be packed, as usual, when Koussevitzky makes his musical farewell as conductor. It will be packed again Monday when a public testimonial banquet is held in honor of the 74-year-old musician and his accomplishments.

Accomplishments Amazing

The accomplishments are amazing as the man himself. He is one of three men in musical history to attain virtuoso rank on the double bass. He is responsible, more than any other man, for the acceptance of the works of Debussy, Stravinsky and Prokofieff.

He raised the Boston orchestra to international renown. And he probably has done more for American music than any other conductor.

Always on the lookout for composers who could "refresh and vitalize the spirit of man," Koussevitzky encouraged young composers, supported them and defied critics to play their music.

"Once I played the second symphony of a man and the critics didn't like it," he said. "But if I had not played it, there never would have been a third symphony and that one has gone pretty well."

PORTLAND, ME.
SUNDAY TELEGRAM

MAY 1 - 1949

Concert Notes

By Helen Havener

New York City.—Anyone who entertained the fallacious idea that Dr. Serge Koussevitzky's retirement from the conductorship of the Boston Symphony Orchestra means a lessening of the great man's activities is obviously due for a surprise.

There are many rumors hereabouts of a contemplated European tour—and a very strenuous one—and of a possible invasion of South American concert centers. But even if neither of these are undertaken the good doctor will be kept pretty much occupied during the next few months preparing for the very heavy concert schedule he has arranged for Tanglewood this Summer.

To be sure he will have the aid of the youthful and energetic Leonard Bernstein to a considerable extent, but he will be batonist for a large proportion of the summer's concerts—and what concerts they are to be with Strauss, Liszt, Brahms, Beethoven, Franck, Milhaud, Benjamin Britten and Villa Lobos to be featured composers, to mention only a few.

Noteworthy among the programs will be that commemorating the 200th anniversary of Goethe's birth, which is scheduled for Saturday night, July 30, with Doctor Koussevitzky conducting, and with the offerings Beethoven's Egmont overture. Liszt's Faust Symphony and Beethoven's Fourth Piano Concerto, the latter with Claudio Arrau as soloist.

Appropos Of Retirements

With several of the outstanding figures of American music retiring from one post or another there is a spate of retirement gifts, speeches and functions at the moment.

Among those thus honored was Bruno Walter, who with the final concert of his Beethoven cycle concluded his services as musical director of the New York Philharmonic-Symphony Orchestra.

In tribute to the conductor the society presented him with the full score of Beethoven's Egmont overture and with a collection of Beethoven quartets in "first miniature" score editions. Koussevitzky will be in line for a like function on May 10 when at the Waldorf-Astoria the League of Composers honors him for his 25 years of service to American music as conductor of this Country's major orchestras.

Meanwhile Edward Johnson, whose retirement at the end of next season as the Metropolitan Opera's general manager has been announced, has just been decorated by the Brazilian Government in recognition of his services to music generally and to operatic music in particular. The award was presented by the Brazilian consul general in New York. Its presentation makes Mr. Johnson an officer of the National Order of the Southern Cross.

SALT LAKE CITY, UTAH
DESERET NEWS

MAY 1 1949

Programs Slated At Festival

BOSTON—The programs for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., next summer are announced by Serge Koussevitzky who is now completing his last season as the orchestra's conductor.

The concerts in the Shed will open on Thursday evening, July 28, with Vivaldi's Concerto for Orchestra (in Siloti's arrangement), Strauss' "Death and Transfiguration," and Brahms' Symphony No. 2. On Saturday evening, July 30, Dr. Koussevitzky will commemorate the 200th anniversary of the birth of Goethe with Beethoven's Overture to Goethe's "Egmont," and Liszt's Faust Symphony which was inspired by the text of the German poet. Beethoven's Fourth Piano Concerto with Claudio Arrau as soloist will be on this program. On Sunday afternoon, July 31, Leonard Bernstein will conduct Schumann's Overture to "Manfred" and Fourth Symphony, and Stravinsky's "Rite of Spring."

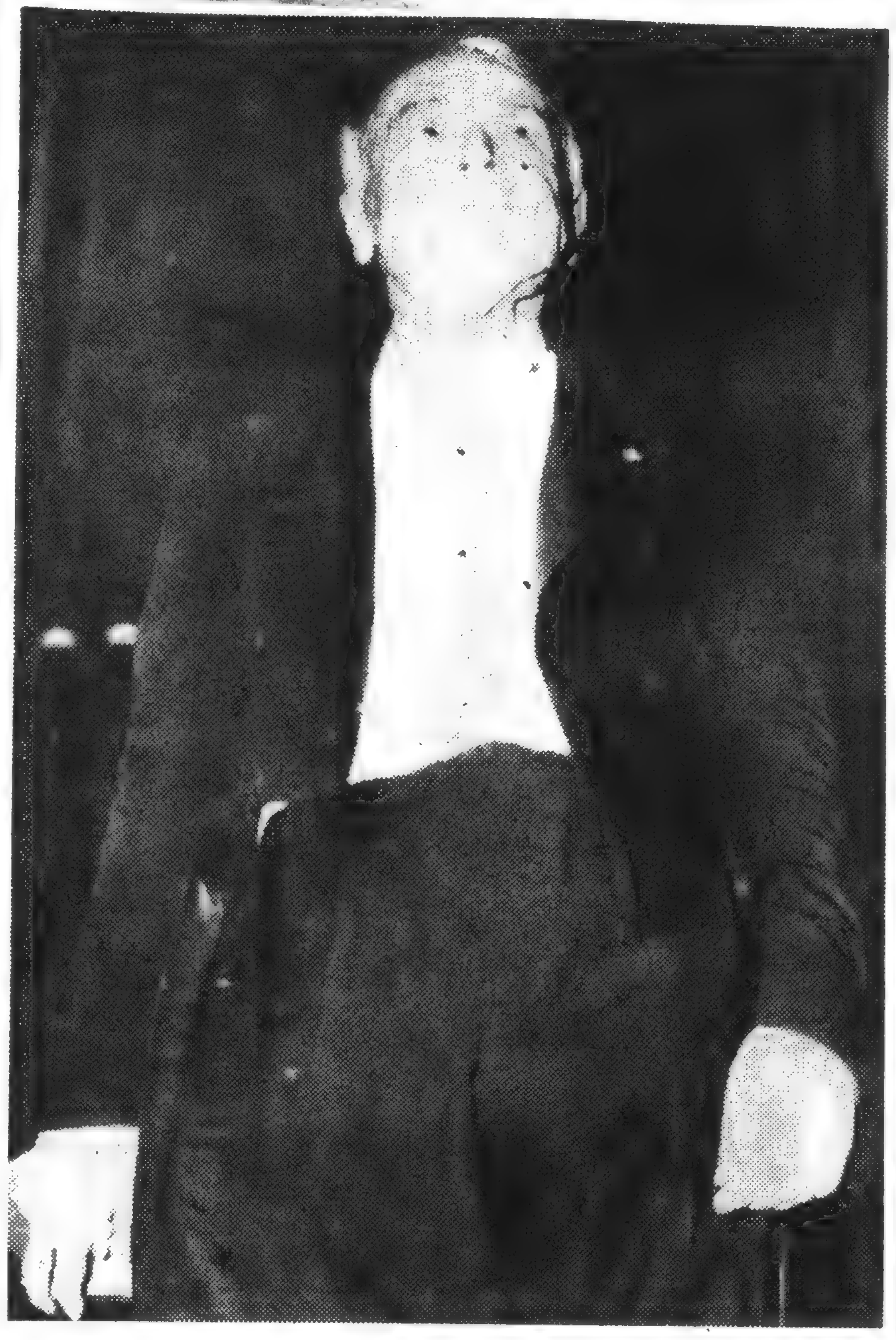
The second week of concerts will begin on Thursday evening, August 4, with a Tchaikovsky program including the String Serenade, the Violin Concerto with Jascha Heifetz as soloist, and the Fourth Symphony. On Saturday evening August 6, Dr. Koussevitzky will present Roussel's Suite in F, Milhaud's First 'Cello Concerto with Gregor Piatigorsky as soloist, "L'Ascension" by Messiaen (who will be on the faculty of the Berkshire Music Center), and the Symphony by Cesar Franck. On Sunday afternoon, August 7, Eleazar de Carvalho will conduct as guest William Schman's Symphony for Strings, Mandu-carara by Villa-Lobos, and Strauss' "Thus Spake Zarathustra."

THE THIRD WEEK of concerts will open on Thursday evening, August 11, with Leonard Bernstein as guest presenting Schubert's Fourth Symphony ("Tragic") and the Seventh Symphony by Shostakovitch. On Saturday evening, August 13, Dr. Koussevitzky will present a Symphony with chorus which Benjamin Britten has just completed and which will then have its first public performance. This will be preceded by Haydn's Symphony in G major, No. 88. Koussevitzky's closing program on Sunday afternoon, August 14, will consist of the Orchestra Concerto by C. P. E. Bach, Copland's "Quiet City," Debussy's "The Sea," and Beethoven's Fifth Symphony.

The programs for two pairs of Bach-Mozart concerts in the smaller theater concert hall on July 16 and 17, and July 23 and 24 will be announced shortly.

WORCESTER, MASS.
TELEGRAM

MAY 1 - 1949



FINAL BOW

Serge Koussevitzky drops his hands to his side as he faced the audience in Boston's Symphony Hall last night after completing his last concert as conductor of the Boston Symphony Orchestra. Koussevitzky who has held the position for a quarter of a century, received a tremendous ovation which lasted 15 minutes. (AP Wirephoto)

THUNDEROUS TRIBUTE

Koussevitzky Leads Symphony Last Time

BOSTON, Sunday (AP)—Serge Koussevitzky closed a glorious quarter-century of American music last night, leading the Boston Symphony Orchestra for the last time as its conductor and music director.

His resignation, given two years ago, became effective as the orchestra ended its 68th season with a spirited performance of Beethoven's First and Ninth Symphonies.

The audience, overwhelmingly the regular symphony crowd, gave its customary rapt attention until the finale note.

Signals for Quiet

Then, as one, the entire assembly, the orchestra and the choral groups from Harvard and Radcliffe who participated in the Ninth Symphony, united in thunderous ovation to the man whom critics have called "the greatest conductor of our time" and the one "who has done most for American music."

The applause lasted about a quarter of an hour before Koussevitzky signaled for quiet and said in his still imperfect English:

"My dear friends, it isn't so easy for me to speak but I who hate to look back would ask you to look back with me 25 years.

Many Helped

"We must be happy. So happy, that you, the orchestra and I have done a great achievement. We have worked together and created the most perfect instrument that is in the world. We have helped many young composers and artists. We have developed two generations of these until now we have composers and artists equal to any in the world.

"And it has been in these 25 years and in Boston, and in Symphony Hall."

"I thank you for your help and your patience. And I know you have been patient for you have not always liked the new music. But you can not have the old without the new. Like it or not, you were here. So I thank you."

Informal Reception

Then he left the stage. An informal reception followed in his quarters at the hall.

Among the musical figures joining in the farewell to Koussevitzky were two young composers he had assisted—Leonard Bernstein, the American conductor, and the Brazilian Eleazar de Carvalho. Like many others, they heard last night's concert standing up.

Chosen as Successor

Charles Muench, conductor of the Paris Conservatory Orchestra, has been choen as Koussevitzky's successor by the Symphony trustees.

The 74-year-old Koussevitzky intends to travel abroad. Next season he will conduct for the first time in South America. But he will be at Tanglewood in Massachusetts' Berkshire Hills during the Summer to conduct a school for musicians and direct a Summer concert series.

He became conductor of the Boston Symphony orchestra in 1924.

TIGHT BINDING

CHICAGO, ILL.
TRIBUNE

MAY 1 - 1949

Boston Orchestra Not Coming Next Season

Don't expect the Boston orchestra next season. Its tour does not come beyond Toledo. Perhaps this is a wise decision, for an era of change is always an era of uncertainty, and whatever that superb orchestra may be under the direction of the gifted Charles Munch, it will not be the same. For a quarter of a century it has borne the stamp of Serge Koussevitzky, who made it an unrivaled instrument of incandescent expression. I shall always be grateful for Tanglewood visits when I heard his concerts by night, and by his courtesy was permitted to attend morning rehearsals when he took that orchestra apart and put it back together, strand by strand, each newly polished and tempered in insatiable pursuit of perfection.

Serge Koussevitzky, who has retired as conductor of the Boston Symphony orchestra after 25 years. (Wide World Photo)

Fortunately, Koussevitzky is not quitting Tanglewood. He now has two home~~s, the lo~~vely Seranak actually at Tanglewood's door, but so exquisitely placed it seems to exist in a miniature Switzerland, and the newer Casa Serena, a tranquil winter place in Arizona. Seranak will find him at home of festival summers, but Casa Serena—I wonder. He wants to get back to his double bass, to compose, to write his autobiografy. But next season will find him conducting in South America, ~~Palestine~~, Europe, London, possibly Australia. Conducting is his life, which is fortunate, for to many a listener he makes it life for music, too.

I can think of no man who has relinquished a high post with a more remarkable assortment of achievements and expectations. After a fabulous career he is at the peak of his powers, and he has a unique investment in the future, for of all contemporary men to music he has done most to encourage, develop and display new talent.

Next season we are to hear the Houston orchestra for the first time with Efrem Kurtz conducting and Rudolf Firkusny as soloist, while Paul Paray makes his debut here with the Pittsburgh orchestra and the violinist, Szymon Goldberg. Antal Dorati probably will be down with the Minneapolis orchestra and Isaac Stern may be his soloist. They will be welcome. But no orchestra and no conductor will replace Boston's with Koussevitzky. Thanks to Tanglewood, this splendor need not yet recede into treasured remembrance of things past.

ROCHESTER, N. Y.
TIMES-UNION

MAY 2 - 1949

Koussevitzky Says Farewell

Serge Koussevitzky waves farewell after his final concert as conductor of ~~the~~ Boston Symphony Orchestra, which he directed for 25 years. An overflow Boston audience applauded the 74-year-old retiring conductor for 22 minutes Saturday night. (Acme)

FRESNO, CAL.
BEE

MAY 1 1949

FAREWELL SCORE — Serge Koussevitzky, noted conductor of the Boston Symphony Orchestra, who takes leave of his 25 year position, is shown here with his wife, the former Olga Noumoof, as they began their honeymoon trip in November, 1947.

Koussevitzky Makes Final Appearance As Conductor

By Fred Brady

BOSTON, April 30.—(AP)—Serge Koussevitzky, who once turned himelf into a sympathic Volga boatnan because he wanted people to ear music, tonight put down a briliant baton.

He has lifted it to critical acclaim and devotion from the front rows and gallery for 25 years as conductor of the famed 68 year old Boston Symphony Orchestra.

Tonight he made his farewell appearance as official conductor of the Boston symphony before his greatest admirers—the old Bostonians who pass on their symphony seats with their heirlooms and the youngsters who wait in line for th top balcony.

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WORCESTER, MASS.
TELEGRAM

MAY 1 - 1949

KOUSSEVITZKY DINNER TOMORROW

By RAYMOND MORIN

Last night, Serge Koussevitzky conducted the Boston Symphony Orchestra in his last Symphony Hall concert. Tomorrow night, the thousand available places in the Boston auditorium will be taken for a civic dinner in his honor.

Additional tables will be placed in the First Balcony Gallery, admitting those who occupy them to seats in the balcony for the exercises following the dinner. The members of the Boston Symphony will attend the ceremonies as guests of the subscribers. Gov. Paul A. Dever will be present, and guests prominent in the civic life of Boston.

Culmination of Career

Although the acclamation will undoubtedly continue through the forthcoming Berkshire Music Festival at Tanglewood, Dr. Koussevitzky may well regard the event of tomorrow night as the culmination of his brilliant career. He is leaving Symphony Hall, the home of the Boston Symphony with whose name his has been synonymous for the past 25 years.

Dr. Koussevitzky's career has made its influence deeply felt on two continents. By an extraordinary coincidence he first conducted an orchestra at the age of seven; the year was 1881 when the Boston Symphony was born.

That he was born for the baton can be sensed every time he mounts the podium. It can even be felt at rehearsals when his cape is removed from his shoulders before he steps to the platform. His presence creates an atmosphere that transforms a familiar setting into a shrine for music.

Happens Time and Again

We have seen this happen time and time again. Last Summer, for example, when the Hawthorne Cottage was dedicated at Tanglewood, the select audience of invited guests was generously sprinkled with celebrities. All eyes moved swiftly as if performing an exercise in identification only to remain focused on Dr. Koussevitzky, as on the central figure of a large tapestry.

Dr. Koussevitzky has stood as a symbol of strength and determination in the world of music. It took courage to abandon a career as a double bass virtuoso to follow the dictates of his childhood. Even at the age of 14 he conducted an orchestra associated with a theatrical troupe, but for practical purposes ran away from his home at Tver, fortified by only three rubles, to seek a scholarship at the Philharmonic School in Moscow.

Even while touring Russia and Germany as a double bass virtuoso, the baton kept beckoning. It was in the concert halls of Berlin that he absorbed the baton personality of Artur Nikisch, who also was destined to conduct the Boston Symphony.

Tremendous Influence

Dr. Koussevitzky became a tremendous influence in the musical development of Russia during the first part of the twentieth century. After a first marriage about which he has told little, he married the wealthy Natalie Oushkoff. When asked by his new father-in-law what he wanted for a wedding gift, he immediately replied that he wanted a symphony orchestra.

He and his orchestra traveled thousands of miles up and down the Volga giving concerts in communities where even the instruments themselves were unknown. The first tour alone cost a personal outlay of more than one hundred thousand dollars.

World War I brought the Volga tours to an end. He was appointed director of the Russian State Orchestras, but that didn't please him. The same kind of artistic interference that has recently been reported from Russia was experienced by Dr. Koussevitzky. He and his wife attempted to leave Russia only to be captured by the secret police. After official wrangling they were finally permitted to leave the country for one year's absence. He never returned.

Paris Period

Thus began the Paris period that lasted for four years from 1920. Dr. Koussevitzky took Paris by storm. As he had done in Russia, he organized his own publishing firm to prevent the neglect of Russian music. While in Russia he had been the propagandist of European music; now he introduced Russian music to Europe.

Through Dr. Koussevitzky, Paris not only became acquainted with Moussorgsky but with its own composers as well. It was he who conducted the first world performance of such works as Honegger's "Pacific 231," and Ravel's orchestration of Debussy's "Sarabande et Danse."

In 1924, the Boston Symphony was at a low ebb artistically. Since 1881, it had thrived and swayed under various conductors. Since 1919, Pierre Monteux had struggled with many hostile elements. His defeat was not due to artistic shortcomings. The orchestra attempted to establish a union through a general strike and failed, causing wholesale resignations. Monteux was compelled to conduct the leftovers.

$100,000 Annual Budget

The orchestra and situation were highly vulnerable to Dr. Koussevitzky's artistic and creative talents when he was asked to become its permanent conductor in 1924. Whereas the New York Philharmonic was struggling along with an annual budget of $7000, Henry Lee Higginson, Boston banker, had from his own pocket provided a guaranteed fund of : million dollars, providing an annual budget of $100,000 for the orchestra.

Dr. Koussevitzky explained to us in an interview some eight years ago just what he required of his players. It was by these standards that he created the new Boston Symphony twenty-five years ago.

"First of all," he said, "we judge his technical ability. His technical equipment must be entirely adequate. Then we judge him as a musician. He must have interpretive insight and judgment. He must be able to subordinate his individuality to conductorship. He must have good sight reading ability—in short, he mus be able to reach our high standard."

Much Can Be Said

There is so much to be sai about Dr. Koussevitzky at th particular time that volum could be added to those alread in print. His zealous assistance the American composer and to composers whose works he h introduced—the great influen of the Berkshire Music Cent for which he is personally r sponsible—his sponsorship of ne artists—and his creation of one the world's greatest orchestras.

Dr. Koussevitzky is leavi Symphony Hall but his spirit w remain as long as the building self stands.

PARKERSBURG, W. VA.
NEWS

MAY 2 - 1949

Bostonians Weep As Koussevitzky Takes Final Bow

BOSTON, May 1 (UP)—Proper Bostonians applauded wildly, stamped their feet and wept last night when Serge Koussevitzky took his final ~~bow after 25 years~~ of conducting the famed Boston Symphony Orchestra.

The capacity Symphony Hall audience of more than 2,600 and some 200 singers on stage gave Koussevitzky an eight-minute ovation when he laid down his baton after his final appearance as conductor.

The retiring maestro accepted a laurel wreath from members of the audience, then tore leaves from it and threw them to his orchestra which he praised in a brief speech as the "most perfect musical instrument that exists in the world."

Koussevitzky himself was dry-eyed, though many wept in the audience, but his facial muscles worked nervously as he spoke and again as he took repeated bows during another sustained ovation at the end of his words.

The 74-year-old maestro, who frequently has defied critics by playing the music of composers not yet accepted, chose for his finale a standard work—Beethoven's Ninth Symphony.

[399]

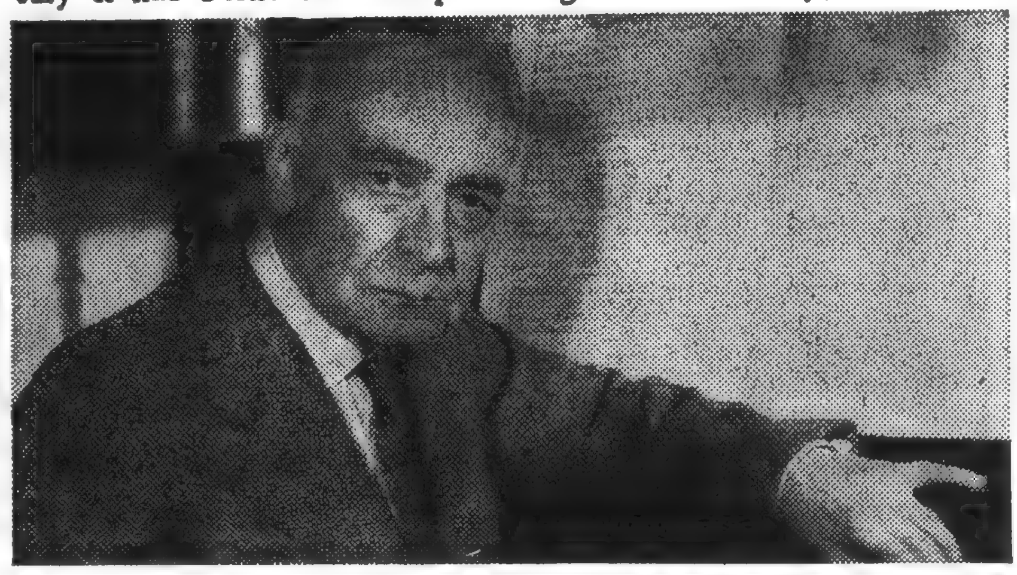
TIGHT BINDING

CHICAGO, ILL.
TRIBUNE

MAY 1 - 1949

Boston Orchestra Not Coming Next Season

Don't expect the Boston orchestra next season. Its tour does not come beyond Toledo. Perhaps this is a wise decision, for an era of change is always an era of uncertainty, and whatever that superb orchestra may be under the direction of the gifted Charles Munch, it will not be the same. For a quarter of a century it has borne the stamp of Serge Koussevitzky, who made it an unrivaled instrument of incandescent expression. I shall always be grateful for Tanglewood visits when I heard his concerts by night, and by his courtesy was permitted to attend morning rehearsals when he took that orchestra apart and put it back together, strand by strand, each newly polished and tempered in insatiable pursuit of perfection.



Serge Koussevitzky, who has retired as conductor of the Boston Symphony orchestra after 25 years. (Wide World Photo)

Fortunately, Koussevitzky is not quitting Tanglewood. He now has two homes~~, the~~ lovely Seranak actually at Tanglewood's door, but so exquisitely placed it seems to exist in a miniature Switzerland, and the newer Casa Serena, a tranquil winter place in Arizona. Seranak will find him at home of festival summers, but Casa Serena—I wonder. He wants to get back to his double bass, to compose, to write his autobiografy. But next season will find him conducting in South America, ~~Palestine~~, Europe, London, possibly Australia. Conducting is his life, which is fortunate, for to many a listener he makes it life for music, too.

I can think of no man who has relinquished a high post with a more remarkable assortment of achievements and expectations. After a fabulous career he is at the peak of his powers, and he has a unique investment in the future, for of all contemporary men to music he has done most to encourage, develop and display new talent.

Next season we are to hear the Houston orchestra for the first time with Efrem Kurtz conducting and Rudolf Firkusny as soloist, while Paul Paray makes his debut here with the Pittsburgh orchestra and the violinist, Szymon Goldberg. Antal Dorati probably will be down with the Minneapolis orchestra and Isaac Stern may be his soloist. They will be welcome. But no orchestra and no conductor will replace Boston's with Koussevitzky. Thanks to Tanglewood, this splendor need not yet recede into treasured remembrance of things past.

ROCHESTER, N. Y.
TIMES-UNION

MAY 2 - 1949

Koussevitzky Says Farewell

Serge Koussevitzky waves farewell after his final concert as conductor of the Boston Symphony Orchestra, which he directed for 25 years. An overflow Boston audience applauded the 74-year-old retiring conductor for 22 minutes Saturday night. (Acme)

FRESNO, CAL.
BEE

MAY 1 1949

FAREWELL SCORE — Serge Koussevitzky, noted conductor of the Boston Symphony Orchestra, who takes leave of his 25 year position, is shown here with his wife, the former Olga Noumoof, as they began their honeymoon trip in November, 1947.

Koussevitzky Makes Final Appearance As Conductor

By Fred Brady

BOSTON, April 30.—(AP)—Serge Koussevitzky, who once turned himelf into a sympathic Volga boatnan because he wanted people to iear music, tonight put down a briliant baton.

He has lifted it to critical acclaim ind devotion from the front rows ind gallery for 25 years as conluctor of the famed 68 year old Boston Symphony Orchestra.

Tonight he made his farewell appearance as official conductor of the Boston symphony before his greatest admirers—the old Bostonians who pass on their symphony seats with their heirlooms and the youngsters who wait in line for th top balcony.

Yesterday afternoon when h gave the same Beethoven program there were tears on some of the ol faces.

This for a man now nearing 7 who as a peasant Russian lad ra away from home because his fathe would have none of the music th boy kept talking about.

Destitute in Moscow, the la begged for lessons. He did it wit so much spirit the dignified facult of the Philharmonic School too him in.

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Most recently, Koussevitzky ha helped the careers of the young American conductor, Leonard Bernstein and the Brazilian, Eleazar De Carvalho.

During his early days in Russia he chartered a steamer to carry his orchestra many miles along the Volga River, bringing to Russian villages their first symphony concerts.

PARKERSBURG, W. VA.
NEWS

MAY 2 - 1949

Bostonians Weep As Koussevitzky Takes Final Bow

BOSTON, May 1 (UP)—Proper Bostonians applauded wildly, stamped their feet and wept last night when Serge Koussevitzky took his final ~~bow after 25 years~~ of conducting the famed Boston Symphony Orchestra.

The capacity Symphony Hall audience of more than 2,600 and some 200 singers on stage gave Koussevitzky an eight-minute ovation when he laid down his baton after his final appearance as conductor.

The retiring maestro accepted a laurel wreath from members of the audience, then tore leaves from it and threw them to his orchestra which he praised in a brief speech as the "most perfect musical instrument that exists in the world."

Koussevitzky himself was dry-eyed, though many wept in the audience, but his facial muscles worked nervously as he spoke and again as he took repeated bows during another sustained ovation at the end of his words.

The 74-year-old maestro, who frequently has defied critics by playing the music of composers not yet accepted, chose for his finale a standard work—Beethoven's Ninth Symphony.

WORCESTER, MASS.
TELEGRAM

MAY 1 - 1949

KOUSSEVITZKY DINNER TOMORROW

By RAYMOND MORIN

Last night, Serge Koussevitzky conducted the Boston Symphony Orchestra in his last Symphony Hall concert. Tomorrow night, the thousand available places in the Boston auditorium will be taken for a civic dinner in his honor.

Additional tables will be placed in the First Balcony Gallery, admitting those who occupy them to seats in the balcony for the exercises following the dinner. The members of the Boston Symphony will attend the ceremonies as guests of the subscribers. Gov. Paul A. Dever will be present, and guests prominent in the civic life of Boston.

Culmination of Career

Although the acclamation will undoubtedly continue through the forthcoming Berkshire Music Festival at Tanglewood, Dr. Koussevitzky may well regard the event of tomorrow night as the culmination of his brilliant career. He is leaving Symphony Hall, the home of the Boston Symphony with whose name his has been synonymous for the past 25 years.

Dr. Koussevitzky's career has made its influence deeply felt on two continents. By an extraordinary coincidence he first conducted an orchestra at the age of seven; the year was 1881 when the Boston Symphony was born.

That he was born for the baton can be sensed every time he mounts the podium. It can even be felt at rehearsals when his cape is removed from his shoulders before he steps to the platform. His presence creates an atmosphere that transforms a familiar setting into a shrine for music.

Happens Time and Again

We have seen this happen time and time again. Last Summer, for example, when the Hawthorne Cottage was dedicated at Tanglewood, the select audience of invited guests was generously sprinkled with celebrities. All eyes moved swiftly as if performing an exercise in identification only to remain focused on Dr. Koussevitzky, as on the central figure of a large tapestry.

Dr. Koussevitzky has stood as a symbol of strength and determination in the world of music. It took courage to abandon a career as a double bass virtuoso to follow the dictates of his childhood. Even at the age of 14 he conducted an orchestra associated with a theatrical troupe, but for practical purposes ran away from his home at Tver, fortified by only three rubles, to seek a scholarship at the Philharmonic School in Moscow.

Even while touring Russia and Germany as a double bass virtuoso, the baton kept beckoning. It was in the concert halls of Berlin that he absorbed the baton personality of Artur Nikisch, who also was destined to conduct the Boston Symphony.

Tremendous Influence

Dr. Koussevitzky became a tremendous influence in the musical development of Russia during the first part of the twentieth century. After a first marriage about which he has told little, he married the wealthy Natalie Oushkoff. When asked by his new father-in-law what he wanted for a wedding gift, he immediately replied that he wanted a symphony orchestra.

He and his orchestra traveled thousands of miles up and down the Volga giving concerts in communities where even the instruments themselves were unknown. The first tour alone cost a personal outlay of more than one hundred thousand dollars.

World War I brought the Volga tours to an end. He was appointed director of the Russian State Orchestras, but that didn't please him. The same kind of artistic interference that has recently been reported from Russia was experienced by Dr. Koussevitzky. He and his wife attempted to leave Russia only to be captured by the secret police. After official wrangling they were finally permitted to leave the country for one year's absence. He never returned.

Paris Period

Thus began the Paris period that lasted for four years from 1920. Dr. Koussevitzky took Paris by storm. As he had done in Russia, he organized his own publishing firm to prevent the neglect of Russian music. While in Russia he had been the propagandist of European music; now he introduced Russian music to Europe.

Through Dr. Koussevitzky, Paris not only became acquainted with Moussorgsky but with its own composers as well. It was he who conducted the first world performance of such works as Honegger's "Pacific 231," and Ravel's orchestration of Debussy's "Sarabande et Danse."

In 1924, the Boston Symphony was at a low ebb artistically. Since 1881, it had thrived and swayed under various conductors. Since 1919, Pierre Monteux had struggled with many hostile elements. His defeat was not due to artistic shortcomings. The orchestra attempted to establish a union through a general strike and failed, causing wholesale resignations. Monteux was compelled to conduct the leftovers.

$100,000 Annual Budget

The orchestra and situation were highly vulnerable to Dr. Koussevitzky's artistic and creative talents when he was asked to become its permanent conductor in 1924. Whereas the New York Philharmonic was struggling along with an annual budget of $7000, Henry Lee Higginson, Boston banker, had from his own pocket provided a guaranteed fund of million dollars, providing an annual budget of $100,000 for the orchestra.

Dr. Koussevitzky explained to us in an interview some eight years ago just what he required of his players. It was by these standards that he created the new Boston Symphony twenty-five years ago.

"First of all," he said, "we judge his technical ability. His technical equipment must be entirely adequate. Then we judge him as a musician. He must have interpretive insight and judgment. He must be able to subordinate his individuality to conductorship. He must have good sigh reading ability—in short, he mu be able to reach our high stand ard."

Much Can Be Said

There is so much to be sa about Dr. Koussevitzky at t particular time that volum could be added to those alrea in print. His zealous assistance the American composer and to composers whose works he introduced—the great influe of the Berkshire Music Cen for which he is personally sponsible—his sponsorship of n artists—and his creation of one the world's greatest orchestra

Dr. Koussevitzky is leav Symphony Hall but his spirit remain as long as the building self stands.

LANCASTER, PA.
NTELLIGENCER-JOURNAL

MAY 2- 1949

'Greatest Conductor' Retires This Season

New York—(AP)—

The greatest conductor in our time . . . incomparable master of string tone . . . matchless virtuoso . . . the man who has done the most for American music . . .

With such superlatives as these, critics have hailed Serge Koussevitzky in the course of his quarter-century as conductor of the Boston Symphony Orchestra; and it is with such praises ringing in his ears that he has resigned, effective at the end of this concert season.

He explains that, as Boston conductor, "you don't belong to yourself, you don't have the time to breathe, you're not your own man. I don't feel I'm old, or that I'm tired, but I want to have my absolute freedom."

He doesn't look old, though his graying hair is getting thin. With one stray lock of it whipping about as he shakes his head in conversation, he certainly does not act tired. He has a complexion as healthy, and as red, as an American Indian's; his eyes snap. He tramps into the room to meet you with the same stately tread with which he marches from the wings to the podium; but once he sits down and begins to talk, he is as animated as any youngster, thrusting out his arms, counting off points on his fingers, clasping his hands to his chest.

Since he intends to travel abroad, it looks as though for a time this would be not only Boston's loss but also the country's. Next season he will conduct for the first time in South America; and he will visit Palestine, Europe and London, where he has not conducted for 13 years. In the following season he may accept repeated, and repeatedly rejected, invitations to spend three months in Australia.

The double-bass, his own instrument, which he taught in his native Russia and played all over Europe, had had to be given up. "Sometimes I take it out of the case, and then put it back, and the tears come to my eyes," he says.

Though he is leaving Boston, he will remain at Tanglewood, where school and concerts will continue to occupy him about 10 weeks every year. He may teach, he wants to compose, he will start immediately to write his autobiography. The languages he knows are music and Russian, not English, which he speaks only with a decided accent. He will write in Russian, and his wife, who for years was his secretary, will translate, as she has translated his numerous speeches.

It looks like a busman's holiday. At any rate it will not be so confining as what he does now, when a week's vacation is no different from a week's work. On his last trip to New York, for instance, his schedule was: Monday, conduct in Hartford; Tuesday, conduct in New Haven; Wednesday, conduct here; Thursday, conduct in Newark; Friday, a stolen day of rest, though he listened to records, was photographed, and talked to a reporter, among other things; Saturday, conduct here again; Sunday, attend three meetings.

Then began his week off: Monday, rehearse two glee clubs; Tuesday, ditto; Wednesday, rehearse orchestra; Thursday, rehearse orchestra and clubs; Friday, free; Saturday, general rehearsal; Sunday, conduct the B minor mass for which he had been preparing; it's so long that most audiences, though they're a lot younger than the 74-year-old conductor, have to take it in two parts, and in Boston the first section comes in the afternoon and the second in the evening. Then on the following Monday the conductor went back to work!

Koussevitzky has programmed nearly 200 American compositions in his 25 years here. "Festivals" of American music such as he presented this Winter in Boston and on tour could not have been offered a quarter-century ago, he says unhesitatingly, simply for lack of the music. About that time some of our big conservatories were being founded, and in Koussevitzky's opinion, "the real history of American music began about 25 years ago."

His part in it has been widely acknowledged, and increased recognition is planned. The Boston Symphony is selling RCA Victor-made albums of Koussevitzky at the double-bass, recorded 20 years ago, and proceeds will go to the $250,000 Serge Koussevitzky Fund newly established by the Orchestra's Board of Trustees.

Louis Vyner, conductor of the Lancaster Community Orchestra, leads his musicians through one of the spirited practice sessions that have turned 80 individuals into a well-disciplined ensemble.

HARTFORD, CONN.
TIMES

MAY 2- 1949

Leonard Bernstein Wins Boston Symphony Award

Boston — (AP) — The Boston Symphony Orchestra's merit award of $1,000 has been presented to Composer - Conductor Leonard Bernstein for his second symphony, "The Age of Anxiety."

It was performed by the orchestra a month ago with the composer at the piano. The symphony is based on a poem by W. H. Auden.

Previous recipients of the award established three years ago are Aaron Copland and Walter Piston.

NEW YORK, N. Y.
TIMES

MAY 2 - 1949

AS KOUSSEVITZKY BADE FAREWELL TO HIS ORCHESTRA

The conductor (center) shaking hands with Alfred Zighera, a 'cellist, after he led the Boston Symphony for the last time on Saturday night.

Associated Press Wirephoto

BOSTON, May 1 (UP)—Symphony Hall, where Bostonians stamped their feet and wept last night when Serge Koussevitzky retired as leader of the Boston Symphony Orchestra, was transformed into a vast banquet hall today for a public testimonial to the noted conductor.

Music-lovers, who lost their composure in a fifteen-minute ovation when the 74-year-old maestro took his final bow, will shower Dr. Koussevitzky with more compliments and with gifts at the tribute tomorrow night.

The Russian-born conductor, retiring after twenty-five years as conductor of the Boston Symphony, received one of the greatest ovations in Boston musical history when he laid down his baton last night after conducting Beethoven's Ninth Symphony.

The capacity audience of more than 2,600 persons and some 200 singers on stage applauded him for eight minutes, halted while he praised the orchestra as the "most perfect musical instrument that exists in the world" and then cheered for seven minutes more.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 2 - 1949

Koussevitsky Says Good By

Associated Press wirephoto

Dr. Serge Koussevitzky (left), director of the Boston Symphony Orchestra, saying farewell to the musicians who played for him Saturday night when he conducted his final concert at Symphony Hall in Boston. Shaking hands with the seventy-four-year-old conductor, who retired after twenty-five years with the orchestra, is Alfred Zighera, violoncellist

WORCESTER, MASS.
GAZETTE
MAY 3 - 1949

Serge Koussevitsky Leaves the Podium

THE RETIREMENT of Serge Koussevitsky as conductor of the Boston Symphony Orchestra marks an epoch in the musical and cultural history of New England, and is significant in musical circles throughout the world. To measure achievements within the arts with the words "greatest" and "best" is to use terms on which there can be no universal contemporary agreement. But Mr. Koussevitsky has for some years been ranked by general opinion as the leading orchestra conductor, and the world-wide distinction of the Boston Symphony Orchestra, under his leadership, has reached such proportions as to place it beyond challenge.

Therefore, when Mr. Koussevitsky says, "We have worked together and created the most perfect instrument that is in the world," he is not speaking immodestly, but with a deep personal conviction, from the experience of his years of idealistic perfectionism, and his unwavering integrity toward that ideal. He sees, indeed, other elements than his own labors that have contributed to this achievement. Speaking to the audience that had cheered him so affectionately for fifteen minutes, and speaking of all audiences that have supported the orchestra through his 25 years as conductor, he included them in the congratulations, "that you, and the orchestra, and I have done a great achievement."

IT HAS been more than hard work that has brought this tremendous result. Mr. Koussevitsky has brought to it a broad and flexible understanding of the fundamental purposes of music. He has brought, with his dynamic powers of persistence, a sensitive and inspiring genius. And he has brought wisdom, courtesy, and a profound sense of service to the community, to the organization, and to the art of music. He has been more than a maestro; more than a virtuoso. He has been a great human figure, expressing to the fullest of his energy and insight, a great human inspiration.

To succeed him will be an honor. To emulate him will be a duty. To equal him will be to achieve greatness.

BAKERSFIELD, CAL.
CALIFORNIAN
MAY 2 1949

Serge Koussevitzky Ends Brilliant Musical Career

BOSTON—(AP)—Serge Koussevitzky, who once turned himself into a symphonic Volga boatman because he wanted people to hear music, has put down a brilliant baton.

He has lifted it to critical acclaim and devotion from the front rows and gallery for 25 years as conductor of the famed 68-year-old Boston Symphony Orchestra.

Saturday he makes his farewell appearance as official conductor of Boston symphony before his greatest admirers—the old Bostonians who pass on their symphony seats with their heirlooms and the youngsters who wait in line for the top balcony.

If it's like yesterday afternoon when he gave the same Beethoven program, tonight will be both concert and drama.

The Friday faithful gave him spirited applause—and there were tears on some of the old faces.

This for a man now nearing 75 who was a peasant Russian lad ran away from home because his father would have none of the music the boy kept talking about.

Penniless in Moscow, the lad begged for lessons. He did it with so much spirit that the dignified faculty of the Philharmonic School took him in.

That was the overture to a career famous in Europe and America not only for artistry with an orchestra but for help and friendship to new music and new musicians.

Most recently, Koussevitzky has helped the careers of the young American conductor, Leonard Bernstein and the Brazilian, Eleazar de Carvalho.

During his early days in Russia he chartered a steamer to carry his orchestra many miles along the Volga river, bringing to Russian villages their first symphony concerts.

Boston Traveler
MONDAY, MAY 2, 1949

Koussevitzky Farewell

In the history of the Boston Symphony Orchestra Serge Koussevitzky is unique. He alone has wielded the baton for a quarter of a century. He alone has made the orchestra again what it was before the first World War, the greatest orchestra in the world during the world's greatest era of orchestral music.

Only in one art is this century by critical agreement supreme. Other centuries have known greater poets, painters, sculptors, composers, architects and philosophers. No century has known greater orchestras. No city has known a greater orchestra. Our orchestra has never known a greater conductor. That is the pinnacle on which Serge Koussevitzky stood the day he said farewell.

NEW YORK, N. Y.
HERALD TRIBUNE
MAY 2 - 1949

Koussevitzky Conducts Last Concert in Boston

BOSTON, April 30 (UP).—Serge Koussevitzky gave his final concert as conductor of the Boston Symphony Orchestra Saturday night and retired after twenty-five year in which he won world renown for himself and the orchestra.

The seventy-four-year-old conductor, who frequently has defied critics by playing the music of composers not yet accepted, chose for his finale a standard work—Beethoven's Ninth Symphony.

Russian-born Koussevitzky will be succeeded next year by Charles Muench, of Paris. Dr. Koussevitzky will continue as director of the Berkshire Music Center which he founded at Tanglewood in Lenox, Mass.

Symphony Hall, which was crowded for his final appearance as conductor, will be the scene Monday of a public testimonial dinner for Dr. Koussevitzky. His accomplishments include the fact that he, more than any other man, was responsible for the acceptance in America of the works of Debussy, Stravinsky and Prokofiev. He is one of three men in musical history to attain virtuoso rank on the double bass.

DANBURY, CONN.
NEWS-TIMES
MAY 3 - 1949

GRAND FINALE

Serge Koussevitzky, retiring after 25 years as conductor of the Boston Philharmonic Orchestra, acknowledges the ovation given him following his final concert at Boston's Symphony Hall. The 74-year-old conductor was applauded for 22 minutes by the audience and orchestra.

BRIDGEPORT, CONN.
POST
MAY 3 - 1949

$159,000 IS COLLECTED FOR BOSTON SYMPHONY

BOSTON, May 3—(UP) The famed Boston Symphony orchestra was $159,000 richer today following a testimonial dinner tendered Serge Koussevitzky, retiring conductor.

The sum represented a collection taken in Symphony Hall last night where about 1,000 persons gathered to pay tribute to the 74-year-old conductor. He laid down his baton Saturday night after 25 years' service. Charles Munch of Paris, France replaces him.

The Russian-born Koussevitzky, who will remain as the orchestra's music director emeritus, asked that he be given nothing on retiring but that a sum be raised to establish a permanent endowment for the orchestra. However, he was presented with a replica of the famed Paul Revere "Liberty Bowl" in behalf of the citizens of Boston.

MUSIC

BY WARREN STOREY SMITH

So long and so closely has Serge Koussevitzky been identified with the Boston Symphony Orchestra that it is difficult to believe that it is all over. True, he will conduct the concerts of this summer's Berkshire Festival, with the customary assistance of his proteges, the Messrs. Bernstein and Carvalho. But at the Symphony Concerts proper he will henceforth appear only as guest. Nor will these guest appearances be confined to Boston. The farewells that have been taking place here and elsewhere are farewells only in a limited sense. Dr. Koussevitzky has resigned. He is not retiring. And that is good news.

Conductor and Band

Perhaps it would have been better if conductor and orchestra had parted company before the notion that they were inseparable became so deeply imbedded, before the band became so definitely a projection of its leader's musical personality. The future is indeed fraught with uncertainty. How will the orchestra sound when Charles Munch has had it for a while? How will Mr. Munch himself perform, as conductor, drill master and program maker? He is a musician of experience and integrity. His tendency to exaggerate, to overdo, to whoop things up—a tendency from which Dr. Koussevitzky has by no means been free, though it has taken a slightly different form—can easily be rectified if he can be convinced that it is in his, the audience's and the music's interest for him to take things more easily. The belief that a composer's points must be underscored, that a lily is not beautiful until it has been gilded, that outward calm on a conductor's part means that he has nothing to say, or that he exercises no real control over his forces, is now widespread.

Audiences like to see their music dramatized for them. That it sounds dramatic is not enough. The conductor must interpret it visually. Gymnastics, and even dancing on the platform, are not objected to. Rather they are enjoyed as part of the show. We were used to the other things in the days of Muck and we had lately had an impressive example of it in Fritz Reiner's bodily repose while conducting that exciting performance of "Salome" at the Opera House.

Didn't Have To Leave

Actually, for Koussevitsky to have terminated his connection with the orchestra any earlier was as unthinkable as it was for him to terminate it at all. He didn't wish to leave, and the trustees would have been reckless to dispense with a conductor who so strongly appealed to all and sundry. Were such an arrangement humanly possible, it would be better for him to remain in charge indefinitely. There should be guest conductors, a highly desirable institution in the case of any orchestra, but in selecting these guests the emphasis should be upon Koussevitzky's peers, not upon his pupils, as has been the case of late. The former were represented in the season just passed only by Ernest Ansermet, and he was with us for but one altogether memorable week.

To count the significant accomplishments and achievements of the notable quarter century that was the Koussevitzkian era would take many articles such as this, and I do not intend to call a halt with this one. Nor is there space today to particularize, according to immemorial editorial custom regarding the season that came to an end last night. That can be attended to next Sunday.

European Tradition

Before Rabaud and Monteux gave us six seasons of French leadership the central European tradition prevailed at Symphony Hall, as it did everywhere else in this country. But Koussevitzky, as a Russian, approached both German and French music from the outside, with the result that his Brahms was better than Monteux's, his Debussy superior to Muck's, and his Tchaikovsky authentic as only a Russian's can be. Toscanini, as an Italian, has the same objective approach, but I'll take Koussevitzky's Brahms and Debussy or Strauss and Ravel ahead of his anytime. At least if Mr. Munch's nationality is French, his blood is not exclusively so.

In addition to Koussevitzky's versatility, there has been the enormous range of his progams. Of late years that range has narrowed; but taking the 25 years as a whole, it is not easy to point to an important composer who has not been given a break. And what Koussevitzky has not done has been attended to by Mr. Burgin and the various guests.

CINCINNATI O.
ENQUIRER
MAY 2 1949

—Associated Press Wirephoto.

MAESTRO DROPS BATON.

Serge Koussevitsky dropped his hands to his side as he completed his last concert as conductor of the Boston Symphony Orchestra, a position he has held for a quarter of a century. He received a tremendous ovation lasting 15 minutes.

SIOUX FALLS, S. D.
ARGUS-LEADER
MAY 2 - 1949

DINNER WILL HONOR RETIRING CONDUCTOR

Boston, May 2—(AP)—Serge Koussevitsky, ending 25 years as leader of the Boston symphony orchestra, will be honored tonight at a civic dinner.

The 74-year-old conductor closed his brilliant career as the orchestra ended its 68th season Saturday night. He received a thunderous ovation from a large crowd.

The ceremonies in his honor tonight will be highlighted by the presentation of a cantata by the Alumni association of the Berkshire Music center at Tanglewood, founded by Koussevitsky in 1940.

Six young composers wrote the music to a text by David McCord, a Boston poet.

FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
MAY 2 1949

—Associated Press Wirephoto.

FINIS—Serge Koussevitzky, for a quarter of a century conductor of the Boston Symphony Orchestra, drops his hands to his side as he faced the audience in Boston's Symphony Hall Sunday night. It was his last concert. He received a 15-minute ovation.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

MAY 3 - 1949

SYMPHONY GOT $159,000 IN KOUSSEVITZKY FAREWELL

BOSTON, (U.P.) — The famed Boston Symphony orchestra was $159,000 [illegible]day following a testimonial banquet tendered retiring Conductor Serge Koussevitzky.

The sum represented a collection taken at Symphony Hall last night, where about 1,000 persons gathered to pay tribute to the 74-year-old conductor. He laid down his baton Saturday after 25 years' service. Charles Munch of Paris, France, replaces him.

YONKERS, N. Y.
TIMES

MAY 3 - 1949

CONDUCTOR HONORED

BOSTON, May 3. (AP)—More than 2,000 persons honored Serge Koussevitzky at a civic dinner in Symphony Hall last night. The 74-year-old retired conductor of Boston Symphony Orchestra was named conductor emeritus by the Board of Trustees.

"Wherever destiny will lead my life and service to music," Koussevitzky said. "a large part of my soul will remain here, with you and the beloved Boston Symphony Orchestra.

PORTLAND, ME.
EXPRESS

MAY 3 - 1949

2,000 At Dinner For Koussevitzky

Boston, May 3. (AP) — More than 2,000 persons honored Serge Koussevitzky at a civic dinner in Symphony Hall Monday night. The 74-year-old retired conductor of Boston Symphony Orchestra was named conductor emeritus by the board of trustees.

"Wherever destiny will lead my life and service to music," Koussevitzky said, "a large part of my soul will remain here, with you and the beloved Boston Symphony Orchestra."

PAWTUCKET, R. I.
TIMES

MAY 3 - 1949

Ideals Of An Artist

SERGE KOUSSEVITZKY, one of the great musical directors of all time, conductor of the Boston Symphony Orchestra for 25 years, did not make the orchestra's great reputation. It already had it when he became the orchestra's leader, but now that he has retired it is his right and his privilege to tell the musical world what his ambitions were when he assumed control. He wished, he says, "to make it the greatest musical instrument in the world." Many thousands of people, not all Boston people by any means, believe he has done it.

Many who are not professional musicians, preferring to call themselves lovers of music, are likely to be pleased at his description of the orchestra as a musical instrument. The professionals, the men and women who have lived the life of music and made it the major aim of their education, do treat an orchestra as an instrument rather than a collection of performers and instruments. It was the desire of the great conductor of the Boston organization to take this instrument and make its hundred parts into one, its hundred players like a single artist playing on the instrument. Those familiar with Dr. Koussevitsky's concerts feel that he has come nearer that ideal than most conductors have. Some, indeed, believe him the greatest of all conductors.

There need be no debate on that point. It is sufficient that he is a very great artist, that he has enhanced the fame of an organiztion whose fame was great when he became its director. Serge Koussevitzky had his ideals when he came to Boston; he never abandoned them. He set his standards high and never lowered them. That is why he grew in stature among the world's greatest musicians in a period of history when the world seemed to have abandoned the ideal for the brutally expedient, when the director of armies was eagerly sought and the director of music neglected; when the instrument of beauty was set aside to make way for the instrument of killing.

PROVIDENCE, R. I.
BULLETIN

MAY 3 - 1949

Koussevitzky Honored As 'Very Great American'

Retiring Symphony Conductor Hailed at Civic Dinner in Boston

By G. Y. LOVERIDGE
Journal-Bulletin Staff Writer

Symphony Hall, Boston, May 3.—A famous man, "such as found out musical tunes," was praised in his own generation here tonight. He was, of course, Dr. Serge Koussevitzky, who has conducted the Boston Symphony Orchestra for 25 consecutive, illustrious seasons and who is now retiring—after a fashion. Farewell appearances the past season in Providence, New York, Boston and elsewhere were rounded off with a solemn yet joyous coda in the form of a civic dinner, in the very hall where Dr. Koussevitzky, sometimes with cajolery but oftener with fire and brimstone, has moulded the great orchestra into his own musical image and has displayed it to an audience both fond and critical.

Poor in Youth

The dinner was an extraordinary event in a life that has commonly been extraordinary. As a boy, Koussevitzky was extraordinarily poor, so that he had to seek out the cheapest seats at musical performances during his student years at the Moscow Conservatory.

He became an extraordinary performer on the doublebass. Of all the Volga boatmen, he was certainly the most extraordinary, floating down for a thousand miles with his orchestra, stopping to deliver great works of music in towns and villages that had known nothing but folk tunes and gypsy melodies.

When he came to this country, it was he, a foreigner, who showed extraordinary sympathy for American composers, encouraging them with performances and commissions. And no less extraordinary is the musical structure he has built and will continue to direct at Tanglewood.

Dinner Held

Tonight's celebration began with a dinner. The floor of the hall was occupied by diners at round tables holding a dozen and rectangular ones holding 30. The foyer was filled with pans of food and with servants. On the platform, at a long table facing the merely ordinarily distinguished, sat the poor Russian boy, accompanied by Mrs. Koussevitzky, Edward A. Taft, Allan Forbes, James B. Conant, president of Harvard; Henry B. Cabot, M. A. Dewolfe Howe, Robert Cutler, the Rev. Theodore P. Ferris, rector of Trinity Church; Lewis Perry, and Richard Burgin, concertmaster and assistant conductor of the orchestra. Many members of the orchestra and their wives attended.

About 8:30 the balconies were opened, and those who came to hear but not to eat took their places, including many a music student from the city's institutions.

"Spiritual Internationalist"

The dinner table on the platform was cleared away and seats for musicians were placed at one side, while the diners sat at the other. Mr. Perry referring to Dr. Koussevitzky as a "spiritual internationalist and a very great American," remarked that "what he had done on the Volga, he has done on the Charles."

A small chorus of women and an instrumental ensemble of 11, directed by Lukas Foss, then presented a cantata, "In Grato Jubilo," with text by David McCord and music by Irving Fine, Daniel Pinkham, Gartner Read, Allen Sapp, Herbert Fromm and Mr. Foss, all former students at the Berkshire Music Center.

Mr. Forbes, on behalf of the citizens of Boston, presented Dr. Koussevitzky a silver bowl copied from one made by the famous Boston silversmith and horseman Paul Revere.

Given Silver Plaque

Then came Mr. Cabot with a silver plaque on which were engraved the names of the trustees. It was a token of admiration for Dr. Koussevitzky's service to music. Mr. Cabot announced that Dr. Koussevitzky had been appointed director-emeritus, and expressed pleasure that he would conduct from time to time even in "retirement."

Dr. Koussevitzky some months ago asked that a fund be raised by those who wished to honor him, the fund to be used to insure that the orchestra will continue, whatever the economic uncertainties of the times. Mr. Perry announced that the fund now stands at $159,000, including a donation of $1000 made tonight.

Reads From Manuscript

Dr. Koussevitzky, putting on his spectacles, spread a manuscript on the small reading desk at the front of the stage. Earnestly and at times vehemently, he reviewed his association with the orchestra and with the people out front. He urged a permanent endowment. "Let us remember," he said, "that music is no longer an entertainment. It is also a science, but a science of the highest spiritual order leading to beauty, joy and peace." He spoke of the religious affinity of music and said, "this very stage has been my altar for 25 years."

"In my farewell to you," he concluded, "Let me quote a line: 'Nothing but the soul can put soul into music, and the soul is God's work.'

"Wherever destiny will lead my life and service to music, a large part of my soul will remain here, with you and the beloved Boston Symphony Orchestra."

At the last line, his voice broke. The audience arose and applauded fervently. Dr. Koussevitzky shook hands again with those on the platform, bowed twice more to the audience still applauding, and went through the little door in the stage which has so often admitted him to the preparing and the performing of his musical devotions.

Farewell, O famous man, and hail!

PROVIDENCE, R. I.
BULLETIN

MAY 4 - 1949

KOUSSEVITZKY PRAISED

Petrillo Sends Regrets at Conductor's Retirement

Boston, May 4. — (AP) — Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, drew a message of high praise last night from James C. Petrillo, president of the American Federation of Musicians.

"Your retirement from this glorious field," Petrillo said in a telegram, "will leave a huge vacuum which will be most difficult, if not impossible, to fill."

NEW YORK, N. Y.
TIMES

MAY 3 - 1949

BOSTON IN TRIBUTE TO KOUSSEVITZKY

Retired Conductor Honored by Civic Leaders, Ex-Students at Symphony Hall Dinner

By JOHN H. FENTON
Special to THE NEW YORK TIMES.

BOSTON, May 2—Dr. Serge Koussevitzky, who retired Saturday after twenty-five years as conductor of the Boston Symphony Orchestra, was honored tonight at a civic dinner in the hall where he rose to international fame.

The customary floor seats at Symphony Hall were moved out to make room for tables, with the head table on the orchestra stage. Extra guests were accommodated in the picture gallery, and persons not dining looked down on the festivities from the galleries.

Of all the presentations, the one that appeared to touch Dr. Koussevitzky most was a six-movement cantata, "In Grato Jubilo," written and presented by former students of his at the Berkshire Music Center, Tanglewood, near Lenox, Mass.

Lukas Foss, pianist of the symphony orchestra, conducted the musical presentation, which involved a women's chorus of eighteen voices and eleven instrumentalists.

Each of the six movements had been composed by a former student. They were Mr. Foss, Irving Fine, Daniel Pinkham, Gardner Read, Allen Sapp and Herbert Fromm. The words were written by David McCord, author of "About Boston." Soloists were Miss Phyllis Curtin, soprano, and Miss Eunice Alberts, contralto.

Allan Forbes, representing the citizens of Boston, presented to Dr. Koussevitzky a replica of the Paul Revere Bowl, and Richard Burgin, representing the orchestra, presented an engrossed, illuminated scroll containing the names of the orchestra members and excerpts from his favorite themes.

For the orchestra trustees, Henry B. Cabot, president, presented a silver platter. Edward A. Taft, chairman of the Serge Koussevitzky Anniversary Fund, presented a scroll containing the names of every contributor. The fund was established at Dr. Koussevitzky's suggestion for the use of the orchestra "in the event of emergency."

Speakers also included the Rev. Dr. Theodore P. Ferris, Rector of Trinity Protestant Episcopal Church; Robert Cutler, president of the Old Colony Trust Company, and Lewis Perry, vice chairman of the dinner.

TIMES

MAY 4 - 1949

Gs

PREPARED TO HONOR KOUSSEVITZKY HERE

The League of Composers yesterday announced details of the musical program to be given at the dinner honoring Serge Koussevitzky in the Waldorf-Astoria next Tuesday. It will include excerpts from Marc Blitzstein's forthcoming opera, "The Little Foxes."

This work was commissioned by the Koussevitzky Music Foundation. The excerpts will be sung by Virginia Card, soprano; David Thomas, baritone, and Shannon Bolin, mezzo-soprano, with Mr. Blitzstein accompanying them at the piano. Another soloist will be Orestes Urfe Gonzalez, who will play a selection on the double-bass, Dr. Koussevitzky's original instrument.

The conductor himself will lead the Tanglewood Alumni String Orchestra in Handel's Concerto Grosso No. 12. Eleazar de Carvalho will direct the orchestra in Peter Mennin's Fantasia for Strings, and Leonard Bernstein will lead it in Roy Harris' Chorale for Strings.

There will be a humorous skit written and acted by Adolph Green, and the Tanglewood Alumni Chorus, under Hugh Ross, will sing Randall Thompson's "Alleluia" and "The Coolin" and "Mary Hynes," by Samuel Barber. Aaron Copland will be the evening's master of ceremonies.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAY 4 - 1949

BSO Fund Now Totals $159,000

Koussevitzky Requested Drive For Orchestra

The Serge Koussevitzky Anniversary Fund, established for the use of members of the [illegible] phony Orchestra "in the event of emergency," now totals $159,000 and "more contributions are coming in all the time," George E. Judd, BSO manager, said today.

Although the active campaign ended before the testimonial dinner for Dr. Koussevitzky in Boston Monday night, the fund is still receiving donations from all parts of the country.

When the trustees of the Boston Symphony Orchestra conferred with Dr. Koussevitzky last fall on plans for his silver anniversary this year, the conductor expressed the wish to establish an emergency fund for the orchestra members, separate from the pension fund which was established in 1904. The Boston Symphony Orchestra was the first of its kind to have a pension fund in this country, Mr. Judd explained, adding there are now 77 pensioners receiving between $20,000 and $30,000 a year.

Mr. Judd further explained that the Koussevitzky Anniversary Fund will be used solely for a "cushion for emergencies," adding that money taken from the fund will be replaced. The fund was started when the BSO distributed four-page letters to season ticket-holders to the Boston Symphony concerts and the response, Mr. Judd said, "was extremely gratifying."

The Boston Symphony Orchestra now gives concerts 47 weeks out of the year, which is a new record for symphony orchestras in the country. The Tanglewood concerts are included in this period.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 4 - 1949

Dinner-Concert Tuesday To Honor Koussevitzky

The program for the dinner and concert in honor of Serge Koussevitzky at 7:30 next Tuesday night at the Waldorf-Astoria Hotel has been announced by the League of Composers which, with a group of friends, is sponsoring this tribute to the conductor at the close of his twenty-fifth and last regular season with the Boston Symphony Orchestra.

The Tanglewood Alumni Orchestra, composed of former students at the Berkshire Music Center founded by Mr. Koussevitzky in 1940, will play under the direction of Eleazar De Carvalho, Leonard Bernstein and Dr. Koussevitzky. Hugh Ross will conduct the Tanglewood Alumni Chorus. Marc Blitzstein will accompany three singers, Virginia Card, David Thomas and Shannon Bolin in excerpts from his opera "The Little Foxes," which will be produced on Broadway next fall.

Information about reservations may be obtained from the League at Suite 1533, 9 Rockefeller Plaza, New York 20, or by telephoning COlumbus 5-7460.

NEW YORK, N. Y.
NEWS

MAY 5 - 1949

EVERLASTING MAESTROS

Brooklyn: If you're looking for a lifetime career, folks, that will keep you from ever depending on a security check, become a symphony conductor. Look at the record: Sir Thomas Beecham, 70; Toscanini, 82; Monteux, 74; Koussevitzky, 75; Walter, 73. [illegible]tional strain? Bah!

MILTON J. BERENBACH.

HOOFING TO SLEEP

Brooklyn: I believe most people who think they have to use sleeping tablets are those who hop cabs or buses even when they have just a couple blocks to walk. Why don't you people take good hikes of a couple miles or so every day? That will make you feel tired and relaxed and you'll enjoy a natural slumber.

C. D.

WILMINGTON, N. C.
STAR

MAY 4 - 1949

A Great Composer Retires

Serge Koussevitzky has retired after twenty-five notable years as musical director of the Boston Symphony Orchestra. That he has exerted an extraordinary influence during the quarter century of his service on orchestral performance and music appreciation throughout this country is indisputable. Records produced by the orchestra have always been in heavy demand, and radio concerts under his conductorship have drawn large audiences — perhaps the largest of all, with the possible exception of the Philadelphia orchestra.

We find this appropriate tribute to him in connection with his farewell concert: "His incumbency has brought glory to music in general by the quality of the performances and the interpretative standards he has maintained; and to American music in particular by the production of American works and aid to American composers, and by the fine training he has provided for students at the Berkshire Music Çenter."

Too much cannot be said about Dr. Koussevitzky's encouragement to American composers, whose works he introduced to Boston audiences, but even greater praise is his due for the work at Berkshire in behalf of aspiring young conductors and musicians. The Berkshire festival ranks highest among American efforts to cultivate native talent.

There is some division of thought, however, concerning his orchestral effort. The Boston orchestra, under his baton, has attained great prominence and creditable reputation among the world's leading symphony organizations. But while no competent critic fails to acknowledge the fine fruits of his conducting, there are some among them who feel that he made too perfect a machine of the orchestra, that in its very perfection it sacrificed what for lack of a better term may be called musical personality.

We cannot analyze this distinction, being an admirer of his orthodoxy and a devotee in the amen corner of his performance. But we, too, have noted during recent years that the music of the orchestra at times has indeed simulated, if only remotely, the recitations of children who learn the piece by rote and by rote speak it in school assembly. Perhaps it is this quality which has led some astute critics to apply a lack of the aforesaid musical personality to his performance.

However this may be, musical America, in fact the musical world, is losing a great orchestra conductor in the retirement of Doctor Koussevitzky.

HARTFORD, CONN.
COURANT

MAY 5 - 1949

Message From Petrillo Praises Koussevitzky

Boston, May 4.—(AP.)—Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, drew a message of high praise last night from James C. Petrillo, president of the American Federation of Musicians.

"Your retirement from this glorious field," Petrillo said in a telegram, "will leave a huge vacuum which will be most difficult, if not impossible, to fill."

The 74-years-old conductor retired Saturday night after 25 years as leader of the orchestra.

"You have accomplished as much as any single individual in the history of music in this country," Petrillo said. "I want you to know that you are held in high esteem musically and artistically."

CHICAGO, ILL.
NEWS

MAY 7 - 1949

STRAUSS--Don Juan (Tone Poem)--Victor set DM-1289, two 12-inch disks in paper envelope; Flaming music, passionately performed by the Boston Symphony Orchestra under Serge Koussevitzky. Recording good.

DURHAM, N. C.
HERALD

MAY 6 - 1949

End Of An Era

Sunday, May 1, was a day to remember in the world of music. In Boston on that day Serge Koussevitzky led the Boston Symphony Orchestra for the last time as its conductor. After 25 years he has retired, and those who had assembled in Symphony Hall gave him a tremendous 15 minute ovation to testify once more to the regard with which he is held not only in Boston but the world over.

Koussevitzky made the Boston Symphony Orchestra into one of the world's finest. So great has been his power as a musician, as an organizer, as a leader, that the most particular of critics frequently could find nothing to say about the orchestra except that it was "too perfect."

Not only has the Boston Symphony under Koussevitzky produced glorious music through the years but it has been an astonishing example of the ability of men of diverse temperament so to blend their efforts to a single purpose as to earn from Dr. Koussevitzky the label as "the most perfect musical instrument that exists in the world."

With Koussevitzky's retirement a musical era ends. His career has a lesson for us, for it demonstrates that at least one man, seeking perfection, found it.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 6 - 1949

Koussevitzky Gets Platter

Award Marks Conductor's 20th Year With R. C. A. Victor Records

Serge Koussevitzky, who has completed his twenty-fifth and last season as musical director of the Boston Symphony Orchestra, received an engraved silver platter commemorating his twentieth year with R. C. A. Victor Records from Brigadier General David Sarnoff, chairman of the board of the Radio Corporation of America, at a testimonial luncheon yesterday in the R. C. A. Building.

The inscription engraved on the platter reads: "Tribute to Dr. Serge Koussevitzky on his twenty-fifth year of distinguished leadership of the Boston Symphony Orchestra and with affectionate recognition of his twentieth year as an exclusive Red Seal Artist with Victor Records."

In his address, General Sarnoff recalled that the first R. C. A. Victor recording made by the orchestra under Dr. Koussevitzky was one of Ravel's second "Daphnis and Chloe" suite, made in the company's studios, then in Camden, N. J., in 1928. Since that year Dr. Koussevitzky has recorded more than 135 works.

NEW YORK, N. Y.
TIMES

MAY 6 - 1949

NEW KOUSSEVITZKY HONOR

Brig. Gen. Sarnoff Presents a Silver Platter From RCA

Serge Koussevitzky, retiring after twenty-five years as conductor of the Boston Symphony, received another testimonial yesterday. It consisted of an engraved silver platter, presented by Brig. Gen. David Sarnoff, chairman of the board of the Radio Corporation of America. The presentation took place at a luncheon in the RCA Building.

The inscription read, "Tribute to Serge Koussevitzky on his twenty-fifth year of distinguished leadership of the Boston Symphony Orchestra and with affectionate recognition of his twentieth year as an exclusive Red Seal artist with RCA Victor records." Since 1928 Dr. Koussevitzky has recorded more than 135 compositions.

NEWPORT NEWS, VA.
PRESS

MAY 7 - 1949

Maestro's Farewell

One of the longest such associations in American musical history ended last Saturday night when SERGE KOUSSEVITZKY led an all-BEETHOVEN program played by the Boston Symphony Orchestra in his farewell as its conductor. The all-BEETHOVEN choice, with the incomparable *Symphony No. 9 in D-minor* as its principal selection, seems peculiarly appropriate, for BEETHOVEN remains after more than a century the supreme master of majestic, sublime eloquence in the utterance of the symphony orchestra. Mr. KOUSSEVITZKY's retirement closes 25 years as chief pilot of a symphonic ensemble which has been called the finest one in the United States. This continual direction by one master of interpretation undoubtedly has been an enormous factor in the maintenance of the Boston orchestra's reputation for superfine performance. The 15-minute applause after the final cadence Saturday night — ending only when the *maestro* called for silence so that he could respond in a few words — is easy to understand.

Some critics have called Mr. KOUSSEVITZKY the greatest conductor of the present musical epoch. A biographer a few years ago loudly disputed that and there were threats of litigation over the publication of the book. There are other fine interpreters in the field and quite likely if anyone were to be held superior to Mr. KOUSSEVITZKY it would be the venerable ARTURO TOSCANINI. The point is at least debatable.

But the very greatness Mr. KOUSSEVITZHY has exhibited not only answers the question why he was retained so long by the exacting Bostonians but at the same time raises some apprehensions concerning the future of this orchestra. CHARLES MUENCH, a thoroughly qualified and sensitive interpreter, has been chosen to mount the podium next season. Mr. MUENCH will have to face the challenge which has plagued other musical directors and leaders as well in other fields including Presidents of the United States: the challenge of stepping into the shoes of an acknowledged giant. The New York Philharmonic-Symphony Orchestra has floundered ever since *Signor* TOSCANINI resigned upwards of 15 years ago, with a succession of conductors, two of them replaced by the orchestra's board; with BRUNO WALTER for the last year or so acting as "musical advisor" while a group of guests did most of the conducting; and with two supposedly co-equal conductors booked for next year with *Herr* WALTER to appear occasionally as a guest. The Chicago orchestra suffered similar disturbances when the lamented FREDERICK STOCK went on to his reward — divided over the qualities of DESIRE DEFAUW until he returned to Europe, engaging ARTUR RODZINSKI (just discharged by the New York orchestra) and then getting rid of him after but a short tenure.

We have more than a suspicion that the real trouble in some at least of these cases lay much more in the audience than in the conductor, and that Boston may profitably do some self-examination. One of the greatest handicaps HARRY S. TRUMAN has had to overcome was the fact that he succeeded FRANKLIN D. ROOSEVELT as President. It is not at all improbable that the orchestras which have experienced these troubles actually were the victims of just this sort of psychology among the patrons. Accustomed to *Signor* TOSCANINI, to Mr. STOCK, they would quite likely have found fault with anyone else. M. MUENCH's past in France and his acclaim with other orchestras in this country augur well for his ability; it is inevitable, human beings all being fallible — and unique — that his interpretations should differ from those of any other conductor. Unless the Boston patrons take this into account, there is the tragic possibility of another such period of disruption as has beset New York and Chicago. The patrons, perhaps, are as much responsible for preventing it as the conductor.

NEW BEDFORD, MASS.
STANDARD-TIMES

MAY 8 - 1949

Koussevitsky Bids Farewell to Boston

One of the most touching and most emotionally-charged occasions in the long musical history of Boston occurred last week in Symphony Hall where Dr. Serge Koussevitsky conducted his final concert as musical-director of the Boston Symphony Orchestra, thus bringing to an end a golden era of music which has seen the Boston Symphony become generally accepted as the finest instrumental ensemble in the world.

As the orchestra completed its playing of Beethoven's "Ninth Symphony," an ovation from the overflow audience seemed to shake the very foundations of staid old Symphony Hall. Visibly affected, his lips trembling with emotion, Dr. Koussevitsky stood on the podium from which he has thrilled music lovers for a quarter of a century, and then raised his hand for silence. A quick hush fell over the audience.

"Two years ago," said Koussevitsky, "when I gave my resignation to the trustees of the orchestra, I knew it would be hard to separate myself from you, my dear public, and my orchestra. But let us be happy we have had these 25 years together.

"Let us be happy that we have worked and created the greatest orchestra in the world. Let us be happy that we have had a tremendous musical evolution in this country, that we have helped many composers until now we have composers in this country as great as any in the Old World. I thank you for your co-operation, your devotion to the orchestra, and your confidence in me."

Again, the ovation was deafening. The man who, as Rudolph Elie expressed it, "has been a symbol of the creative spirit that has been carried torch-like by the great men of every generation to the succeeding generation," walked to the wings for the last time.

It was, despite the maestro's adjuration to be happy, a sad occasion. However, men like Koussevitsky never really leave us. We feel certain that the great conductor stepped from his podium last week into legend, into that company of musical Titans whose spirit and influence endure forever.

EL PASO, TEXAS
TIMES

[illegible]

Dinner To Honor Koussevitzky

New York. (UP)—Serge Koussevitzky, Leonard Bernstein and Eleazar de Carvalho will conduct the Taglewood alumni orchestra in a concert program at a dinner in honor of Dr. Koussevitzky in the grand ballroom of the Hotel Waldorf-Astoria on May 10.

It will mark the first appearance in New York of an orchestral group from the Summer music center at Tanglewood in Massachusetts. Under the auspices of the League of Composers and other friends, the dinner will be in tribute to the noted composer's silver anniversary with the Boston Symphony Orchestra.

MERIDEN, CONN.
RECORD

MAY 4 - 1949

A Queue For Koussevitsky

The queue in front of Boston's Symphony Hall began early on the morning of April 29 when admirers of Serge Koussevitsky lined up to be sure to hear the retiring maestro in his next to the last concert.

Some of the Koussevitsky admirers brought their knitting. The housewives ran to sweaters; the high school and college girls worked for the most part on Argyle socks. It was largely a student audience, and many of the group were doing their homework. Some of them admittedly cut classes to stand in line. By 8:30 there were more than 200 persons waiting to pay tribute to the master whose inspired conducting during a quarter of a century has made the Boston Symphony into one of the world's finest orchestras.

The last time that Boston witnessed an early morning queue was when the Braves were playing the Indians at Braves Field. It's a healthy sign that both Johnny Sain and Serge Koussevitsky have admirers who are devoted enough to sit on a hard stone step for hours just waiting for a chance to pay homage to their heroes.

TULSA, OKLA.
WORLD

MAY 8 1949

Tanglewood Alumni Honor Koussevitzky

Serge Koussevitzky, Leonard Bernstein and Eleazar de Carvalho will conduct the Tanglewood alumni orchestra in a concert program at a dinner in honor of Dr. Koussevitzky in the grand ballroom of the Hotel Waldorf-Astoria on May 10.

It will mark the first appearance in New York of an orchestral group from the Summer music center at Tanglewood in Massachusetts. Under the auspices of the League of Composers and other friends, the dinner will be in tribute to the noted composer's silver anniversary with the Boston Symphony orchestra.

Her, Apr 30

Koussevitzky Wins Cheers Of Society

By ALISON ARNOLD

Serge Koussevitzky yesterday conducted his final Friday afternoon concert in Symphony Hall and the event was both epoch-making and sentimental. The program opened with the First Beethoven Symphony, but it was the Ninth that will remain in the memory of yesterday's audience. The singing, throbbing music was augmented by a chorus of members of the Harvard Glee Club and the Radcliffe Choral Society and the fusion of orchestra and chorus in the last movement was deeply stirring.

Every seat in the huge hall was filled. Lines for rush seats began to form as early as 9 o'clock in the morning. When the concert was over, the audience rose in one great body. The applause was deafening and was accompanied by cheers and stamping. Dr. Koussevitzky was called back to the platform again and again, and there were many whose eyes were misty as they watched his erect figure bowing his thanks. In fact, he, too, wiped his eyes often.

It was not until he finally spoke a few words that the fanfare quieted.

While their chauffeurs dozed in the spring sunshine outside Symphony Hall, the subscribers listened to the inspiring concert. They wore gay flowered hats and spring suits, and small girls in their first straw bonnets were brought along on this memorable occasion.

Included in the throng were Mrs. Robert Treat Paine, Mr. and Mrs. Edward Jackson Holmes, Mrs. Alvan T. Fuller, Mr. and Mrs. Wallace Goodrich, Mrs. George S. West, Mrs. William Stanley Parker, Mrs. Bayard Warren, Mrs. Alfred R. McIntyre, Mrs. Moses Williams, Mr. and Mrs. Eben Draper, Mrs. Edward A. Taft, Mrs. Sydney Harwood and her granddaughter, Miss Sabra Harwood, Mrs. William Dana Orcutt, Mrs. Hugh Bancroft, Mrs. Philip Lane, Mrs. Amor Hollingsworth, Jr., and Mr. and Mrs. Russell S. Codman.

Also, Mrs. Arthur Bell, Mrs. S. Bruce Black, Mrs. Paul F. Clark and her daughter, Mrs. Robert W. Boas, Mrs. Robert Morris, Mrs. Russell Howell, Mrs. George Parson, Mrs. Harry Stebbins, Miss Claire Fuller, Mrs. Homer F. Livermore and her daughter, Miss Joanne Livermore, Mrs. John T. Bottomley, Mrs. Isabella Grandin, Mrs. Edward Cunningham, Mrs. Jasper Whiting and Mrs. Samuel Eliot.

MUSIC

By Miles Kastendieck

FOR the curious among record collectors several items have turned up. Most highly specialized probably is the 25th Anniversary Souvenir Koussevitzky Album. Though issued by Victor, it is distributed through the Boston Symphony Orchestra only. Only a thousand copies have been issued and the returns go to the Serge Koussevitzy Anniversary fund. This will be a permanent tribute to the eminent conductor's great service during his quarter century in Boston.

The album contains three vinylite discs of Koussevitzky's double bass recordings. As examples of this "lost art" they have special interest as well as special meaning. Three of the numbers are Koussevitzky's own compositions. The other two are Eccle's "Largo" and Laska's "Wiegenlied." The accompanist is Pierre Luboschutz.

These recordings have been chosen by Koussevitzky in the hope that they will show the capabilities of the instrument in a soloist's hands. They are 20 years old but unique and, under the circumstances, of historic value. The artistry of his performance goes without saying.

Early Beethoven

A first recording of Beethoven's Concerto for Piano and Orchestra in E-Flat by Vox will interest Beethoven fans. Composed at the age of 14, it existed for some time in the piano condensation, but only recently has the orchestral score been reconstructed. Since the indications of the scoring were already there, the work as it now stands may be considered reasonably authentic. Its interest, of course, is in the revelation of the embryonic composer.

The pianist, Orazio Frugoni, who owns the score, is the soloist with the Pro Musica Chamber Orchestra conducted by Paul Paray. They give a perceptive interpretation, however conventionally 18th century the music naturally sounds. The slow movement expresses potentialities; the Rondo is disarmingly simple. The album is definitely a collector's item.

The relatively unfamiliar Third Symphony of Tchaikowsky has been made available by Victor in the Beecham version. Its performance with the Royal Philharmonic is typical. Tchaikowsky-ites will undoubtedly want it to supplement the famous three, though they may hear the making of the latter symphonies in this work.

Light and Gay

CERTAINLY another curiosity is the first recording of Milhaud's "Le Boeuf sur le Toit" translated as "The Nothing Doing Bar." An excellent performance by Mitropoulos and the Mineapolis Symphony Orchestra should make it a popular album in the Columbia catalogue. As a matter of fact it has a popular slant. Thirty years ago its jazzy character might have been considered daring. Actually it is based on Brazilian folk music, purposely gay and full of movement. Since it is not to be taken seriously, it is quite fun.

Victor has issued an album of Auber Overtures, played by the Boston "Pops" under Fiedler. They once served to introduce four works representative of opera-comique writing. Though the operas are forgotten, still the overtures survive, filled with the grace and charm and exhuberance of Parisian life of a century ago.

A final recording of Haydn's First Violin Concerto brings a Columbia album of definite value. The reason is a superior performance by Isaac Stern. The music is "authentic," a label used questionably for many of Haydn's solo works.

Columbia's release of Mazart's Symphony in E-Flat gives this work the advantage of a recent recording. In the hands of George Szell and the Cleveland Orchestra it receives excellent treatment.

Both from Boston

KOUSSEVITZKY: *"Valse Miniature,"* ~~etc. Serge~~ *Koussevitzky, double bass, with Pierre Luboschutz, piano.* (RCA Victor Limited Edition album 1, $10.)

HAYDN: *"Missa Solemnis" ("Harmoniemesse"). Ludwig Berberich conducting choir, organ, and orchestra of Munich Cathedral.* (Haydn Society, $15.75.)

The above-noted Koussevitzky discs are those swan songs recorded by the eminent conductor in the late Twenties, following which he virtually gave up performance on the instrument. Re-recorded to reinforce the bass, and pressed on Vinylite, the sounds attest both to the remarkable facility of Koussevitzky on the cumbersome instrument, and to his post-Glazunow inclinations as a composer of such items as an andante from a Contra-Bass Concerto, a "Chanson Triste," as well as this "Valse." Also offered are pieces by Eccles and Laska. The six sides are priced at $10, with the profits earmarked for the Koussevitzky Twenty-fifth Anniversary Fund.

Of the Haydn Mass, we know nothing other than it is a first recording and sales are limited to 500 copies by subscription. Specifications are: seven twelve-inch records, on Vinylite, with an orchestral score of slightly larger than the usual miniature size included. No test pressings being yet available, we pass the information on merely as such. Orders should be sent to 179 Cambridge Street, Boston 14, Mass.

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NEW REPUBLIC
NEW YORK, N. Y.
MAY 23 1949

MUSIC: Serge Koussevitzky

IN HIS FINAL New York appearance as music director of the Boston Symphony Orchestra, whose destiny he has shaped for twenty-five years, Serge Koussevitzky conducted an interpretation of Beethoven's Ninth Symphony that was unparalleled in the experience of this witness to many onslaughts upon the unwieldy masterpiece. As technique, the performance bordered upon the miraculous. The first three movements were played with the extraordinarily translucent texture only the Boston orchestra can command. In the choral finale all the problems of balance, coördination and articulation were solved, so that none of the hazards and infelicities of the vocal writing detracted from the effectiveness of the "Ode to Joy." The chorus was splendidly trained, and for once did not seem to get tired. The quartet of soloists—Frances Yeend, Eunice Alberts, David Lloyd and James Pease—did not try to advertise themselves individually, but kept their singing in context, phrasing and inflecting their music with as much unity of purpose and expertness of style as the players in the orchestra.

To hear the Ninth Symphony presented in grammatically adequate fashion was remarkable enough. But for Koussevitzky, executive efficiency was no more than a necessary preliminary condition. Under the stress of what must have been deep emotion, the conductor propounded the mysteries of the symphony and declaimed its affirmations with supreme nobility of spirit and intellectual breadth. I doubt that the Ninth has ever been performed with more reposeful as-

surance or more transcendent magnificence.

A fortnight later, Koussevitzky repeated the work at the close of his Boston season in Symphony Hall. There were tears in the eyes of many in the capacity audience, as they stood to give him one of the greatest ovations in Boston musical history. For this was the end of an epoch; the future of the Boston Symphony Orchestra might be good, but to thousands of Bostonians it could never be the same without Koussevitzky.

The scope of Koussevitzky's artistic aims and the relentlessness with which he has sought to realize them distinguish him as one of the few really great conductors the United States has possessed. (Stokowski—in his earlier years—Toscanini and Mengelberg are perhaps his only peers.) When he first came to Boston a quarter of a century ago, he was a less experienced conductor than many of his colleagues in this country. His lack of background showed all too plainly in an inept handling of many of the classics, and some Bostonians who still remembered the ripe authority of Karl Muck wondered at first whether the board had not acted hastily in entrusting the orchestra to this handsome, patrician Russian whose chief reputation stemmed from the sophisticated Concerts Koussevitzky, in which each spring in Paris he played a great deal of contemporary music in programs underwritten by his wealthy wife.

But those who looked askance at Koussevitzky because of his limited experience, his wife's money, or his reported malaise in score-reading, underestimated both the conductor's capacity for unremitting work and his fanatical identification with the highest musical idealism. Within three years the orchestra learned to play with a cleanness, brilliance and effervescence no other group except the Philadelphia Orchestra could match. Over the angry protests of conservative subscribers, he continued to play an immense number of new works, until finally even those who did not enjoy it came to learn that one of the major

functions of a symphony orchestra is to make known the best works by living composers. He possessed, from the first, a rare intuition about new music, and consistently sponsored and encouraged only the most gifted and best equipped American composers; no single individual has contributed more toward public recognition of the stature of such men as Copland, Barber, Harris, Schuman and Piston. Koussevitzky's Boston career constitutes the longest and the richest chapter in the entire chronicle of the encouragement, presentation and widespread acceptance of American music.

As the years passed, Koussevitzky's musical horizon constantly broadened. Without diminishing his activity on behalf of contemporary music, both American and European, he learned to penetrate farther below the surface of older Central European music, and brought increasing luster to his interpretations of French and Russian scores, at which he had always been adept. The recent Ninth Symphony is a case in point: as one who sang in Koussevitzky's first American performance of it, I can testify to the enormous expansion and enrichment more than two decades of growth have given to his command of the work.

An ardent believer in the artistic future of his adopted country, Koussevitzky has sought to perpetuate his own high standards in the Berkshire Music Center, which he founded and continues to administer at Tanglewood. The educational aspiration of Tanglewood is so visionary that the project ought, according to all known rules, to have been a practical failure. But with the aid of such younger men as Aaron Copland and Leonard Bernstein, who truly share his ideals, the Berkshire Music Center has become one of our most valuable formative influences upon the taste of the younger generation. If Koussevitzky needs a memorial, Tanglewood provides one. But for thousands who have known his lofty achievements throughout a generation, it is superfluous to designate any tangible memorial. Great men are not easily forgotten. CECIL SMITH

9+

LEADS LAST OF FRIDAY SYMPHONIES

Koussevitzky Makes Final Appearance Notable One

Post Ap 30

BY WARREN STOREY SMITH

For six minutes the clapping, stamping and cheering continued, and then Dr. Koussevitzky, his voice gaining in firmness as he went along, made a little speech in which he expressed his sorrow at parting and his happiness in what these 25 years had accomplished for the Boston Symphony Orchestra, for the American composer and for the young artist.

FIRST FAREWELL

And then it was all over. The conductor who had ministered to it for a quarter of a century, had taken leave of the Friday afternoon audience.

A similar rite will take place this evening and on Sunday afternoon, Aug. 14, the final concert of the 1949 Berkshire Music Festival, when Dr. Koussevitzky for the last time conducts the Boston Symphony as its regular leader. Coming events cast their shadow before. Yesterday's program book announced the orchestra's 69th season, under the leadership of Charles Munch, from Oct. 7 to April 29.

Whether or not Beethoven's Ninth Symphony is the summit of symphonic music, enough people so consider it to make it a fairly obvious choice for an occasion such as this. In point of fact, Dr. Koussevitzky had ended several previous seasons with it, the latest of them that of 1946-47. This time he decided to preface the Ninth with the so-very-different Beethoven First.

Turns to Choirs

For the chorus that the former requires he turned, as in the past, to the combined choirs of Harvard and Radcliffe, as trained by W. Wallace Woodworth, while the solo singers were Frances Yeend, Eunice Alberts, David Lloyd and James Pease. These four made an excellent quartet, individually and in combination. Their task was not always a grateful one, and the same may be said of the choral

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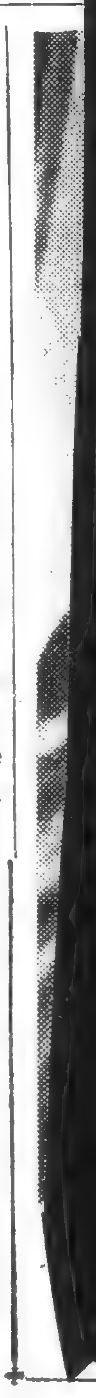
MUSIC

Our Critic's Report of the Week

BY WARREN STOREY SMITH



Those who look to the radio for what is known as classical music have been finding that commodity in increasingly short supply. Last season both the Boston and Detroit orchestras went off the air. And since the former was virtually a year-round proposition, what with the regular concerts, the Pops, the Esplanade concerts and the Berkshire Festival, its disappearance was quite a loss. By way of partial compensation, a half hour of the Monday rehearsal was broadcast during the Symphony season, and Arthur Fiedler's "Sunday at 4:30," a purely local affair, gave way to the RCA-Victor show, a nationwide hook-up over NBC. This program, given by Mr. Fiedler with a portion of the Pops orchestra and Robert Merrill, Metropolitan baritone, as soloist, was awarded a citation by the Musical Courier "as an outstanding example of the type of good music which should be heard more frequently on the air."

Alarmed by Trend

Alarmed by the trend noted above, the Courier is urging its readers to do something about it. The magazine feels, and probably with some justification, that when it comes to registering preferences, approval and gripes, the lovers of Beethoven are less articulate than the lovers of bop, and it suggesting that those who want more good music write to their local stations or to the networks and say so.

The phrase "lovers of Beethoven," that comes so readily to the lips, or the typewriter keys, is not, apparently, an empty one. Recently Boston's WBMS, which broadcasts mostly record music, with the emphasis on the classic variety, polled its monthly program subscribers to see how their tastes ran. With all allowances made, these figures are still illuminating. No less than 12,412 voted for their favorite composer, and Beethoven, with 2376 votes, led his nearest competitor, Mozart, by 774.

Favor Teutons

The results indicated that dead composers are far more popular than live ones, that the Teutonic masters are far in the lead and that relatively few listeners really go for modern music. After Mozart came Brahms, Bach and Tchaikovsky. Then Hayden, Handel, Mendelssohn, Schubert, Chopin, Puccini, Verdi and Rachmaninoff, who was tied with Richard Strauss at 170 votes. After Strauss the living composers rated as follows: Sibelius 94, Prokofieff 52, Khatchaturian 48, Copland 34, Britten 32, Vaughan Williams 20, Shostakovitch and Stravinsky each 16. Least favored among the elder Germans was Schumann, having 92 admirers to his one-time rival Mendelssohn's 308.

However, if Beethoven proved the favorite composer, he still didn't win as symphonist. This is how the symphonies rated: The Brahms First (782), the Beethoven Fifth (728), the Franck, the Beethoven Seventh, the Tchaikovsky Fifth, the Beethoven "Eroica" and the Brahms Fourth. Both Beethoven's Ninth and "Pastoral" beat the "Pathetic" of Tchaikovsky. And those three works, with Mozart's "Jupiter," were ahead of Schubert's "Unfinished," which the record people have found to be the most popular of all. The first Sibelius symphony to be mentioned, No. 2, was 22nd on the list and its special admirers numbered 126. Bruckner and Mahler, who would be near the top in central Europe, didn't do so well. The favorite Mahler symphony, the Fourth, had 72 advocates, while the best Bruckner could muster was a mere 36 votes for his seventh.

It would seem that radio fans do not always react as do either record buyers or concert and opera goers, though there must be plenty of people who fall into all of these categories. We have been told repeatedly that "Aida" is the most popular of all operas. Yet in this balloting it came out sixth, preceded, in that order, by "Carmen," "Tristan," "Traviata," "Don Giovanni (!) and "La Boheme." Surprisingly, Beethoven's "Fidelio" nosed out "Lohengrin," "Tannhaeuser" and "Mme. Butterfly." And according to this list, both "Parsifal" and "Pelleas" have more admirers than "Pagliacci." There were some curious choices here, of works not in the American repertory. Glinka's "Russian and Ludmilla" (38), Delius' "Koanga" and Vaughan Williams' "Hugh the Drover" (both 20), were ahead of "Peter Grimes," "Samson and Delilah," "Thais," "Martha" and "Mignon," each of which had 18 votes out of the 8126 recorded. Nevertheless, last April the Met's "Mignon" filled the Opera House. "Koanga," of which I know nothing, would attract the Delians, however numerous they may be, and the musically curious. They'd hardly make it a sellout. Anyway, we'll never know.

Finally, the most popular overture, tone poem, concerto and operetta were, resceptively, Beethoven's "Leonore," Sibelius' "Finlandia," Bethoven's "Emperoro" and Romberg's "The Student Prince." Second choices were the Mozart "Figaro," Strauss' "Till Eulenspiegel," the Greig, and Gilbert and Sullivan's "Iolanthe."

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NEW YORK, N. Y.
TIMES

MAY 8 - 1949

WORKING PLANS

Koussevitzky Will Keep Busy With Music

By OLIN DOWNES

AT the dinner to be tendered Serge Koussevitzky by the League of ~~Composers~~ Tuesday night at the Waldorf-Astoria, music will be heard by composers whom the Koussevitzky Foundation has variously commissioned. Greetings will come from creative musicians of most of the Western nations whose compositions Koussevitzky has signally advanced in his twenty-five years' service as conductor of the Boston Symphony Orchestra.

Dr. Koussevitzky and two of those who have studied the conductor's art with him—Leonard Bernstein and Eleazar de Carvalho—will direct performances by an Alumni String Orchestra from Tanglewood.

Nor is this all. Excerpts from Marc Blitzstein's new opera based upon Lillian Hellman's "Little Foxes" will be sung, with the composer at the piano. And Orestes Gonzalez, the Cuban double-bass soloist, who studied his instrument with Koussevitzky last summer at Tanglewood, has been invited from Havana, where he has been soloist with the Havana Symphony Orchestra, to participate. Compositions by William Schuman and Peter Mennin will also be heard, and "several other musical surprises"—so runs the announcement—will develop. Toastmaster will be Aaron Copland.

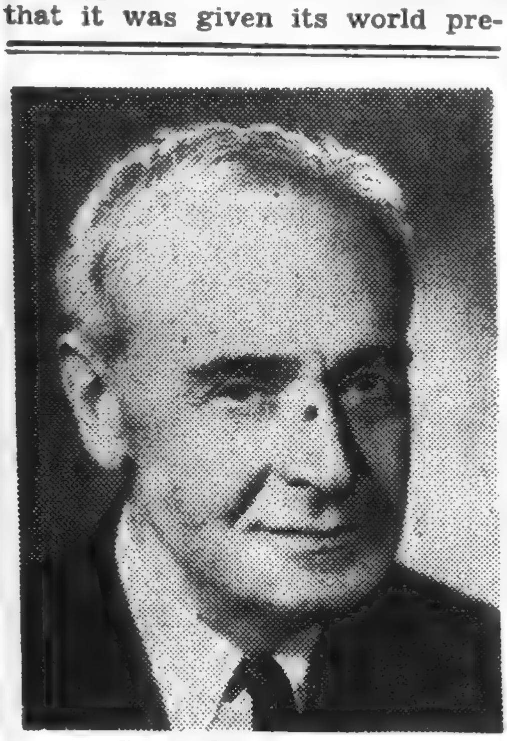
The League of Composers signalizes by this dinner its indebtedness to Dr. Koussevitzky, who in the past has aided its pioneering work in the development of modern music by conducting at certain of its concerts world premières of works by Bartók, Gruenberg and others.

Notable Occasion

It will be a notable occasion, which will serve as a landmark rather than a culmination of a remarkably brilliant career, for Dr. Koussevitzky has not the slightest intention of stopping or resting upon past achievements. He will conduct the Boston Symphony Orchestra in future summer festivals at Tanglewood. Next March he will go to Palestine for a month to conduct there. Thereafter he will direct a special "festival" of modern works, including a number of American scores in Paris and following that a similar series of programs in London.

Further engagements, for which there are a number of invitations, will be limited with regard to their demands upon the conductor's strength and time, and, above all, with regard to the time essential for the development of his music school for the Berkshire Music Center, and the activities of the Natalie Koussevitzky Musical Foundation.

The foundation's history is one of remarkable encouragement of living composers. In its first year, 1942, it commissioned the opera, "Peter Grimes," by Benjamin Britten, which has gone the rounds of many of the great opera houses of the world. In fact it was with the approval of the commissioner that it was given its world première in London before it was performed for the first time in America by Dr. Koussevitzky's forces at Tanglewood, Leonard Bernstein conducting, and later at the Metropolitan. Bohuslav Martinu's Third Symphony, one of his finest orchestral works, came also from this first year of the foundation's work.



Serge Koussevitzky.

The full list of compositions thus obtained and established would be over-lengthy for quotation here. Up to and including the three years from 1942 to 1944 four new works were commissioned each year. The 1943 crop included the Bartók "Concerto for Orchestra"—again a top-ranking composition of a modern master, which was played by most Americans and also abroad, and William Schuman's Third Symphony, which, in this writer's opinion, ranks as his finest offering thus far in this form and also has found wide acceptance. The Second Symphony of Darius Milhaud and the Third of Aaron Copland came the year following.

In 1945 the commissions were increased to eight. A symphonic work by Olivier Messaien in nine parts is yet to be completed. The "Madonna Poema Sinfonico" by Villa-Lobos was given its première, under the baton of Mr. de Carvalho, guest conductor, and the Boston Symphony Orchestra, in December of 1947. Nicolas Nabokoff's symphonic poem inspired by Pushkin, then commissioned, was played by the Boston Symphony under Koussevitzky in Boston and New York.

Other American works were commissioned in 1947, such as Howard Hanson's piano concerto and David Diamond's Fourth Symphony. In 1946 there were only two scores, but they were significant: Walter Piston's Third Symphony and Mr. Blitzstein's opera.

In 1947 Malipiero's Fourth Symphony came from the basket and was later performed by Boston's orchestra; a new symphonic work by Roy Harris was ordered; and also a new work for small orchestra by Arnold Schoenberg, and two other chamber music compositions by Blas Galindo and Earl George. Commissions for last year were for symphonic works by Arthur Honegger and Randall Thompson.

It will be seen from the foregoing that commissions bestowed for new compositions do not mean that the result will be of a merely perfunctory or second-class character. Sometimes a good score comes and sometimes an unsuccessful one. The point is that the Koussevitzky Foundation, wisely administered, has given not only aid and comfort to composers who often badly needed it, but as in the case of Bartók, who was in bad health and straitened circumstances in this country in his last years, inspiration for some of their finest pages.

In Composer's Behalf

In the process of commissioning compositions he has discovered certain creative needs which he will seek to meet in new ways. One of the most important of these, one, indeed, which could hardly be over emphasized, is the need of operatically disposed composers for good librettos. Libretto trouble has proved a principal embarrassment to more than one person commissioned by the Koussevitzky Foundation. The composers capable of writing their own librettos, like Gian-Carlo Menotti, are few indeed, especially in this country, where, apparently, the average librettist labors under the impression that a good opera libretto is the same thing as a good script for a spoken drama!

Of course it is an entirely different form, indeed a different art. To remedy this the Berkshire Music Center will this year offer scholarships to selected poets and playwrights from our universities to come to Tanglewood and work hand in hand under practical conditions of production with the composers and stage directors of the Music Center. There could be no better nor more practical contribution to American music in its present stage than this one, and no better illustration of Koussevitzky's concentrated thought in the direction of the composer can be found.

FLINT, MICH.
JOURNAL

APR 2 4 1949

Plan Tribute To Koussevitzky

Excerpts from Marc Blitzstein's new opera based on Lillian Hellman's "The Little Foxes" will be heard for the first time May 10 at a dinner and concert in honor of Dr. Serge Koussevitzky in the grand ballroom of the Waldorf-Astoria.

The Blitzstein version of "The Little Foxes" was commissioned by the Koussevitzky Music Foundation and will be produced in a Broadway theater next Fall. Blitzstein will be at the piano to accompany the singers during the program.

The tribute, under the auspices of the League of Composers and a group of friends, will mark the silver anniversary of Dr. Koussevitzky as conductor of the Boston Symphony Orchestra.

The diversified musical program which will follow the dinner also will include the participation of Dr. Koussevitzky and Leonard Bernstein, composer-pianist.

LOUISVILLE

Another May festival featuring contemporary American music will be held next weekend at the School of Music of the University of Louisville. Roy Harris, David Diamond, Norman Dello Joio, Irving Fine and Leonard Bernstein will be among the composers represented. There will also be works by Hopper and Keeney, whose first names are not given.

European composers will also be represented. Performers will be students and teachers and members of the string quartet, chorus and orchestra of the Louisville Philharmonic Society.

PASADENA, CAL.
STAR-NEWS
MAY 14 1949

Koussevitzky Will Conduct 2 Concerts at Hollywood Bowl

With the engagement of Serge Koussevitzky, Hollywood Bowl Association has announced its roster of conductors for the 1949 season of Symphonies Under the Stars. The 28th summer season which opens July 12 will have the following conductors: Koussevitzky, for two concerts in September; Artur Rodzinski, opening concert and July 14; William Steinberg and Izler Solomon, five concerts each; Erich Leinsdorf, two programs and one each for Werner Janssen, Franz Waxman, Johnny Green and David Rose.

It will be Koussevitzky's first visit to the West. Last month he retired from the Boston Symphony Orchestra after a quarter century as its music head.

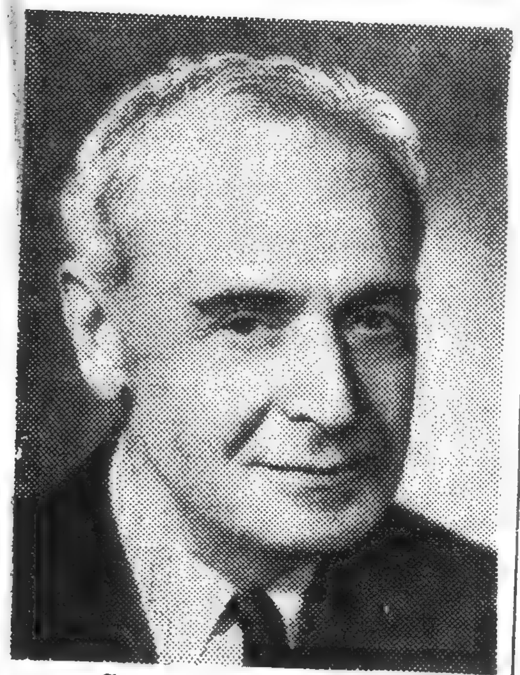
Soloists engaged for the eight-week season include Vladimir Horowitz, Artur Rubinstein and Oscar Levant, pianists. Yehudi Menuhin, violin virtuoso, will be opening night soloist.

NEW YORK, N. Y.
POST
HOME NEWS
MAY 8 - 1949

League of Composers' Dinner For Koussevitzky on Tuesday

Dr. Serge Koussevitzky, who retires this season after 25 years as permanent conductor of the Boston Symphony Orchestra, will be honored at a dinner and concert given in the Grand Ballroom of the Waldorf-Astoria, Tuesday night. The dinner is under the auspices of the League of Composers and a group of friends. Reservations can be made at Suite No. 1533, 9 Rockefeller Plaza, or by calling COlumbus 5-7460.

Among the attractions scheduled for the program which will follow the dinner are: Koussevitzky will conduct the Tanglewood Alumni String Orchestra; Leonard Bernstein and Eleazar de Carvalho, both Koussevitzky proteges, will also conduct several compositions, commissioned by the Koussevitzky Foundation; excerpts from Marc Blitzstein's new opera, based on Lillian Hellman's "The Little Foxes" and scheduled for Broadway production, are to be heard. The program also will include the presentation of an album of letters from more than 150 composers from all parts of the world.


Serge Koussevitzky.

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HARTFORD, CONN.
TIMES
SEP 15 1947

All Time Record Made By Boston Listeners

By CARL E. LINDSTROM

THE BOSTON Symphony Orchestra last season was heard by more people than have ever listened to a symphony orchestra before. These people numbered more than 800,000. The figure does not take into account radio audiences.

It is interesting to note the remarkable growth in the attendance at the Berkshire Festival concerts. Tanglewood set a record of its own this year with a total of 105,000 listeners. Even so, this did not equal the number who heard the Pops and the Esplanade concerts in Boston. There were, of course, more programs in the two Boston series, 58 Pop concerts being attended by 135,000 persons and 21 Esplanade concerts by 250,000.

The 109 winter concerts in the Symphony Hall and on tour attracted a total of 300,000 listeners. There were, besides, six Youth concerts with a total audience of 12,000.

At Tanglewood, not counting the Festival concerts, there were 47 performances given by the Berkshire Music Center before 50,000 listeners.

* * *

THE COMING season—the 67th — calls for as many concerts as previously. There will be the usual tours with concerts in New Haven and New London besides Hartford in this state, and Northampton, Mass., New Brunswick, N. J., Philadelphia, Washington, Pittsburgh, Cincinnati, Bloomington, Ill., and South Bend, Ind.; Chicago, Ann Arbor, Detroit and Rochester.

Among the soloists to be heard are the following newcomers: Ginette Neveu, the French violinist who is about to make her first visit to America; Isaac Stern, the violinist; Nadia Reisenberg, pianist, and Marina Koshetz, soprano. Besides these, Myra Hess, Artur Rubinstein and Witold Malcuzynski will appear as piano solists. Guest conductors will be Charles Münch, Eleazar de Carvalho and Leonard Bernstein.

* * *

THERE IS NOTHING new under the sun except in the field of modern music. And here the ingenuity of composers is inexhaustible. The modern crowd seems to be capable of almost anything except giving a long-suffering and skeptical public something pleasant to listen to.

It is hardly surprising that the latest novelty comes from George Antheil. He has composed a suite entitled "Carnival of the Beautiful Dresses" which is a suite of 13 pieces composed apparently for a style show by the Neiman - Marcus Company of Dallas.

This was given just a week ago, but the pressure of local business made it impossible for your reviewer to attend this historic presentation of Gebrauchsmusik.

Merely a summary of the various sections of this suite will completely satisfy even the most ardent, devotees of modern music.

1. Opening choral (with a hop-skip).
2. A La Valse (with a "romantico").
3. Mexicali (Ed. Note: border Mexican rhythm).
4. Valse Passion (with a dream waltz middle section).
5. Habanera Rumba (for a very soign dress or dresses).
6. Love Affair Waltz.
7. Autumn Fancy (falling leaves, whirling?).
8. Gamin Valse (or music for a beautiful tomboy).
9. Martinique (for the unsophisticate).
10. Grand Climax (where they, the beautiful dresses, all get together—a longish number).
11. Valse of the Female Gamin Who Fell in Love Hopelessly for a Time.
12. Gay American Valse (hale fellows, well met).
13. Finale Rumbetta (what is Rumbetta?)—Why a little tiny rumba not yet full grown.

John Rosenfield in the Dallas Morning News has written of this suite: "Bach wrote cantatas for somebody's birthday. Antheil writes music for a store's birthday.

"Much incidental music has outlived the event that inspired its creation. It is possible that Antheil's "Carnival of the Beautiful Dresses" may be played independent of mannekins. Certainly it should outlast Neiman-Marcus styles which was not supposed to last too long, anyway."

I don't think Antheil or the fashion world have anything to worry about on the ground of permanence.

SPRINGFIELD, MASS.
MORNING UNION
MAY 7 1949

KOUSSEVITZKY HONORED—At a New York luncheon in tribute to his 25-year leadership of the Boston Symphony Orchestra and his 20 years as a recording artist, conductor Dr. Serge Koussevitzky, left, receives a silver platter from Brig. Gen. David Sarnoff, chairman of the board of the Radio Corporation of America.

KANSAS CITY, MO.
STAR
MAY 9 1949

RETIRING "DICTATOR OF THE BATON" SPARKED BOSTON SYMPHONY REVIVAL

Fiery Russian, Serge Koussevitzky, Shocked Back Bay Brahmins Twenty-Five Years Ago, but Lifted Organization From Musical Doldrums and Built One of World's Leading Concert Aggregations—Defied Both Fascists and Reds.

By W. W. BAKER.
(A Member of The Star's Staff.)

THERE were no late-comers at the concert of the Boston Symphony orchestra the night of April 30. This was perhaps the greatest of tributes to 74-year-old Serge Koussevitzky, whose retirement after twenty-five years of American music became effective as the final chords of Beethoven's "Ninth Symphony" reverberated through Symphony hall in Boston.

The audience must have remembered that one of Koussevitzky's greatest obsessions was the concertgoer who arrives late. They may have recalled a concert conducted by the maestro before an audience of 3,600 in Pittsburgh. There was an unusually large number of late arrivals that night in 1937, and the angry conductor stopped the music and strode from the stage. As he left, he barked to attendants:

"I will not go back there, never! The fools! Better they should stay home in bed. They should have some respect for the art."

Friends placated the conductor, however, and he returned and the concert proceeded.

Sparked Orchestra's Comeback.

Koussevitzky's resignation, given two years ago, became effective at the close of the sixty-eighth season of the orchestra he lifted from the musical doldrums into its present standing as one of the world's leading concert aggregations. The German-born Karl Muck, conductor of the orchestra in World War I, was charged with espionage by New England patrioteers and interned. Six years of strife followed the hullabaloo over the innocent Dr. Muck, and in 1924 the trustees imported the services of Serge Alexandrovich Koussevitzky to blaze the comeback trail.

Serge Koussevitzky on the Podium . . . He Said These Gestures, in the Playing of Sibelius's Second Symphony, Meant "Forte in the Trombones" (Left) and "Chorale in the Finale."

Back Bay Brahmins were a bit shocked by the Russian-born maestro. He was, they decided, exaggerated and showy. Soon, however, they recognized the new leader had elicited from the orchestra an uncannily transparent tone that he alone could master, and that he possessed a repertory larger and more varied than that of any conductor in the country. Twenty-five years of glorious if somewhat stormy music followed for Boston and, with the evolution of the radio concert, for the rest of the United States.

Koussevitzky, who baited two Russian regimes and the Fascists of Il Duce, was born in the Central Russian village of Vyshny Volochek. His mother was a pianist and his father a penniless violin teacher. There was only one course for young Serge, so a few years later he was on the way to Moscow to seek a scholarship at the Philharmonic conservatory.

No. 1 Bull Fiddler.

Serge was late in applying and there were only three chairs vacant: trombone, bassoon and string bass. As the least of three evils, he selected the string bass. Eventually he was to tour Europe as a soloist on the clumsy instrument, and later was acclaimed as the world's No. 1 bull fiddler.

In those days as a mustachioed virtuoso of the bull fiddle, Serge met Natalya Konstantinovna. While sawing away at a Moscow concert, he noticed the girl in the front row, gazing at him in maidenly admiration. The massive string bass took on a new tone. Two years later he married Natalya.

A life as a string bass soloist soon began to pall, however, so Koussevitzky turned to conducting. As a 10-year-old he had practiced conducting before a mute group of chairs and packing boxes, yelling the music at the top of his lungs. Using the money Natalya brought to their marriage, they financed an orchestra and gave a series of concerts in Moscow and St. Petersburg. They chartered a ferryboat and toured the Volga, giving concerts at each town. Their success was immediate, and by 1910 Koussevitzky was the most widely-known maestro in czarist Russia.

In the meantime, he had established a music publishing house, specializing in contemporary works (thus sparing himself the performance royalties). Koussevitzky published many of the early works of Scriabin, Prokofieff, Stravinsky and others.

In Defiance of Czar.

In 1911 Koussevitzky stepped lightly on the toes of the czar and got away with it unscathed. It was the first anniversary of the death of Tolstoi, the voice of the "submerged tenth" of Russia. Czarist police, fearing political demonstration, banned any celebrations. Koussevitzky, opening a concert a few days later, ordered the orchestra to arise and stand silently one minute "in tribute to the memory of a great artist." There were gasps among the conductor's friends, but the incident was overlooked.

The revolution of 1917 put a stop to his self-endowed orchestra and publishing house. The bolsheviks offered him the post as head man of music. He declined, but accepted for a time the conductorship of the Petrograd state orchestra. There he found his dictatorial instincts constantly curbed by bureaucratic rules and regulations. He recalled later one example, an inspection of the orchestra by a minor official:

Pointing to a section of the orchestra, the official inquired, "Who are those people?"

"The first violins," he was told.

"And those?"

"The second violins."

"What," screamed the official, "second violins in a state orchestra? Get rid of them!"

Widely Acclaimed in Europe.

Koussevitzky left Russia in 1922, being granted a passport after declaring he would never conduct or play again in Russia. He was widely acclaimed in Europe before moving on to the United States.

Critics here soon were referring to Koussevitzky as the "dictator of the baton," and stories of his behavior in concert and rehearsal hall are legend in Boston. The impeccably dressed man of the concert hall was far different from the tousle-headed rehearsal conductor, dressed in an old sweater and well-creased slacks. On occasion, the mild-mannered man would become a shouting, gesticulating demon, demanding the seemingly impossible from the 105 men under him—and frequently getting it.

If all went well, he would murmur "fine, fine," and half sit, half lean on the chair placed on the podium, his right foot beating time. Then something would go wrong. His 5-foot 6-inch frame would spark to life. "No, no," he would shout, "that is just noise. I must have music." Silence from the chastized musicians, then:

"So you want me to teach it you? So, if you want, we do it 1,000 times."

Once, at a rehearsal, he fired on the spot a musician who persisted in playing unpleasantly discordant notes. The exasperated conductor finally shouted:

"You are fired, get out, get out!"

The rehearsal was at an end. On the way out the discharged musician passed the maestro's dressing room. "Nuts to you, Koussevitzky," he shouted.

"It's too late to apologize," snapped the conductor.

Befriends Young Composers.

Koussevitzky always has been a great champion of young composers. In January, 1932, he conducted the first public performance of Gershwin's Second Rhapsody for piano and orchestra. This abiding passion to help the young artist led him to establish the Berkshire Music center near Lenox, Mass. He pleaded also for a state department of music to help young composers who would "refresh and vitalize" the spirit of man.

Koussevitzky has made many tours abroad as a guest conductor, and on one he clashed with Mussolini's Fascists. In 1931 he canceled an engagement to conduct a festival at Milan, when Toscanini was being held a virtual prisoner because he refused to play the Italian royal march or the Fascist hymn as the prelude to a concert at Bologna. Koussevitzky called Toscanini's incarceration "an unbelievable outrage."

Koussevitzky's retirement brings to a close an era in American music, but music lovers will find comfort in the fact that he is not leaving the concert scene entirely. He says he will appear occasionally as guest conductor, and will continue as director of the Berkshire center, perhaps to emphasize all the more his creed that "art is indispensable and inseparable from the life of man."

NEW BEDFORD, MASS.
STANDARD-TIMES
MAY 11 1949

150 Composers Laud Koussevitzky

NEW YORK, May 11 (UP)—Dr. Serge Koussevitzky, retiring head of the Boston Symphony Orchestra, was presented an album of letters from composers throughout the world last night at a testimonial dinner in his honor.

Presented by the League of Composers and a group of friends, the album contained letters of tribute from 150 composers. Koussevitzky responded by leading the Tanglewood Alumni String Orchestra in a program broadcast around the world by the Voice of America.

PORTLAND, ME.
PRESS HERALD
MAY 11 1949

Koussevitsky Honored At New York Dinner

New York, May 10. (UP)—Dr. [illegible] Koussevitsky, retiring conductor of the Boston Symphony Orchestra after 25 years was given a testimonial dinner tonight by the League of Composers and a group of friends.

The dinner was followed by a concert, which was broadcast around the world by the Voice of America.

One of the high spots of the dinner was the presentation to Koussevitsky of an album of 150 letters of tribute from composers throughout the world.

NEW YORK, N. Y.
HERALD TRIBUNE
MAY 9 - 1949

ABOUT PEOPLE

By HELEN WORDEN

Serge Koussevitzky is to be the guest of honor tomorrow night at a testimonial dinner which some New York ladies—especially those interested in music—are giving at the Waldorf-Astoria.

Since Mr. Koussevitzky is conductor of the Boston Symphony I don't see why the ladies of Boston aren't giving the party instead. I remarked as much to two members of the committee—Anne Benkard and Mrs. Charles E. Mitchell. They replied that the affair was figuratively a bow of the head and a bend of the knee to a great musician and an old friend. The price per ticket—eleven dollars, is being spent entirely on the dinner.

"It's Koussy's party," said Mrs. Benkard. "Not a cent is being collected for anything. not even his pet project—Tanglewood."

A young composer once described Koussevitzky as part Paris dandy, part Russian peasant.

His wardrobe is as extensive as his musical repertoire and as daring as his conducting. He sports gay, interesting tweed jackets, stop and look ties and checked pants around his home in the Berkshires. He's not afraid of colors. His evening cape makes you think of a gala at the Paris opera. He always wears white gloves and his full dress is a poem for fit and cut.

That's one side of his character. I saw another at a midnight supper Mrs. Nathan Brill once gave for him in her apartment at the Osborne after a Carnegie Hall concert. He entered the room like a whirlwind, white hair in a cockatoo's crest. He was short, with an eagle nose and florid skin. He talked with great gusto in a thick, soft Russian accent. At supper I sat between him and Jo Davidson. He ate every particle of food on his plate and sent back for more. His conversation revealed him an aggressive thinker with a creative mind. His interests were broad. But I couldn't tell you now, for the life of me, what he talked about. It was his staccato personality, rather than what he said which impressed me.

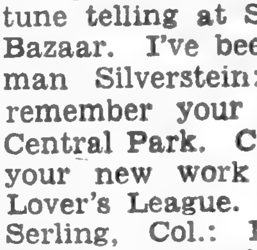
It has been said that he is retiring from work and that, for the remainder of his life, he will take it easy at his Berkshire home. He'll never retire as long as he lives. This very moment he is planing a tour as guest conductor which takes him to practically every country on this planet.

Shaemas O'Sheel, the poet, writes: "I didn't catch the beginning of this porcupine business about which you ask one Frank Solley to tell you more; but if he won't I will.

"Forty years come this summer, I remember standing on top of Slide Mountain in the Catskills while a porcupine sniffed at my shoes. I could have killed him with one blow of a club. That night I woke from sleep in a shallow cave, feeling a weight on my feet; it was a porcupine.

"Whether in the intervening four decades the species has grown more wary of man, I would like to know. And also whether on Slide Mountain the Porcupine Symphone Orchestra still performs.

"Noise that could not be ignored invaded our slumber. This is what we observed in the moonlight: a couple of dozen, perhaps two score, porcupines in a rough circle; all of them were squealing; most of them were doing a tom-tom on the ground with their tails; many of them were very audibly scraping the remnants of sandwich food and so forth from tin cans. George Antheil would have turned sick with envy if he could have heard that cacophony—I raise my hand and swear!" . . .



Shirley Mendenhall: Tobe Davis's address is care Tobe-Coburn School for Fashion Careers, 1 West Fifty-seventh Street, New York City. Robert Fiance: Thanks for your new book, "So You're a Hairdresser." Dave Wallace: Sorry to miss you. Yes, Eugene Speicher is a great artist. So is his wife—in the kitchen. Her dinners are poems. Stephen Millett: I appreciate the information about the builder of the old Custom House, now the Sub-Treasury. Will print it in a separate paragraph Friday, for the benefit of those who raised the question. Emilian T Bayko: This week is very crowded. I'll drop you a line next Monday. Jessica Carey: I'm sorry to miss your fortune telling at St. Bartholomew's Bazaar. I've been in Ohio. Helman Silverstein: Yes, indeed, I remember your flute playing in Central Park. Congratulations on your new work with the Music Lover's League. Maurice Konkel, Serling, Col.: I appreciate the color photo. My best to Dan Hunter and the Colorado NRECA members.

BROCKTON, MASS.
ENTERPRISE-TIMES
MAY 11 1949

World Composers Honor Koussevitzky

NEW YORK, May 11.—(UP)—Dr. Serge Koussevitzky, retiring head of the Boston Symphony orchestra, was presented an album of letters from composers throughout the world last night at a testimonial dinner in his honor.

Presented by the League of Composers and a group of friends, the album contained letters of tribute from 150 composers. Koussevitzky responded by leading the Tanglewood alumni string orchestra in a program broadcast around the world by the Voice of America.

In his letter to Koussevitzky, Finnish composer Jan Sibelius wrote, "My warmest admiring homage, with deep gratitude for the interest he always has taken in my art and for his masterful performances of my works."

German composer Richard Straus wrote "To the master and outstanding interpreter of my works, I send you my heartfelt thanks and greetings for your world renowned great talent."

Leonard Bernstein and Eleazar De Carvalho, two of the conductor's most prominent students, also led the Tanglewood string orchestra. It was the first time the orchestra has been heard in New York. Hugh Ross conducted the Tanglewood alumni chorus.

HARTFORD, CONN.
TIMES
MAY 11 1949

Salute Koussevitzky

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WORKING PLANS

Koussevitzky Will Keep Busy With Music

By OLIN DOWNES

AT the dinner to be tendered Serge Koussevitzky by the League of Composers Tuesday night at the Waldorf-Astoria, music will be heard by composers whom the Koussevitzky Foundation has variously commissioned. Greetings will come from creative musicians of most of the Western nations whose compositions Koussevitzky has signally advanced in his twenty-five years' service as conductor of the Boston Symphony Orchestra.

Dr. Koussevitzky and two of those who have studied the conductor's art with him—Leonard Bernstein and Eleazar de Carvalho—will direct performances by an Alumni String Orchestra from Tanglewood.

Nor is this all. Excerpts from Marc Blitzstein's new opera based upon Lillian Hellman's "Little Foxes" will be sung, with the composer at the piano. And Orestes Gonzalez, the Cuban double-bass soloist, who studied his instrument with Koussevitzky last summer at Tanglewood, has been invited from Havana, where he has been soloist with the Havana Symphony Orchestra, to participate. Compositions by William Schuman and Peter Mennin will also be heard, and "several other musical surprises"—so runs the announcement—will develop. Toastmaster will be Aaron Copland.

The League of Composers signalizes by this dinner its indebtedness to Dr. Koussevitzky, who in the past has aided its pioneering work in the development of modern music by conducting at certain of its concerts world premières of works by Bartók, Gruenberg and others.

Notable Occasion

It will be a notable occasion, which will serve as a landmark rather than a culmination of a remarkably brilliant career, for Dr. Koussevitzky has not the slightest intention of stopping or resting upon past achievements. He will conduct the Boston Symphony Orchestra in future summer festivals at Tanglewood. Next March he will go to Palestine for a month to conduct there. Thereafter he will direct a special "festival" of modern works, including a number of American scores in Paris and following that a similar series of programs in London.

Further engagements, for which there are a number of invitations, will be limited with regard to their demands upon the conductor's strength and time, and, above all, with regard to the time essential for the development of his music school for the Berkshire Music Center, and the activities of the Natalie Koussevitzky Musical Foundation.

The foundation's history is one of remarkable encouragement of living composers. In its first year, 1942, it commissioned the opera, "Peter Grimes," by Benjamin Britten, which has gone the rounds of many of the great opera houses of the world. In fact it was with the approval of the commissioner that it was given its world pre-

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WATERBURY, CONN.
AMERICAN

MAY 11 1949

Koussevitzky Given Album Of Letters

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Leonard Bernstein and Eleazar De Carvalho, two of the conductor's most prominent students, also led the Tanglewood string orchestra. It was the first time the orchestra has been heard in New York.

WORCESTER, MASS.
GAZETTE

MAY 11 1949

Composers Pay Tribute To Serge Koussevitzky

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NEW YORK, N. Y.
HERALD TRIBUNE

MAY 11 1949

Koussevitzky Honored At Dinner in Waldorf

Serge Koussevitzky, who retired on April 30 after twenty-five years as conductor of the Boston Symphony Orchestra, was honored last night by 1,000 of his New York admirers at a dinner and concert at the Waldorf-Astoria. The affair was sponsored by the League of Composers and other friends of the seventy-four-year-old conductor.

The concert program, which followed the dinner, included the performance of works commissioned by the Koussevitzky Music Foundation, with the Tanglewood Alumni String Orchestra and Chorus conducted by Dr. Koussevitzky, Leonard Bernstein and Eleazar de Carvalho. Dr. Koussevitzky, who spoke briefly, received an album containing messages from some of the world's leading composers, including Jan Sibelius, Carlos Chavez and Ernest Bloch. Aaron Copland was master of ceremonies.

Although Dr. Koussevitzky is retiring as permanent conductor of the Boston Symphony, he will conduct the orchestra this summer in concerts at Tanglewood, Lenox, Mass.,

Yesterday he announced his Tanglewood programs for the Saturday nights and Sunday nights of July 16, 17, 23 and 24. The works scheduled are:

July 16, Bach: Brandenburg Concertos No. 2 and 4, Violin Concerto in E, Concerto for two violins in D minor; July 17, Mozart: Eine kleine Nachtmusik, Symphony No. 36 in C ("Linz"), Violin Concerto No. 5 in A, Symphony No. 40 in G Minor; July 23, Bach: Brandenburg Concerto No. 1, Cantata No. 106 ("Gottes Zeit"), piano concerto in D Minor, Suite No. 3; July 24, Mozart: Symphony No. 29 in A; Sinfonia Concertante for Violin and Viola; Symphonies No. 31 in D ("Paris") and No. 39 in E Flat.

These concerts will be in addition to the regular Berkshire Festival series.

NEW YORK, N. Y.
SUN

MAY 11 1949

League Honors Koussevitzky

Composer's Group Presents Tribute to Conductor at Silver Jubilee Dinner.

By IRVING KOLODIN.

IRVING KOLODIN

A birthday cake with twenty-five candles (each symbolizing a year of his direction of the Boston Symphony), kind words with an even higher sugar content and an album of testimonials from musical personages in many lands were among the honors lavished upon Serge Koussevitzky at a dinner last night in the Waldorf-Astoria. Sponsored by the League of Composers (to memorialize the work he has done for creative artists during his quarter-century as director of Boston's orchestra) it was attended by a thousand or more persons prominent in the city's artistic and cultural life (also the nether-land of music business in between).

Among the absent who subscribed to the sentiments of those present were Richard Strauss from Switzerland, Jan Sibelius from Finland, Benjamin Britten from England and Carlos Chavez from Mexico. These, plus scores of more tributes from native and foreign composers were bound in a volume presented to Dr. Koussevitzky by Aaron Copland, American composer and master of ceremonies for the occasion. In his speech of acceptance, the conductor noted that he was "taking leave of the heavy burden of the Boston Symphony, of its routine and responsibilities; but he was not taking leave of the American composer." Through Tanglewood and his work at the Berkshire Music Center, he said, he expected to continue, as long as he could, the encouragement and assistance necessary to sustain creative life.

In a final word to his "musical children" who have already profited from his endeavors and are now equipped to continue that work, Dr. Koussevitzky abjured them to "strengthen their vision, broaden their outlook, sharpen their understanding" of the means by which musical creation could be encouraged and perpetuated. Among those present who might take the words to heart were Leonard Bernstein, Thor Johnson (present conductor of the Cincinnati Orchestra) and Eleazar de Carvalho of Brazil, all fledglings, at one time, of the Koussevitzky nest. Of other conductors who might be amenable to such advice, one noted only Artur Rodzinski, ex of the Philharmonic and Chicago orchestras, looking surprisingly fit after a recent bout with bursitis at his home in Florida.

No such evening would be deemed complete without music, and there was a small flood of it, ranging from works by composers associated with the Koussevitzky era in Boston—Randall Thompson, Samuel Barber, Peter Mennin and David Diamond—to an even more universal favorite, Handel's Twelfth Concerto Grosso in B minor, directed by Koussevitzky as the evening's finale. Marc Blitzstein offered a preview of the Koussevitzky Music Foundation's most recent commission by playing several excerpts from his setting of Lillian Hellman's "Little Foxes"—due for New York presentation in the fall—with Virginia Card, Shannon Bolin and David Thomas as vocalists. Other participants were William Schuman, president of the Juilliard School, who introduced Koussevitzky with some heartfelt words, and Hugh Ross, who directed a choral ensemble. In a lighter vein, Adolph Green amused with several skittish bits of a musical nature.

The small man responsible for it all absorbed the praise without flinching by reiterating his faith "Without new music there can be no old music" both in words and tone. For some, his direction of the Handel, with an able group of string players trained at Tanglewood, summed up both points effectively.

SPRINGFIELD, MASS.
MORNING UNION

MAY 11 1949

Federal Support For Music Asked By Koussevitzky

New York, May 10 (AP) — Serge Koussevitzky, the conductor who discovered America's composers for the music world, called on the government tonight to carry on his work.

Koussevitzky, retiring after 25 years with the Boston Symphony Orchestra, asked for a federal "department of fine arts" to continue his work of befriending native creative talent.

Koussevitzky made the appeal before 1000 admirers, including 50 composers, at a silver anniversary banquet for him at the Waldorf-Astoria Hotel.

American composer Aaron Copland presented the 74-year-old maestro with an album of greeting letters from 150 of the world's greatest composers.

Jan Sibelius of Finland praised his "masterful performances;" Richard Strauss from Switzerland lauded his "outstanding interpretations," and Jean Chavez from Mexico mentioned his "undying influence."

Before the banquet audience, Koussevitzky and two of his greatest proteges, Leonard Bernstein and Eleazar de Carvalho, took turns conducting the Tanglewood Alumni String Orchestra.

Koussevitzky will lead the Tanglewood group's Berkshire Festival for the last time this summer before taking leave of conducting.

ALD, MAY 8, 1949

Au Revoir to a Great Man-- Koussevitzky Takes Leave (3)

By RUDOLPH ELIE

It was the day before the first rehearsal of Leonard Bernstein's "The Age of Anxiety." The composer, with the ink hardly dry on his orchestral score, called on Serge Koussevitzky, the atlas-sized composition under his arm. Page by page the 30-year-old composer and the 75-year-old conductor went over the music. All day long they discussed the new symphony; it was Koussevitzky's first look at this complicated music, music that ranged from the newest harmonic inflections to the most advanced rhythmic complexities. More than that, it was music of so contemporary a spirit that it might have appalled one whose tradition lay so far in the past.

The following Friday afternoon, however, after but four rehearsals, Serge Koussevitzky conducted this work in its world premiere in a performance that left the audience astonished. Koussevitzky conducting a whole movement in a jazz idiom that, for rhythmic verve and contemporaneity, made bebop seem naive and pallid? Yet that is what he had done, and that is what he had done throughout his career: brought out new music that, if often incomprehensible to the conservative listener, was never beyond his own perception as a re-creative artist. More than that, he has sought the essential artistic impulse in the new music he has performed and has done his best to argue, for the composer, the validity of that impulse.

DEDICATED LIFE

This, I think, even more than the quantity of new music he has performed, is the greatest contribution Serge Koussevitzky has given to our times, for it must be remembered that he has personally presided over the birth of American music, that he has nourished it and brought it to the eve of its maturity. Perhaps neither he nor we will live to see American music in its most perfect flowering, but it can never be forgotten that he, almost alone, gave the seeds their fertile loam. After all, Toscanini, by not playing new music at all, has repudiated it. Stokowski, in seeking the most bizarre, has hurt it. Others have played it as a largely routine and sometimes cavalier gesture. Koussevitzky alone has dedicated his life to it.

The question of the immense value of his conviction, his sincerity and his devotion to the actual performance of new music cannot be over-emphasized. An audience is quick to sense sincerity and quick to respond to the emotional quality of sincerity. Seeing and hearing Koussevitzky, beside himself to set forth some new work with all the intensity and elevation of spirit that he might bestow upon Beethoven no audience can help but feel, that there must be something to it. Moreover, today's audiences, well aware of the disasters that were Beethoven's or Mozart's or Brahms' at the hands of insensitive audiences, are wary of dismissing any new music. Today's audience always has in the back of its mind the thought that maybe this is good, maybe this is a classic.

SAW DIFFERENCE

When Koussevitzky came upon the scene nearly 40 years ago, romanticism had collapsed of its own weight in the mammoth utterances of Mahler. The music of Schoenberg and Stravinsky had already paved the way for the musical anarchies that were to take place in the 20's as composers, their tonal and, for that matter, social values yanked out from under them, sought a new means of expression. It was an age of the maddest experimentation, of the most eccentric probing. Out of all this almost frantic odyssey, which found composers employing everything from airplane propellors to automobile horns to find new sonorities, everything from 12-tone scales to quarter tone scales to achieve new effects, a handfull managed to survive. Among these an even smaller handful (Stravinsky, Bartok, Hindemith, Honegger, Milhaud, Martinu, Copland, Prokofieff, to name most of them) emerged as the masters.

It would be foolhardy to maintain that Koussevitzky, by repeatedly playing the music of these men, alone caused them to survive, yet his contribution to their survival is enormous. For Koussevitzky, from his earliest Paris days, was one of the very few who perceived the difference between experimenters and creators, charlatans and geniuses.

WON THE BATTLE

Transferring his activities to Boston in 1924, he persisted in performing new music in a city which was, to say the least, shocked. Almost immediately the names of Aaron Copland, Walter Piston and Roger Sessions appeared along, of course, with the European composers whose cause Koussevitzky had made his own. And this was not only the beginning of new music in Boston in the sense of a cause, but the beginning of the American school. American composers, at last, had a conductor and a vehicle sympathetic to their cause, and a conductor who firmly believed in them and in the audiences' capacity to grow with them.

Today, after 25 years, both the new music and the new audience have come a long way. Today, after 25 years, a second generation of American composers has appeared, a generation that seems certain to exceed the first. Today Copland and Piston and Sessions and Harris are the elder statesmen; they are by no means through but the battle they fought will not have to be waged by Bernstein or Foss or Barber or Shapero or Schuman or Diamond or Fine.

Nor will Koussevitzky's battle have to be fought again. He won it, hands down, and the debt of gratitude owed to him by all living composers and all audiences is profound. And so, as he goes on to let the rest of the world see him and hear him—for his third career is only but beginning—he leaves behind him an audience already won over to his view that in order to have the old we must have the new, an audience that has undergone a remarkable education at the hands of a very great teacher. When Charles Muench, whose approach to new music is certainly of the most informed character, arrives to begin his work here the forces of the Philistines will not be arrayed against him. Koussevitzky defeated them utterly.

And in defeating them Koussevitzky erected his own monument as the father of American music in the names of living American composers who, inspired by courage and conviction, created the first indigenous musical culture of this country. He won their battle for them, but he did far more. He gave them dignity.

CLEVELAND, OHIO
PLAIN DEALER

MAY 17 1949

Koussevitzky Steps Down

Serge Koussevitzky has hung up the baton. H retirement marks an end to an era in music i America.

The Boston Symphony Orchestra may achiev even greater triumphs in the future, and probabl will continue for decades to come to be a dominating factor in our musical life, but it will assume a new character. That is inevitable, as th skills, showmanship and personality of the retiring conductor fashioned it in his own image.

Koussevitzky's career in Boston was unusual i its span. He held the baton for 25 years. In musi there is continuously the turmoil of temperament among the artists, but the Boston conductor wa always master of the temperamental elements. Audiences, too, tend to seek new faces. But the spell that Koussevitzky cast in 1924 has never lifted.

Remarkable, too, is the circumstance that excellence of the organization and its performances never declined in that period. Koussevitzky might have succumbed to the human trait of easing up after the whole world had acclaimed his artistry, but the same volcanic energy and meticulous attention to detail characterized every movement of his work.

The orchestra he built, according to musical judgment, attained exceptional qualities, among which were balance and clarity that rival the string quartet, and a beautiful tone quality that has set the goal for all others.

His career would be less significant if he had confined his labors to the orchestra, but his musical interests were broad and his influence felt throughout America, and in other countries as well.

Before coming to Boston, Koussevitzky had given a tremendous impetus to contemporary Russian music. In his 25 years here he gave first performances of countless American works and also assisted young performers.

The Berkshire festivals each summer at Hawthorne's Tanglewood, near Lenox, Mass., are a Koussevitzky project. They bring together hundreds of students and professionals, and have a far-reaching influence in broadening musical interest and in raising standards of performance.

Throughout the 25 years of unsurpassed musical achievement, Koussevitzky dramatized his work by leading a threatrical life. It was his custom to enter the Berkshire festival grounds escorted by motorcycle police with sirens blaring. He was the progenitor of countless legends.

It is difficult to separate fact from legend in the story of his life. He was born in a town on the banks of the Volga, near Moscow. His father was a musician, and the boy received lessons from him at an early age. It is said that as a small child he lined up chairs and pretended to conduct an orchestra.

After studying in the best schools of Russia and Germany he won a reputation as a conductor in Russia, Germany and France. He also appeared as soloist on the double bass, an instrument that rarely is performed in solo parts.

On his retirement the tens of thousands of persons who have visited the concert halls and heard the Boston Symphony on the radio are caught up in the sadness that accompanies the termination of a happy period of life. All must be wondering what music will be like without him.

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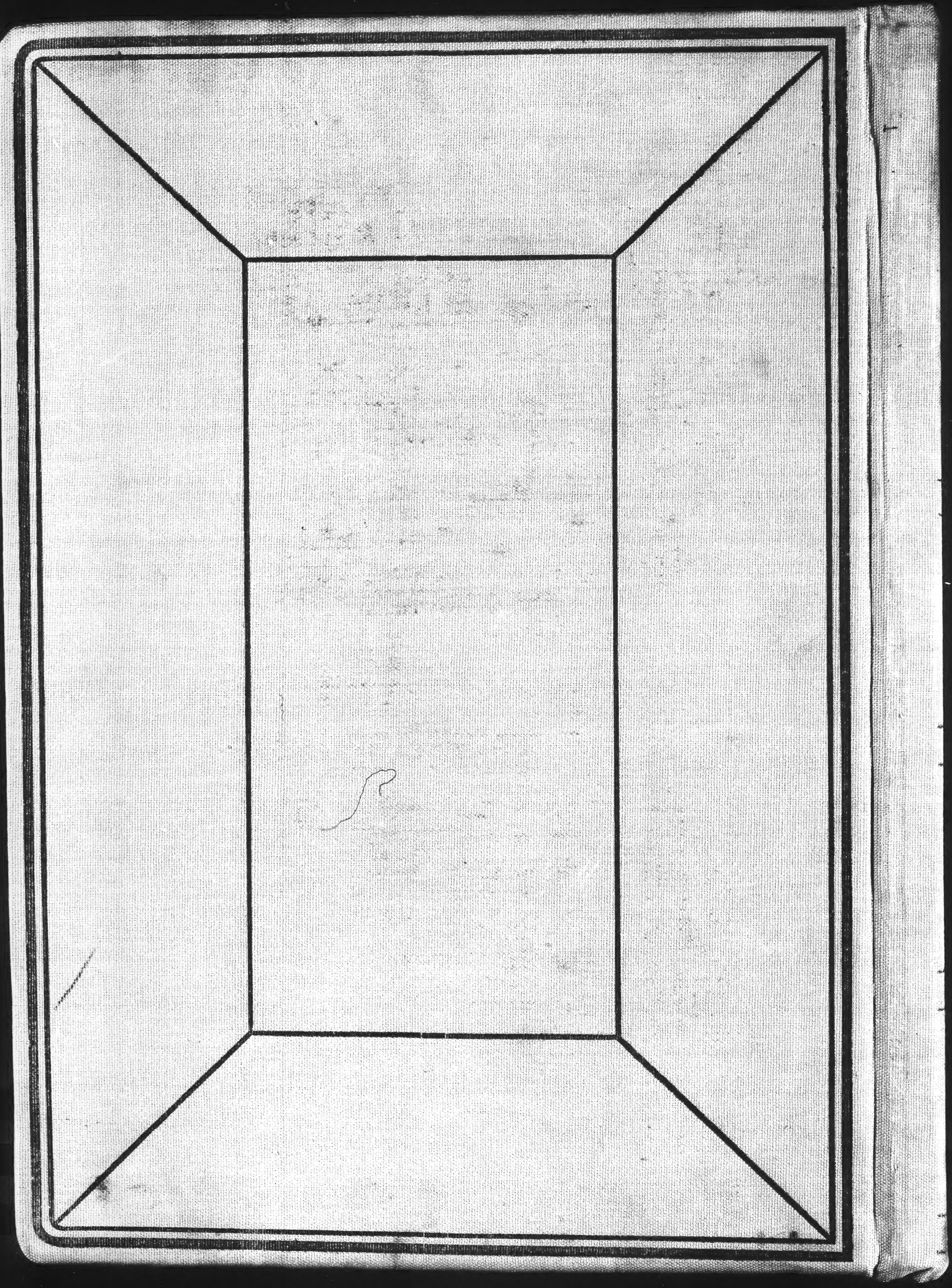

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